Report Summary

The following Report is the third annual Dance Data Project® Artistic and Executive Leadership Report and the most comprehensive study to date. For the 2021 Report, the research team produced two parts. The first, Largest 50 U.S. ballet companies and Scope of the Industry, was published in May 2021 and listed the Largest 50 U.S. ballet companies, ordered by budget, as well as the Next 50, for a total of 100 companies surveyed. The Report also detailed the combined expenses of the Largest 50 and Next 50, and revealed that while the Largest 50 command approximately $665,000,000 in operating expenses, the Next 50 total budgets comprise only 7% of that figure, demonstrating a significant disparity in resources favoring the few largest companies.

This second Report examines the leadership positions at the Largest 50 and Next 50 U.S. ballet companies and compares the number of men and women in the roles, as well as their respective compensation. The Report goes further to give year-by-year comparisons and further insight into the highest compensated employees at the ballet companies with the largest operating budgets.

The Report demonstrates that the position of Artistic Director is held by far more men than women, while the position of Executive Director is much more equitably distributed. However, in both Artistic and Executive Director roles, men are compensated at a higher rate than their female counterparts. This Report finds that in the Largest 50 U.S. ballet companies in 2019, women earned 73 cents for every dollar earned by men as Artistic Director and 85 cents for every dollar earned by men as Executive Director.

The Report is broken up into the following sections:

- Part I - Gender Distribution of Leadership
- Part II - Artistic and Executive Director Compensation
- Part III - Notes and Limitations
- Appendix A - Largest 50 and Next 50 U.S. ballet companies
- Appendix B - Adjusted Compensation Figures

Our research would not be possible without the support of our ally companies and leaders. We would especially like to acknowledge the respondents of our data verification and Self Report Survey, as they have demonstrated meaningful commitment to equity through their participation.

We extend our gratitude to the following thirty companies who participated in the data verification and/or Self Report Survey:

Arts Ballet Theatre of Florida
Atlanta Ballet
Ballet Arkansas
Ballet Fantastique
Ballet Memphis
Ballet Theatre of Maryland
BalletX
Brooklyn Ballet
Carolina Ballet
Charlotte Ballet

Charlottesville Ballet
City Ballet of San Diego
Collage Dance Collective
Colorado Ballet
Diablo Ballet
Eugene Ballet
Festival Ballet Providence
Houston Ballet
Hubbard Street Dance
Chicago
Los Angeles Ballet

James Sewell Ballet
Madison Ballet
Miami City Ballet
Nashville Ballet
Pittsburgh Ballet Theatre
Portland Ballet (Maine)
Smuin Contemporary Ballet
State Street Ballet
The Richmond Ballet
Verb Ballets
Part I: Gender Distribution

This section gives the gender distribution of Artistic, Executive, and Associate/Assistant Directors using the most current information available.

**Artistic Directors Distribution by Gender:**

In the **Largest 50** U.S. ballet companies, there are 15 Female and 35 Male Artistic Directors

30% Female | 70% Male

**GENDER DISTRIBUTION OF ARTISTIC DIRECTORS**

Largest 50 U.S. ballet companies

In the **Largest 10**, there is just one Female Artistic Director

10% Female | 90% Male

In the **Largest 25**, there are 5 Female and 20 Male Artistic Directors

20% Female | 80% Male

In the **Next 50**, there are 26 Female and 25 Male Artistic Directors

51% Female | 49% Male

Overall, in the **Largest 100**, there are 41 Female and 60 Male Artistic Directors

41% Female | 60% Male

**Note:** The largest U.S. ballet companies have a high percentage of Male Artistic Directors, but as the list moves to incorporate companies with lower budgets, the percentages of Female Artistic Directors rises.
Executive Directors Distribution by Gender:

In the Largest 50 U.S. ballet companies, women hold a greater percentage of Executive Director positions than they do Artistic Director.

In the Largest 50, there are 27 Female and 23 Male Executive Directors:

54% Female | 46% Male

GENDER DISTRIBUTION OF EXECUTIVE DIRECTORS
Largest 50 U.S. ballet companies

In the Largest 10, there are 7 Female and 3 Male Executive Directors
70% Female | 30% Male

In the Largest 25, there are 11 Female and 14 Male Executive Directors
44% Female and 56% Male

In the Next 50, there are 27 Female and 13 Male Executive Directors
68% Female | 33% Male

Overall, in the Largest 100, there are 54 Female and 36 Male Executive Directors
60% Female | 40% Male
Associate (Assistant) Artistic Director Distribution by Gender:

Some companies in the Largest 100 have Associate Artistic Directors, who work with the Artistic Director in artistic curating and programming. These positions are filled by more men than women in the Largest 50 U.S. ballet companies and by more women than men in the Next 50.

In the **Largest 50**, there are 5 Female and 9 Male Associate Artistic Directors  
**36% Female | 64 % Male**

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

In the **Largest 10**, there is 1 Female and 2 Male Associate Artistic Directors  
**33% Female | 66% Male**

In the **Largest 25**, there are 2 Female and 5 Male Associate Artistic Directors  
**29% Female | 71% Male**

In the **Next 50**, there are 7 Female and 2 Male Associate Artistic Directors  
**78% Female | 22% Male**

Overall, in the **Largest 100**, there are 12 Female and 11 Male Associate Artistic Directors  
**52% Female | 48% Male**
Some companies have staff with titles such as “Assistant Artistic Director” and “Artistic Curator.” The following counts combine these positions and Associate Artistic Director positions, although it should be noted that the roles may vary from company to company and between titles. DDP has chosen to exclude any staff with the title “Assistant to the Artistic Director,” with the understanding that this tends to denote a supporting role rather than one in leadership or management.

In the **Largest 50**, there are 8 Female & 12 Male Associate/Assistant Artistic Directors
40% Female | 60% Male

In the **Largest 10**, there are 2 Female & 3 Male Associate/Assistant Artistic Directors
40% Female | 60% Male

In the **Largest 25**, there are 5 Female and 7 Male Associate/Assistant Artistic Directors
42% Female | 58% Male

In the **Next 50**, there are 7 Female & 4 Male Associate/Assistant Artistic Directors
64% Female | 36% Male

Overall, in the **Largest 100**, there are 15 Female & 16 Male Associate/Assistant Artistic Directors
48% Female | 52% Male
**Gender Distribution Graphs**

The graphs below show the gender distribution of Artistic and Executive Directors in the Largest 50 U.S. ballet companies as a year-by-year comparison. These figures have been updated to reflect, over the past five years, leadership at the companies comprising the Largest 50 list published by DDP in 2021. When leadership transitioned mid-year, DDP recorded the gender of the employee who served the longest in that fiscal year or noted, if applicable, that the position was empty.
The following graph shows the counts of Male and Female Artistic Directors in the Largest 50 U.S. Ballet Companies from 2017 - 2021.

**Note:** A significant disparity between counts exists for each of the five years.
The following graph shows the counts of Male and Female Executive Directors in the Largest 50 U.S. Ballet Companies from 2017 - 2021.

**Note:** The gender ratios are much closer than in Artistic Director positions, with Female Executive Directors barely outnumbering Male Executive Directors in 2019, 2020, and 2021.
PART II: Artistic and Executive Director Compensation

This section examines the compensation of Artistic and Executive Directors and the level of pay equity between male and female leaders. It also gives a year-by-year comparison and, for the first time, investigates the compensation of other key employees.

Staff Note: The compensation averages and pay gap findings are skewed by the absence of 2018 and 2019 compensation data for the Artistic and Associate Artistic Directors of New York City Ballet, the largest US company by expense budget. New York City Ballet (NYCB) underwent a leadership transition beginning January 1, 2018 with Peter Martins’ resignation. In February 2019, NYCB announced a new Male Artistic Director (Jonathan Stafford) and Female Associate Artistic Director (Wendy Whelan), whose compensation have not been reported by NYCB. Inclusion of the new Artistic Director’s salary would likely increase the overall pay average for Male Artistic Directors. Please see the Nota Bene at the end of this section for further details, including ongoing compensation information regarding New York City Ballet’s previous Artistic Director.

Artistic and Executive Director Compensation by Gender

New Findings:

In the Largest 100 U.S. Ballet Companies,
- In 2019, women earned 60 cents for every dollar men earned as Artistic Director.
- In 2019, women earned 80 cents for every dollar men earned as Executive Director.

In the Largest 50 U.S. Ballet Companies,
- In 2019, women earned 73 cents for every dollar men earned as Artistic Director.
- In 2019, women earned 85 cents for every dollar men earned as Executive Director.

Year-by-Year Comparison Between Genders

The following statistics come from the Largest 50 (previously “Top 50”) Reports conducted by Dance Data Project® since 2019.

Artistic Directors in the Largest 50 U.S. Ballet Companies:
- In 2016, women earned 62 cents for every dollar men earned as Artistic Director.
- In 2017, women earned 68 cents for every dollar men earned as artistic Director.
- In 2018, women earned 61 cents for every dollar men earned as Artistic Director.¹
- In 2019, women earned 73 cents for every dollar men earned as Artistic Director.²

¹ When including payment made in fiscal year 2018 to Peter Martins, former Artistic Director of New York City Ballet and School of American Ballet, female Artistic Directors earned 54 cents for every dollar men earned as Artistic Director in 2018. See Appendix B for further details.
² When including payment made in fiscal year 2019 to Peter Martins, female Artistic Directors earned 68 cents for every dollar men earned as Artistic Director in 2019. See Appendix B for further details.
As shown in the above findings and the following figure, Female Artistic Directors are consistently compensated less than their male counterparts.

Executive Directors in the Largest 50 U.S. ballet companies:
In 2016, women earned 90 cents for every dollar men earned as Executive Director. In 2017, women earned 98 cents for every dollar men earned as Executive Director. In 2018, women earned 83 cents for every dollar men earned as Executive Director. In 2019, women earned 85 cents for every dollar men earned as Executive Director.

As indicated in the findings above and figure below, in the role of Executive Director women are, on average, compensated less than their male counterparts. However, payment is more equitable between genders here than in the role of Artistic Director, and in 2017 Female Executive Directors made, on average, only $0.02 less than Male Executive Directors in the Largest 50 U.S. Ballet Companies. Unfortunately this number fell to $0.17 the next year and to $0.15 in 2019.
Executive Directors in Largest 50 U.S. Ballet Companies
Female Earnings for Every Dollar Earned by Men

<table>
<thead>
<tr>
<th>Year</th>
<th>Female Earnings</th>
<th>Wage Gap</th>
</tr>
</thead>
<tbody>
<tr>
<td>2019</td>
<td>$0.85</td>
<td>$0.15</td>
</tr>
<tr>
<td>2018</td>
<td>$0.83</td>
<td>$0.17</td>
</tr>
<tr>
<td>2017</td>
<td>$0.98</td>
<td>$0.02</td>
</tr>
<tr>
<td>2016</td>
<td>$0.90</td>
<td>$0.10</td>
</tr>
</tbody>
</table>

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**Average Compensation of Artistic and Executive Directors:**

The following findings refer to the most recent data available.

In the **Largest 50 U.S. Ballet Companies:**

The average compensation was $160,225 for Female Artistic Directors and $229,793 for Male Artistic Directors.

### Average Compensation of Artistic Directors by Gender

<table>
<thead>
<tr>
<th>Year</th>
<th>Female Compensation</th>
<th>Male Compensation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2019</td>
<td>$160,225</td>
<td>$166,715</td>
</tr>
<tr>
<td>2018</td>
<td>$136,612</td>
<td>$153,442</td>
</tr>
<tr>
<td>2017</td>
<td>$144,983</td>
<td>$197,322</td>
</tr>
<tr>
<td>2016</td>
<td>$227,196</td>
<td>$224,435</td>
</tr>
<tr>
<td>2015</td>
<td>$229,793</td>
<td>$216,313</td>
</tr>
</tbody>
</table>
In the **Largest 50** U.S. Ballet Companies:

The average compensation was $184,299 for Female Executive Directors and $213,286 for Male Executive Directors.

### Average Compensation of Executive Directors by Gender

**Largest 50 U.S. Ballet Companies**

<table>
<thead>
<tr>
<th>Year</th>
<th>Female Compensation</th>
<th>Male Compensation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2019</td>
<td>$184,299</td>
<td>$213,286</td>
</tr>
<tr>
<td>2018</td>
<td>$174,070</td>
<td>$204,271</td>
</tr>
<tr>
<td>2017</td>
<td>$155,134</td>
<td>$187,279</td>
</tr>
<tr>
<td>2016</td>
<td>$152,036</td>
<td>$155,636</td>
</tr>
</tbody>
</table>

**Largest 10:**

The sole Female Artistic Director was compensated $517,955, while the average compensation for the nine Male Artistic Directors was $461,923.

The average compensation was $400,282 for Female Executive Directors and $397,867 for Male Executive Directors.

**Largest 25:**

The average compensation was $268,097 for Female Artistic Directors and $307,491 for Male Artistic Directors.

The average compensation was $300,986 for Female Executive Directors and $242,529 for Male Executive Directors.
Next 50:

The average compensation was $58,894 for Female Artistic Directors and $54,006 for Male Artistic Directors.

The average compensation was $56,519 for Female Executive Directors and $56,237 for Male Executive Directors.

Largest 100:

The average compensation was $104,656 for Female Artistic Directors and $173,541 for Male Artistic Directors.

The average compensation was $134,434 for Female Executive Directors and $160,936 for Male Executive Directors.

Artistic and Executive Director Compensation by Size of Company Expenditures

The following graph shows the compensation of Artistic and Executive Directors in the Largest 50 for fiscal year 2019, ordered by size of company expenditures.³

³ Note: Compensation data is absent for the Artistic Director of New York City Ballet, which is the largest company by size of annual expenses, with a budget of approximately $35 million more per annum than the second largest by size.
Executive Director Compensation in Order of 2019 Company Expenditures
Largest 50 U.S. Ballet Companies

Artistic and Executive Director Compensation Ranges

The following graphs show the respective compensations of Artistic and Executive Directors in the Largest 50 U.S. Ballet Companies, ordered from the largest reported compensation to the smallest and color coded by gender.
Other Highly Compensated Employees

While the Artistic and Executive Directors are in most cases the highest compensated key employees, distribution of compensation ranges between ballet companies. The following information comes from Form 990s for the fiscal year 2019.

Resident Choreographers:
- Two companies, New York City Ballet and American Ballet Theatre, reported Resident Choreographers among their Highest Compensated Key Employees in 2019.
- These Resident Choreographers are both male, and in 2019 the average of their compensations was $293,617.

Highly Compensated Employees:
- New York City Ballet reported 176 employees compensated over $100,000 each. (NOTE: DDP is unclear whether this is due to the inclusion of Koch Theater employees).
- San Francisco Ballet reported the second highest number of employees paid over $100,000 each at 49 employees - 3.6 times fewer than New York City Ballet.
- In the Largest 50, the average number of employees compensated over $100,000 was 9. With New York City Ballet removed, this average falls to 5 employees.
- In the Largest 10, the average number of employees compensated over
$100,000 was 35. With New York City Ballet removed, this average falls to 20 employees

- In the Largest 25, the average number of employees compensated over $100,000 was 16. With New York City Ballet removed, this average falls to 9 employees.

**Nota Bene:**

- The former Ballet Master and Artistic Director of New York City Ballet (NYCB), Peter Martins, retired on January 1, 2018 amidst accusations of misconduct ([New York Times](https://www.nytimes.com/)).
- NYCB’s Form 990 for the fiscal year 2017⁴ reports compensation to Martins of $900,000 as an employee ([990 pg 21](https://www.irs.gov/)), as well as a business transaction of $16,750 to Martins for “choreographic royalties/fees” ([990 pg 57](https://www.irs.gov/)). He was further compensated $127,748 from School of American Ballet, the separate but affiliated school ([990 pg 20](https://www.irs.gov/)).
- In that same year, the next highest compensated Artistic Director made $705,153.
- In the next fiscal year (2018), for which Martins as Ballet Master in Chief served through December, NYCB did not report compensation to Martins as a Key Employee. They did, however, record payment to “Peter Martins Productions, Inc.” of $986,000 as an Independent Contractor for “services performed as Ballet Master In Chief” ([990 pg 8](https://www.irs.gov/)), as well as an additional $14,625 to Peter Martins for “choreographic royalties/fees” ([990 pg 61](https://www.irs.gov/)). School of American Ballet compensated Martins $128,386 ([990 pg 20](https://www.irs.gov/)). Together, these figures total $1,129,011, which is 1.5 times larger than the compensation of the next highest paid Artistic Director in that year.
- In fiscal year 2019, New York City Ballet paid “Peter Martins Productions Inc.” $975,273 for “services performed by Peter Martins as choreographer, etc.” ([990 pg 8](https://www.irs.gov/)). This is 1.3 times larger than the highest paid Artistic Director in that year.
- Between 2001 and Martins’ departure in 2018, the largest transaction marked to Martins for “Choreographic royalties/fees” on NYCB IRS Form 990s Schedule L was $82,550 in fiscal year 2013 ([990 pg 40](https://www.irs.gov/)).
- In the fiscal year 2020, NYCB reported payments of $624,000 and $2,625 to Martins for work as “choreographer, etc” and “choreographic royalties/fees” respectively ([990 pg 60](https://www.irs.gov/)). In that same year, the newly appointed Artistic Director and Associate Artistic Director were compensated $368,461 and $295,857 respectively.

Please note that this Nota Bene was updated June 30, 2021 to reflect the most recent available data and to clarify the difference between calendar year and fiscal year.

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⁴ NYCB’s fiscal year is July 1 - June 30, i.e. fiscal year 2017 refers to July 1, 2016 - June 30, 2017. Compensation to key employees is reported for the calendar year which ended within the fiscal year.
PART III: Notes and Limitations

Methodology and Fiscal Years

DDP accessed IRS Form 990s via ProPublica’s NonProfit Explorer and the IRS Tax Exempt Database. Compensation data derives from reportable compensation as required in the Form 990’s Part VII Section A: Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees.

Additionally, DDP contacted each company considered in this Report with the opportunity to verify this information and to share more recent data via the DDP Self Report Survey.

It should be noted, as timelines can become extremely confusing, that fiscal years, which are used to denote years in this report, vary between organizations. For example, American Ballet Theatre uses the fiscal year January 1 - December 31, while New York City Ballet uses the fiscal year July 1 - June 30. DDP defines fiscal year by the year it ended, ie. 2019 or fiscal year 2019 was January 1, 2019 - December 31, 2019 for American Ballet Theatre and July 1, 2018 - June 30, 2019 for New York City Ballet.

There is also a lag between the end of the fiscal year and the time when tax forms are publicly available, allowing for forms to be filed, processed, and published. The most recent year in which tax forms are consistently currently available is fiscal year 2019, which is why this Report primarily draws conclusions about 2019 or gives findings using the most recent available data.

For 32 companies, including 17 companies in the Largest 50, the most recent fiscal data available was from fiscal year 2020, and this data was utilized for findings titled “most recent.”

For seven companies, including Dallas Black Dance Theatre in the Largest 50, the most recent fiscal data was from 2018 or earlier. These companies were excluded from calculations of 2019.

Because information available publicly for a company may change year to year, any comparisons are subject to variances in the information. E.g., when DDP published this report last year, we were not aware that Peter Martins was drawing a salary from School of American Ballet, the only Artistic Director we were able to ascertain who is paid an additional, separate wage as Head of School. Therefore, his overall compensation would have increased accordingly and the gender salary wage gap would also have widened within calculations for the Largest 10, 25 and 50 companies. See Appendix B.

Where an Artistic or Executive Director has departed the company, it is difficult to fully ascertain the financial circumstances of the transition, including whether the Director is continuing (per original contract or later agreement) to be compensated despite no longer being actively engaged in the position.
While ballet companies, the IRS and Dance Data Project® work to avoid human error, and specifically, the DDP team has at least two members independently verify figures, we acknowledge the possibility of such error appearing in data obtained both via the Self Report Survey and IRS Form 990s.

**References to Prior Reports**

This Report references past findings by the DDP Research Team. For further details, including the scope, methodology, and limitations of these statistics, please see the previously published Reports available at [dancedataproject.com/research](http://dancedataproject.com/research).

Please note that from 2018 to early 2021, DDP published research utilizing the term “Top 50” to describe the 50 U.S. Ballet Companies with the greatest expenses. In 2021, it was renamed the “Largest 50,” keeping the definition but changing the name to denote purely size of expenditures rather than any judgments of artistic excellence or preeminence.

Additionally, previous DDP reports on compensation recorded payments made to Artistic and Executive Directors as employees. Business transactions made by New York City Ballet to Peter Martins and the company Peter Martins Productions Inc. were not included in the calculations but would skew the data, as payment to Martins is significantly higher than compensation for any other current or former Artistic Director.

**Titles and Vacancies of Artistic and Executive Director Positions**

Titles vary between companies and Dance Data Project® has attempted to represent the Artistic and Executive Directors 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, 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, and her compensation contributed to the averages for both roles.

Thirteen companies have one Director serving as both Artistic and Executive Director:
Two companies have two Artistic Directors:
- Los Angeles Ballet
- Charlottesville Ballet

In one company, the position of Artistic Director is currently vacant:
- Sacramento Ballet

Ten companies, all in the Next 50, have no Executive Director:
- American Midwest Ballet
- Ballet Arkansas
- Ballet Palm Beach
- BalletX
- Columbia City Ballet
- The Alabama Ballet
- Festival Ballet Providence
- Missouri Contemporary Ballet
- New Ballet San Jose
- New Jersey Ballet Company
- Portland Ballet
- State Street Ballet
- Saint Louis Ballet

The followings companies did not report Artistic Director Compensation for fiscal year 2019 Form 990 and were therefore excluded from calculations for fiscal year 2019:

In the Largest 50:
- American Repertory Ballet
- New York City Ballet
- Sacramento Ballet

In the Next 50:
- Albany Berkshire Ballet
- Ballet Theatre of Maryland
- Brooklyn Ballet
- Charlottesville Ballet
- Connecticut Ballet
- Maine State Ballet
- Oakland Ballet
- Rochester City Ballet
- Utah Metropolitan Ballet
- Verb Ballets
- Island Moving Company
- James Sewell Ballet
- Missouri Contemporary Ballet
- Mystic Ballet
- New Jersey Ballet Company
- PHILADANCO!
- Portland Ballet (Maine)
- Post:ballet
- Tallahassee Ballet
- Utah Metropolitan Ballet
- Wonderbound
The followings companies did not report Executive Director Compensation for fiscal year 2019 Form 990 and were therefore excluded from calculations for fiscal year 2019:

In the Largest 50:
- Ballet Memphis
- Festival Ballet Providence
- Louisville Ballet
- Sacramento Ballet
- The Washington Ballet

In the Next 50:
- Albany Berkshire Ballet
- Arts Ballet Theatre of Florida
- Ballet Des Moines
- Ballet Palm Beach
- Ballet Pensacola
- Ballet Theatre of Maryland
- Brooklyn Ballet
- California Ballet
- Central West Ballet
- Charlottesville Ballet
- City Ballet of San Diego
- Connecticut Ballet
- Diablo Ballet
- Island Moving Company
- Maine State Ballet
- Manassas Ballet Theatre
- Menlowe Ballet
- Minnesota Ballet
- Missouri Contemporary Ballet
- Mystic Ballet
- New Jersey Ballet Company
- Oakland Ballet
- PHILADANCO!
- Portland Ballet
- Utah Metropolitan Ballet

**Operational Definition of Ballet Company**

For the purposes of study, DDP defines “ballet company” as an organization that has both roots in classical ballet and 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. DDP remains generous and open-minded with the definition and recognizes that the art form is constantly evolving.

**Acknowledgments**

Dance Data Project® would like to extend special thanks to the ballet companies which provide transparent financial data on their websites and to those who participated in our data verification and Self Report Survey.

DDP additionally acknowledges and thanks ProPublica, whose Nonprofit Explorer is an invaluable tool in executing this research. DDP’s work would be significantly more difficult without the service provided by ProPublica in maintaining transparency to ensure the integrity of non profit organizations.

For access to raw data and sources, to submit information, or to ask questions, we invite you to contact DDP Research and Special Projects Lead Michayla Kelly at mkelly@dancedataproject.com.
APPENDIX A: Largest 50 and Next 50 U.S. Ballet Companies

Largest 50 U.S. Ballet Companies

The following companies are ordered by size of annual expenses and comprise the primary sample of companies that are studied for Dance Data Project® 2021 Reports.

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

5 Aspen Santa Fe has recently announced the dissolution of their professional company.
Next 50 U.S. Ballet Companies

The expansion of our survey has allowed DDP to produce in 2021, for the first time, a sample of the “Next 50” U.S. Ballet Companies. These are the companies that comprised #51 - #100 when the full sample was ordered by size of annual expenses.

1. Ballet Idaho
2. Ballet Magnificat!
3. Indianapolis Ballet
4. California Ballet
5. New Jersey Ballet Company
6. American Midwest Ballet
7. Fort Wayne Ballet
8. Columbia City Ballet
9. Les Ballets Trockadero de Monte Carlo
10. New Ballet - San Jose
11. Ballet San Antonio
12. State Street Ballet
13. Saint Louis Ballet
14. Wonderbound
15. Island Moving Company
16. Post:ballet
17. Maine State Ballet
18. Collage Dance Collective
19. Charlottesville Ballet
20. Manassas Ballet Theatre
21. Madison Ballet
22. City Ballet of San Diego
23. Mystic Ballet
24. Rochester City Ballet
25. Oakland Ballet Company
26. Boulder Ballet
27. Ballet Theatre of Maryland
28. Ballet Pensacola
29. Diablo Ballet
30. Brooklyn Ballet
31. PHILADANCO!
32. James Sewell Ballet
33. The Minnesota Ballet
34. The Tallahassee Ballet
35. Arts Ballet Theatre of Florida
36. Central West Ballet
37. Ballet Des Moines
38. The Georgia Ballet
39. First State Ballet Theatre
40. Ballet Arkansas
41. Ballet Fantastique
42. Connecticut Ballet
43. Ballet Palm Beach
44. Verb Ballets
45. Albany Berkshire Ballet
46. Portland Ballet
47. Menlowe Ballet
48. Utah Metropolitan Ballet
49. Pacific Festival Ballet
50. Missouri Contemporary Ballet

Note: The end of the Largest 50 and the beginning of the Next 50 are quite close in size of annual expenses. Ballet Idaho (#1 in Next 50) had annual expenses of only $29,766 less than Festival Ballet Providence (#50 in Largest 50) for fiscal year 2019.
APPENDIX B: ADJUSTED COMPENSATION COMPARISON

Dance Data Project® recently became aware that during his tenure at New York City Ballet, Ballet Master In Chief Peter Martins was compensated both through New York City Ballet and through School of American Ballet, which operates separately. We have adjusted our findings from 2018 to reflect the additional payment. We have also adjusted 2019 findings to include the compensation to Martins that is listed in Schedule L of the Form 990; for although he was not an active Artistic Director in that year, his compensation, when included, significantly increases the average for Male Artistic Directors.

Adjusted Findings:

In 2019, in the Largest 50 U.S. Ballet Companies, women earned 68 cents for every dollar earned by men as Artistic Directors in 2019.

In 2018, in the Largest 25 U.S. Ballet Companies, women earned 54 cents for every dollar earned by men as Artistic Directors.

Data Used for this Adjustment:

Transactions involving Peter Martins:

- Compensation of $128,386 from School of American Ballet in 2018 (IRS Form 990 Part VII)
- Compensation of $986,000 from New York City Ballet in 2018 (IRS Form 990 Schedule L)
- Compensation of $936,000 from New York City Ballet in 2019 (IRS Form 990 Schedule L)