

Where are the female choreographers? A study on the gender imbalance among professional choreographers working in the fields of classical ballet and contemporary dance.

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Abstract

The dissertation investigates the lack of women working as professional choreographers in both the UK and the wider international dance sector. Although dance as an art form within western cultures is often perceived as 'the art of women,' it is predominately men who are conceptualising the works and choreographing the movement. This study focuses on understanding the phenomenon that leads female choreographers to be less likely to produce works for leading dance companies and venues than their male counterparts. The research investigates the current scope of the gender imbalance in the professional choreographic field, the reasons for the imbalance and provides theories as to why the imbalance is more pronounced in the classical ballet sector compared to the contemporary dance field.

The research draws together experiences and statistical evidence from two significant branches of the artistic process; the choreographers involved in creating dance and the Gatekeepers and organisations that commission them. Key issues surrounding the problem are identified and assessed through qualitative data drawn from interviews with nine professional female choreographers. A statistical analysis of the repertoire choices of 32 leading international dance companies quantifies and compares the severity of the gender imbalance at the highest professional level. The data indicates that the scope of the phenomenon affects not only the UK but also the majority of the Western world.

As a subject that is currently under researched this dissertation provides scholarship on the position of the female choreographer in today's society by examining the phenomenon from a historical and contemporary perspective.

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Introduction

'Choreography is where the artistic power in dance lies' (Jennings, 2016).

As the opening statement at a public debate held in Birmingham to discuss the lack of women working as professional dance choreographers, Jennings's statement resonated on many levels. Indeed the Choreographer and 'the structures and relations of power that have long been inherent in the designation' (Kraut, 2006, p. 85) occupy a unique role in the dance world today. To be named a professional Choreographer implies that one possesses both artistic brilliance and powerful leadership skills; a hybrid visionary of sorts who is simultaneously the creative artist and the efficient manager. Defined as 'the art of creating and arranging dances' the word choreography derives from the 'Greek word 'choreia' for dance and the French word 'graphie' for write (Britannica, 2016). In 'writing the dance' the choreographer takes on 'an assertion of authorship' (Kraut, 2006, p. 76) for the artistic product that designates dance as art.

Dance and especially classical ballet as an art form within western cultures is often perceived as 'the art of women' (Daly, 2002, p. 330). With the majority of professionals working within the field being female and the majority of audiences composed of women it seems logical that women would also dominate the sector as choreographers. However, in the UK and the wider international dance world it is predominately men who are creating the steps, conceptualising the works and choreographing the movement. At the highest professional level men's voices are currently guiding the art form and defining what dance is today.

The fact that The Royal Ballet in London has not commissioned a female

choreographer to create work on its main stage this century¹ highlights the phenomenon that women are less likely than their male counterparts to be commissioned as choreographers by leading dance companies and venues (Hanna, 1987, p. 28, Garafola, 2005, p. 241). Artistic Directors of dance companies and commissioning Gatekeepers are responsible for deciding which repertoire and choreographers will be presented each year. These positions tend to be occupied by men, 'Like theatre and symphony, dance is to some degree occupationally differentiated and sex-segregated. The non-dancing positions, dominated by men, are the most powerful' (Hanna, 1987, p.23).

The phenomenon can be traced back to a culture of highly gendered roles embedded within dance history. Methods of dance education, the way that women are portrayed on stage and the practice of the choreographer procuring inspiration through his muse (Prose, 2002, DeLano and Tracy, 1983), have all contributed to the idea of the choreographer as a masculine and patriarchal figure. In the twentieth century classical ballet figures like George Balanchine who acted as both Artistic Director and lead choreographer of the New York City Ballet helped to solidify the position of the male choreographer as both 'artistic genius' and admired leader of his troupe.

While male choreographers in classical ballet have prevailed since the 19th century, female choreographers have had a significant presence within the contemporary dance world. Martha Graham and Isadora Duncan gained recognition as 'founding mothers' (Hanna, 1987, p. 31) of the Modern Dance Movement and became powerful role models for women. Their legacies have had an impact on women being

¹ Crystal Pite commissioned for The Royal Ballet in 2017

identified with choreography. In general female choreographers are better represented in the contemporary dance field, however in recent years the number of women gaining recognition and producing large-scale dance works has tapered off.

This could be a result of the times, which Rosalind Gill describes as 'one of the most bewildering moments in the history of sexual politics' (Gill, 2016, p 613). Whereas Feminism of the 60's and 70's is associated with solidarity and activism current feminist attitudes are less overt. Women today are focused on individual achievement and rely upon systems in which men and women are perceived as equals (Budgeon, 2011, p. 284). Creative sectors, like dance are often associated with liberal and egalitarian practices (Gill, 2002), however this inquiry into female choreographers demonstrates that very little progress has been made within the dance field and especially classical ballet in regards to gender equality.

Jennings refers to the current lack of female choreographers as a phenomenon 'so egregious, and of such long standing, it shames the British dance institution' (Jennings, 2016). While this issue is currently garnering attention in the UK, this research shows that that the scope of the phenomenon extends much farther into the international dance world.

As an investigation into the influences that have led to the current lack of professional female choreographers this dissertation is an attempt to locate the position of the female choreographer today. It address three major questions:

- What is the current scope of the gender imbalance among professional choreographers?
- What are the key factors contributing to this imbalance?

- Why does the imbalance appear to be more severe within the classical ballet field compared to the contemporary dance field?

To investigate these themes, key issues surrounding the problem are assessed through qualitative data drawn from interviews with nine choreographers and through quantitative evidence compiled from a statistical analysis of the yearly repertoire choices of 32 leading dance companies.

The Research

The research draws together experiences and statistical evidence from two significant branches of the artistic process; the choreographers involved in creating dance and the Gatekeepers and organisations that commission them. Through a series of interviews with nine women currently working as professional choreographers, the research provides qualitative data and insight into their 'lived' experiences and seeks to identify barriers to their professional development.

Focusing on the participants individual pathways, career goals, experiences and professional challenges with an overarching emphasis on gendered roles within the dance sector the interviews reveal a range of individual observations as well as reoccurring themes.

As most choreographers present their work via a professional dance company, the repertoire, that is to say the choreography chosen by Gatekeepers to be presented on stage, gives a clear indication of the vision and identity of that particular company or troupe. The collective culture of professional dance companies formulates and impacts the values of the dance sector as a whole. In order to identify the statistical extent of the phenomenon an analysis of the current repertoire presented by 32 leading dance companies allowed for gender representation to be quantified. The repertoire of UK classical ballet and contemporary dance companies is broken down

and charted with regards to female representation. This is presented alongside similar data from European, Scandinavian and North American companies, as a means of illustrating the scope of the phenomenon and to locate the UK within an international context. The data provides a one-year snap shot of the gender distribution of choreographers working at the highest professional level.

Chapter 1. Literature Review

Introduction

This literature review provides an overview of the theories, ideas and scholarship that form the basis of this investigation. Firstly, it explores key concepts of current feminist theory in order to identify how female choreographers experience and understand gender equality today. Secondly, it examines the various reasons for and issues related to the lack of female choreographers from a historical and current dance perspective. Drawing on legacies of influential choreographers it points to fundamental differences in ideology between classical ballet and contemporary dance culture. Due to the lack of substantial academic writing specifically focused on the gender imbalance among professional choreographers, this dissertation contributes data to a phenomenon and subject that is currently under researched.

1.1 Feminism Today

Current feminist theory sheds light on the complexities surrounding gender equality that many of the subjects involved in this research project are grappling with today. Recently, Rosalind Gill suggested that the present moment in history 'ranks as one of the most bewildering in the history of sexual politics' (Gill, 2016, p 613).

Discrimination that women face today is the product of a layered and intricate psychology born out of a reaction to all the various forms of proceeding historical feminist and anti feminist ideology (Rich, 2005, Scharff, 2013, Budgeon, 2011, Gill, 2002, 2007, 2014, 2016). Gill argues that a 'new sexism' exists today, one that is complicated and more 'subtle' and 'discursive' than the old sexism that assumes a women's place is in the home (Gill, 2014, p. 518). In a series of essays exploring an eclectic range of 'new femininities' emerging in the 21st century, Rosalind Gill and Christina Scharff suggest that neoliberalism and post feminism are shaping 'new

identities and subjectivities' around the contemporary female and the 'sensibilities' (Gill, 2007) that define postfeminist culture (Gill and Scharff, 2011).

Today women in the professional work place are focused more on their individual and emotional identities than in the past (Budgeon, 2011, p. 288). To become 'successful' in modern terms, which Harris (2004, p. 16) describes as 'flexible, individualised, resilient, self driven and self-made,' women are conforming to a range of new femininities which depend upon women and men being perceived as equals (Budgeon, 2011, p. 284). In consequence women are distancing themselves from the Women's Movement because to associate with feminism is to associate oneself with inequality (Budgeon, 2011, p. 289, Rich, 2005, p. 499). As Bannerman points out despite being a powerful role model for women and the feminist cause, legendary dance choreographer Martha Graham 'associated support for women's liberation with feelings of inferiority, and was insistent that she never wanted to be a women's liberationist' (Bannerman, 2010, p. 33). Similarly today, successful female choreographers prefer to associate their perceived success with being an individual 'artist' rather than a 'female artist' (Rich, 2005, p. 499, Mackrell, 2016). Gill describes this reaction to feminism is in itself what constitutes a 'post feminist sensibility' (Gill, 2007, p. 147).

The dance sector and others within the Creative and Cultural industries are especially vulnerable to complacency surrounding gender equality, as they are generally perceived as more 'cool, creative and egalitarian' (Gill, 2002) than other traditional sectors. However, scholars have identified the liberal and progressive associations that the cultural industries have earned specifically in regards to gender equality to be an illusion (Pratt and Gill, 2008, Gill, 2002, 2014).

1.2 Dance education for girls

As the majority of both male and female choreographers begin their professional career as dancers it is imperative to examine how dance education systems might contribute to the gender imbalance among choreographers. Dance schools are the foundation through which one becomes a professional dance artist, thus they play a central role in shaping women's attitudes, perceptions and ideas about dance (Löytönen, 2008, p. 22). While the training methods differ between classical ballet and contemporary dance Löytönen's 2008 study of contemporary dance students points out that early dance education begins similarly in both fields.

Foucault's notion of the 'docile body' (Oliver, 2005, p. 43, Smith, 1998, Green, 2003) is a starting point that scholars have drawn on to suggest that the culture of dance training encourages girls to conform to submissive feminine roles in order to succeed as an ideal ballerina (Daly, 1987, 1992, 2002, Oliver, 2005, p. 40). Most girls begin dance training between the ages of 6 and 8 and as Clyde Smith (1998, p.127) points out, the classroom setting with its mirrors, and dress codes promotes a self critical atmosphere of surveillance. The 'cookie cutter' (La Rocca, 2007) format of dance training involving the repetition of exercises has been criticised as an impediment to the development of students' imagination and individuality (Oliver, 2005, p. 39). As an aesthetic consequence 'we see RB, RAD and NYCB trained dancers emerging like peas in a pod with nothing whatsoever to differentiate them (Roger Tully quoted in Kolb and Kalogeropoulou, 2012, p. 110). In addition feminist writers have connected dance training ideologies and methods with the development of eating disorders arguing that focus on creating a ballerina body is debilitating and degrading to women as it develops within them a desire to be objectified, conform to stereotypical patriarchal roles and encourages them to be active participants in their own oppression (Daly, 1987, 2002, Kolb and Kalogeropoulou, 2012, p. 109). Contradictory to the attacks aimed at dance training a recent study of amateur

female ballet dancers found that the majority of the participants 'appreciated the toughness of ballet training and its physical and intellectual challenges' (Kolb and Kalogeropoulou, 2012, p. 122).

1.3 Dance education for boys

It has been suggested that boys in dance academies encounter different treatment than girls in that they are encouraged to be individuals from a young age (Hanna, 1987, Jennings, 2016, La Rocca, 2007).

'When you're a young boy wanting to study ballet you're already a kind of rebel, someone who is thinking outside the box, so you're more likely to end up making work or running a company. Girls are less likely to be prized for being a maverick, they're more likely to be encouraged to look and dance like everyone else (Crystal Pite quoted in Mackrell, 2016).

Hanna points out boys are often afforded special privileges as opposed to their female counterparts who are taught early on they are 'a dime a dozen' (La Rocca, 2007). She goes on to argue that the mere presence of boys within a dance school or company legitimizes the art form 'No art is recognized as an art until men do it' (Margaret Mead, quoted in Hanna 1987, p. 42).

1.4 Historical context

Some dance critics have found that historically dance and specifically ballet culture is demeaning to women (Daly, 1987, 1992, 2002, Hanna, 1987). The leading arguments point to a patriarchal culture surrounding dance history that is rooted in repertoire that often portrays women on stage in gendered roles as the object of the 'male gaze' (Daly, 1987, p. 9).

In the early 19th century and the beginning of the Romantic Movement, traditional story ballets such as *La Sylphide* and *Giselle* often portrayed women as magical and supernatural creatures. It has been suggested that these roles characterize women as passive heroines whose fate depends upon masculine intervention and were created specifically to entertain male fantasies (Daly, 1987, p. 12, Hanna, 1987, p. 25). During this historical period, some female dancers also doubled as prostitutes, which Daly and Hanna argue has had lasting repercussions for women in dance.

'On the stage real women, as slave girls, spirits or adventuresses, revealed themselves to the hungry eyes of the viewer. Off stage in the foyer de la danse, the wealthiest and most influential could mingle with the dancers in highly elegant surroundings. From this sophisticated market place the rich buyers selected their mistresses. Thus the female who was elevated to the position of a goddess was demeaned to the status of a possession, a sexual object' (Chapman quoted in Daly, 1987, p. 13).

More recently a new cohort of dance writers defend that dance at the professional level empowers both female dancers and female audience members. Sally Banes (1998, p. 2) rejects the notion of the ballerina as a victim, noting that even narratives with misogynist themes tend to represent woman as energized and vital, to which Wendy Olivier adds that the level of discipline, athleticism and competition which must be undertaken to become a professional dancer 'is directly antithetical to the notion of a passive victim' (Oliver, 2005, p. 420). Anna Aalten argues that the sheer technical 'prowess and virtuosity of the ballerina counteracts the stereotyped images of gender' (Aalten, 2004, p. 271). Angela McRobbie focuses on the way that ballet heroines inspire 'fantasies of achievement' saying 'there are few other places in popular cultures where girls will find such active role models and such incentives to

achieve' (McRobbie, 1997, p. 230). Jennifer Fisher's article *Tulle as Tool* references the material that tutu's are made from as a power symbol for women, and argues the toe shoe is representative of the dichotomy of ballet itself 'the pristine pink satin on the outside and the unseen blisters, calluses, bunions, and ingrown toenails inside' (Fisher, 2007, p. 9).

1.5 Choreographers in Classical Ballet

The majority of choreographers in classical ballet have been and continue to be men². While history is dotted with brief mentions of women such as Bronislava Nijinska, Ninette de Valois, Alicia Markova and Natalia Makarova, a severe imbalance between male and female choreographers working in the leading classical repertory houses continues to be a phenomenon. Twenty First century ballet is virtually void of female choreographers, most clearly demonstrated by the Royal Ballet 's failure to commission a female choreographer this century³ (Jennings, 2015, Mackrell, 2013, Cooper, 2016).

1.6 The Balanchine Legacy

It is worthwhile to consider feminist literature surrounding George Balanchine the founding Artistic Director and lead choreographer of The New York City Ballet as the findings of this research (see Appendix 2) show that Balanchine's works continue to have a dominant presence within today's classical ballet culture.

² Marius Petipa, Mikhail Fokine, and Bournonville in the 19th century followed by George Balanchine, Kenneth MacMillan, John Cranko, Frederick Ashton, Antony Tudor and Jerome Robbins in the 20th century and most recently William Forsythe, Christopher Wheeldon, Wayne McGregor, David Dawson, Liam Scarlett, Alexei Ratmansky, Benjamin Millepied, and Justin Peck.

³ Crystal Pite scheduled for 2017 season.

One of Balanchine's most circulated quotes 'Ballet is Woman,' (Hanna, 1987, Cooper, 2016, La Rocca, 2007) paints a picture of female empowerment, however the full quote 'The ballet is a purely female thing; it is a woman, a garden of beautiful flowers, and man is the gardener' (Copeland, 1982), implies masculine authority. Daly (1987, p. 12) argues that the culture of Balanchine's 1970's New York City Ballet was a particularly detrimental period for women in dance as it popularised and glorified the male choreographer as a patriarchal and authoritarian figure and the female dancer as his muse. In deconstructing one of his most famous works, she suggests it to be embedded with codes promoting the oppression of women. In contrast Lincoln Kirstein argues that 'Balanchine has been responsible for a philosophy that has treated girls as if they were as athletic as their brothers' (Kirstein quoted in Daly, 1987, p.14).

1.7 The Muse Myth

The 'Muse Myth' (Jennings, 2015) in which both the female dancer and the male choreographer glorify each other and partake in a relationship that is based upon mutual admiration is often associated with Balanchine and cited as a significant source of artistic inspiration in dance (Prose, 2002, DeLano and Tracy, 1983). The psychological entrapplings of devotion are implied by one of Balanchine's muses 'We are under the dictatorship of one man, whom we adore and respect, and his every whim is our law, no questions asked' (Bentley quoted in Oliver, 2005, p. 41). Oliver suggests that the choreographer is often associated with a father figure and that 'dancers must obey the choreographer and artistic director, much as children obey parents' (Oliver, 2005, p. 41). Historically this type of artistic relationship tends to locate the man as the artistic genius and the woman as the object through which his genius is channelled (Prose, 2002). This romanticized ideal of the Artist's muse can perpetuate traditional gender roles within the artistic processes, however this

research did not locate existing scholarship on how this specifically affects female choreographers.

1.8 Choreographers in Contemporary Dance

Unlike ballet, historically women have enjoyed a significant presence within the contemporary dance field.⁴ Iconic twentieth century figures like Isadora Duncan, and Martha Graham are credited as being the ‘founding mothers’ of the Modern Dance Movement, ‘Modern dance exemplified women's emergence -Females were choreographers, dancers, company founders, and managers’ (Hanna, 1987, p. 31). In opposition to Balanchine’s famous quote ‘Don’t think, dear, do,’(Croce, 2009) critics have suggested that women who pioneered contemporary dance were indirectly advocating feminist principals and were ‘eager to demonstrate that they possessed minds as well as bodies’ (Copeland, 1982).

Manning credits Duncan and Graham with reinventing dance through a feminist perspective by ‘returning the real female body to women’ (Manning, 1997, p. 157). Duncan believed that ballet projected a ‘socially pernicious image of women: virginal, frail, sexually passive, disembodied sylphid’ (Hanna, 1987, p. 31) and distanced herself from ballet culture. She embraced a ‘doctrine of freedom’ that Daly associated with ‘the traditionally unacknowledged pleasure of female sexuality combined with the mainstream virtue of raising children’ (Daly, 1992, p. 307). Graham's masculinized aesthetic and overtly sexual and weighted physicality was referred to as ‘a celebration of maleness’ (Bannerman, 2010, p.33). Copeland writing in 1982 speculates:

⁴ Agnes de Mille, Doris Humphrey, Judith Jameson, Carolyn Carlson, Twyla Tharp, Trisha Brown, Pina Bausch, Anna Teresa de Keersmaker, Sasha Walz and most recently Crystal Pite.

'Indeed, feminist concerns may be the missing piece of the jigsaw puzzle, the key to the question: Why have women choreographers been central to modern and post-modern dance but not to ballet?' (Copeland, 1982).

Despite the momentum gained by women like Trisha Brown, Twyla Tharp, and Pina Bausch in the end of the 20th century, progress has tapered off in recent years. With the exception of Crystal Pite (see Appendix 2) few new female voices have gained international notoriety or emerged as major contributors to the global dance conversation in the same way as their male counter parts.

1.9 Male networks (un)intended gender bias

The political marginalization of women due the phenomenon of male networks and bonds refers to certain masculine social practices and circles that can exclude women (Stead and Elliot, 2009). There is currently minimal academic research available specifically regarding how conscious or unconscious male bonds and groups affect female choreographers.

1.10 Motherhood

As with other creative industries dancers feel especially pressured to 'never be ill, never to be pregnant, and never to need time off to care for one's self or others' (Gill, 2014, p. 517). Due to the intense and demanding nature of the professional dance career most female dancers have children only after they stop dancing. Wright Miller points out an additional aspect of motherhood that affects dancers:

'There is something troubling about a female dancer putting herself on display when she is pregnant. Rarely do we understand that ballet dancers might figuratively or

actually be mothers; nowhere do we see ballet dancers pregnant. To do so would shatter the mythology' (Wright Miller, 2002, p. 37).

Retirement age, usually late 30's when women tend to leave the professional dance field often coincides with starting a family. This 'break' in professional growth for women has been cited as a reason why many female dancers do not go onto pursue professional careers as choreographers (Wright Miller, 2002, Jennings, 2013, 2015, Mackrell, 2013). Charlotte Vincent of Vincent Dance Theatre has voiced concerns with the way female dancers are 'lost' to motherhood, 'Failure to encourage mature female performers back to work, will create a UK dance ecology dominated by men and younger female artists whose work is valid but perhaps lacks emotional depth' (Jennings, 2013).

Wright points out the positive effects motherhood has on choreographers and argues that Twyla Tharp developed her signature style during her pregnancy while experimenting with off balance movements and uneven weight distributions (Wright Miller, 2002, p. 121). However it is interesting to note that Tharp withdrew from the public studio space during her pregnancy, and worked in isolation (Wright, 2002, p. 118). This supports a wider phenomenon within the cultural industries in which women feel the need to 'conceal pregnancies' or to not 'divulge their parental status' (Gill, 2014, p. 516). Furthermore, Rosalind Gill argues that through the constant reiteration of mothering 'as an obstacle for women' it reinforces the idea 'that children are women's responsibility' (Gill, 2014, p. 511).

1.11 Lack of interest

In *Often on Point but Rarely in Charge*, Claudia La Rocco argues that women in ballet show less interest in choreographing than men. Supporting that theory, a 2013

study surveyed 71 dancers working in professional ballet companies and found that 0% of women and 27% of men answered 'yes' to the question 'Are you interested in becoming a Choreographer?' (Cardim, 2013, p. 45). This research did not find any similar research carried out among dancers working in the contemporary field, therefore further research is recommended.

1.12 Lack of Female Artistic Directors

Since a large proportion of Artistic Directors rise to their positions after becoming renowned choreographers, the lack of female choreographers might have a direct link to the lack of female Artistic Directors. Hanna points out that many ballet companies were originally founded by women⁵ but eventually taken over by men (Hanna, 1987, p. 28). This phenomenon could be a consequence of neoliberal 'proactive state strategies designed to refashion state-economy relations around a new constellation of elite, managerial and financial interests' (Peck, 2004, p. 396) which put pressure on the arts community to prove their value and demonstrate their economic worth. As a result a tendency for men to hold leadership positions in the dance sector is perceived as more trustworthy. Garafola argues 'the more influential a ballet institution, the less likely that a woman will be in a position of power, and that includes choreographing. Once ballet is institutionalised, it becomes a man's world' (Garafola, 2005, p. 241). Choreographer Elizabeth Streb puts it more simply 'people like giving money to men' (Streb quoted in Guerreiro, 2016).

⁵ Examples include Rambert founded by Marie Rambert, The Royal Ballet founded by Ninette de Valois, American Ballet Theatre founded by Lucia Chase, Dutch National Ballet founded by Sonia Gaskell, and Batsheva Dance Company founded by Martha Graham.

1.13 Conclusion

The literature review indicates a layered and complex position for women within the context of current Feminist theory, one in which feminist 'sensibilities' (Gill, 2007) are formed in response to feminism itself. It shows how issues faced by all women such as motherhood, interest in leadership positions, and male dominated networks specifically relate to the dance world. It points to a variety of reasons that are specific to the dance sector including the methods and ideology surrounding dance education, the repercussions of the 'Muse Myth' (Jennings, 2015) and the lack of females occupying leadership positions and sets these against a historical background that is heavily defined by gender roles. The legacies of famous choreographers reveal fundamental differences in the underlying ideology between classic ballet and contemporary dance. The recent interest in female choreographers within the dance community demonstrates the relevance of the research and can hopefully help to facilitate progress in this field.

Chapter 2. Interviews female choreographers

2.1 Introduction

The views presented in this section represent nine women currently working as professional choreographers in the UK. The qualitative data has been organised into sections that provide insight into the participants 'lived' experiences and seeks to identify barriers to their professional development. The sections are focused on the participants' individual pathways, career goals, experiences and professional challenges with an overarching emphasis on gendered roles within the dance sector.

2.2 Career pathways

Four participants experimented with choreography during dance school and went on to have professional dance careers in a company. Three actively pursued dance and choreography at University level programs, and two stopped dancing in their early 20's to pursue choreography full time. Those who worked as professional dancers cited choreographic workshops as a significant step in their career. Victoria suggested 'that directors go to see workshop shows in big companies.' As there 'seems to be a much better ration of women to men in workshop settings.'

The two participants who bypassed a dance career to actively pursue choreography from a young age currently make a full time living as choreographers. Lyn has her own regularly funded company and Caroline receives commissions all over the world. The pathways of Lyn and Caroline could indicate that the time line of a female dancers' career does in fact have a significant impact on their choreographic career.

2.3 Dance education and professional dance company culture

Six participants commented on how aspects of dance training are connected to the gender imbalance among professional choreographers. Martha discussed the feminising techniques outlined in the literature review by Daly (1987) and Oliver (2005) 'when you study dance even in contemporary dance, it is feminising in a cliché way.' She felt that teachers should develop an awareness of 'the mechanisms in ballet training that are highly gender related, including specific patterns of movements and a specific range of codes.' Simone said her dance education did not encourage choreography as a pathway, 'Until I was 23 I didn't know I could even be a choreographer, and that is probably because of the education I received.'

Five participants spoke about the differences in the way women and men are treated during dance education years. It was noted that men are seen as an 'asset' from the beginning, and will try out choreography much younger than girls. Supporting Hanna (1987) and La Rocca's (2007) theories, participants generally felt men were encouraged more by teachers, and stimulated to choreograph in order to make them feel 'empowered and stay connected' whereas girls needed to stay focused otherwise 'there are always other girls to replace them' (Martha, 2016). Martha suggested that 'a guy who questions is seen as the core competence of a man. A girl who questions especially between ages of 8-14 is seen as a troublemaker.' Caroline spoke about higher demands on young female dancers in the corps de ballet compared to young male dancers of the corps de ballet 'the boys are not required to be in the swan lines whenever they go on stage it is rarely in the capacity that the women do.' She noted that while women carry the brunt of group work in dance companies, the young men 'who are bored...experiment with choreography and get

noticed.’ In relation to the ‘Swan Lines’ Martha commented on how females are represented on stage:

‘We want to aim to have more than one idea or representation of females in society ... In classical ballet that becomes really interesting because then you start to question ideas of beauty or preferred aesthetics’ (Martha, 2016).

A double standard was addressed where men who choreograph during their dance career are seen as ‘cool and artistic’ while for women ‘its’ just not cool’ (Caroline, 2016). A few participants noted that women generally start choreography at an age that coincided with retirement from their professional career, ‘And then you are close to 40 and you are not any more the young, talented, emerging choreographer...and they can’t market you that way’ (Caroline, 2016). Many of the comments in this section mirror the theories concerning dance education outlined in the Literature review. Therefore it can be ascertained that dance education has an impact on both men and women’s choreographic careers.

2.4 Career Goals

In general participants responses were humble ‘Ideally I’d hope for commissions,’ ‘My goal is to keep working’ and ‘I just want to make art, because I’ve always made art’ (Tracy, Jane, Katie, 2016). Simone said she would like to ‘have a regularly funded company’ but quickly said that she did not feel her goal was ‘realistic.’ Laura also indicated that she felt her goal was unattainable ‘I’m already ‘X’ years old and I know it’s almost impossible to make a living on choreography, unless you are Christopher Wheeldon.’ However three participants thought their goals were attainable, Victoria said ‘if it were my main priority and I would be promoting myself and actively pursuing working in that scene... I think it could be possible.’ Two of the

participants said they had already achieved their goals and wished to continue choreographing on their current level and scale (Lyn, Caroline, 2016). When the three participants who had never worked on a large piece were asked- Are you interested in choreographing a large-scale work? All three participants responded yes. This indicates the likelihood that participants have greater ambitions and goals than their answers suggest.

2.5 Mentoring schemes

This researcher found that an abundance of mentoring schemes for female choreographers currently exist (see Appendix 1). The question was aimed at understanding how effective these schemes are on professional development. Seven of the nine participants indicated they had at some point been involved in a mentoring situation. Four participants were involved in a professional mentoring program, while three had been unofficially mentored by other women. All seven indicated that mentoring had a positive effect on their work in some way. Learning the 'craft' and the 'essentials of choreography' as well as 'observing other choreographers' and 'identifying my weaknesses' were cited as positive outcomes. However only two participants indicated that the mentoring resulted in a tangible project or commission. These findings indicate that mentoring programs are being accessed and contribute to professional development, but that follow up support in the form of work opportunities for female choreographers could be improved.

2.6 Reasons contributing to the imbalance

2.6.1 Finance

Six of the nine participants cited economic reasons as a major obstacle to developing their work. Many mentioned that supporting oneself as a professional choreographer

was 'difficult' because the 'financial factor is a big issue' (Victoria, 2016). Lyn said in the past she 'did a lot to survive, and was turned down for funding many times.' Simone, Tracy and Katie made reference to the economic crisis resulting in 'larger institutions playing it safe' and not wanting to 'take risks' in supporting unknown artists. Katie touched upon Peck (2004) and Garafola's (2005) arguments suggesting that neoliberal policies are 'formalizing art and turning art into a business.' Many participants noted that they had applied for numerous grants and funding opportunities with differing levels of success 'I've been shortlisted for everything' (Simone, 2016). However some participants remarked that they found it relatively easy to get small amounts of funding in the UK. This section indicates the participants are pro-active in seeking out funding sources, but that financial obstacles and funding cuts to dance institutions play a significant role in career development.

2.6.2 Networking

Networking was cited as major factor in the professional process. Knowing people, having opportunities to network, and as Tracy said 'having the right exposure, the right ambassadors and key figures who will push your work.' Jane commented on how motherhood impeded her networking ability 'I don't get the chance to go out to theatre events, or meet the dancers... I don't know the people I need to know because I'm home at night.' Simone, Jane and Laura pointed to networking as being an 'especially important' factor in British Culture. This reveals that networks and contact with facilitators is of high priority to female choreographers.

2.6.3 Male Networks

Exclusion from male networks was a prominent theme that surfaced during the interviews in two main forms – as insular homosexual circles and as a patriarchal culture within institutions.

Seven participants noted the influence of male networks especially within large classical ballet companies which Lyn said 'tend to take on one of their own.' However Laura, Tracy, Caroline and Victoria found they were often overlooked even though they were 'inside' large institutions working as dancers.

'There has never been that much encouragement to tell you the truth...nor a really positive reaction from staff or other people. I've gotten really good reviews in Magazines for my choreographies but I didn't get the sense from anyone that choreography is something I should really pursue' (Victoria, 2016).

'In the Company we were a group of promising choreographers, they chose to invest in one of us. I think they chose 'Karl' because he was a soloist, he was attractive and he was friends with (important patron), So he was in the bubble. It's a club - He was in that club' (Laura, 2016).

'I've been in the company 12 years and made works for the workshops since my second year so it's been a lot of pats on the back, and a lot of 'yes that piece was great, but just not right for the repertoire.' There have been many people whose works have been taken into the repertoire before me. Often people say 'it was the best piece of the evening' and I'm not trying to blow my own trumpet but then how can that continue for so many years and then nothing happens' (Tracy, 2016).

'After one of my choreographies was performed I approached an established choreographer and told him 'I honoured your work and cited your work in this piece because I respect you and I look up to you.' The reaction was lukewarm and I never heard anything else from him. I didn't feel discriminated, but I felt if I had been a young boy I would have been invited to sit at his table' (Caroline, 2016).

This topic was clearly a factor for the women in this study. Participants spoke at length and many shared in depth personal stories pertaining to feelings of exclusion from male networks. Jennings (2015) argues 'You could interpret this complaint as sour grapes or paranoia were it not for the absolute unanimity with which it is voiced.' This brings to attention the subject of female leadership within ballet companies. More women in artistic decision making positions might help dilute this issue, however there is no substantial evidence to support this.

2.6.4 Gatekeepers

The subject of Gatekeepers is addressed in this section with regards to how independent choreographers interact with commissioning and producing agents. A common response aimed at dance venues and producers was their passivity and 'no response what so ever' (Katie, Simone, Laura, Jane, 2016) rate toward independent choreographers.

'Gatekeepers say they haven't heard of choreographers because they don't open their email. They ask me to send links of my work and then they don't open the links. I have a tracker so I see exactly who opens my links and they don't open them' (Simone, 2016).

Participants felt it was difficult to be 'taken seriously' by gatekeepers especially at a young age (Hanna, 1987, p. 28). Caroline felt recommendations from one gatekeeper to another was the most important facilitator of her work, 'you need to have a look at this woman, because you can trust her, she can handle the pressure.' However Lyn commented that she never approached any venue and was generally 'found' and approached personally by commissioning parties.

2.6.5 Motherhood

Six of the nine participants had children. All nine participants referenced motherhood in some capacity during the interviews. Justifying Wright Miller's (2002) theories on motherhood four participants discussed the positive influences motherhood has on their artistic output. One participant's latest work was based on her experience of being a mother, and another noted specific qualities learned through being a mother that were significant to 'pass on to people' through her work. Martha felt that having a 'life' outside of the professional sphere could enable mothers to 'deepen their artistry and touch audiences perhaps differently from other artists.'

The most common subjects that arose as obstacles were related to time constraints, financial responsibilities, external perceptions and professional development. Childcare was seen as an issue, it was pointed out that dance companies do not address childcare and finding a balance between family life and work was both practically and emotionally challenging. Kate thought that the lack of childcare options available was 'a failure of the system' and suggested there might be '100's of artists and mothers who have probably fallen off the track because they can't handle it.' Perceptions of mothers within the dance field was seen as problematic, some participants felt they were taken less seriously. Tracy noted that 'in a way they see you as mature but... They don't see you as potential contributor as much.' Martha felt it was important to consider how professionals who are also mother's are portrayed:

'One of the first times I was interviewed about my choreography by the newspaper they wanted to take photos of me in my house with my children. I said no, I don't want that. I want you to take a picture of me in the 'Theatre', which is the place where works that I create are presented. I don't want to be underlined as a mother because

if I were a man you would never ask me to take that photo with my children' (Martha, 2016).

The findings suggest that issues surrounding motherhood have a significant effect on women working as professional choreographers and correlate to Gill's (2014) observations of the enhanced pressures of motherhood on women working in the creative industries. However as Laura pointed out:

'Many people will mention babies and kids and say that makes it harder. I agree with that, but I don't have kids... and I still don't have the chance' (Laura, 2016).

2.6.6 Gender Roles

Participants brought up a number of gender preconceptions surrounding the role of the choreographer. Laura spoke about traditional gender stereotypes 'it just sounds right if the choreographer is a man.' Katie recalled being told 'if you were a man you would be much further up the ladder than you are.' Victoria and Laura elaborated:

'When you grow up and see 99% of the people choreographing are men... Somehow you just learn to think of 'Choreographer' as a male title' (Victoria, 2016).

'Why don't we see ourselves possibly one day as a choreographer or an Artistic Director? Because we were brought up in world where leaderships positions were all filled with men and we just don't see ourselves there' (Laura, 2016).

Participants suggested that men have more confidence, and are 'better at talking about and selling their work.' Simone disagreed saying 'women give birth – you think that is not being pushy? We can be very strong.' Caroline explained her perspective:

'Women are more mature...(our work) is like a child we have inside ourselves, we want to present something professional and we think a lot about a concept before presenting it and selling it' (Caroline, 2016).

Five participants suggested that women were perceived as too 'sensitive.' Martha saw this vulnerability as an asset 'we are not (insecure)...we do it differently we develop our knowledge differently.'

2.6.7 Feminist 'sensibilities'

The women represented in the study demonstrated that the climate surrounding gender equality is embedded with contradictions. It appeared that the majority of participants understood there to be an imbalance of women in their professional field but had difficulty defining it. Terms such as 'discrimination' and 'sexism' were generally avoided; pointing to Gill's observations that discrimination today exists in 'subtle' and 'discursive' forms that are often overlooked (Gill, 2014, p. 518).

'Can I say I felt discriminated directly? No. But do I feel that sometimes my gender is a factor that has not helped me? Yes' (Simone, 2016).

Martha said she believed in 'evolution not revolution' and discussed the shift in feminist ideology argued by Gill and Scharff (2011) 'Feminism is something else than what it was in the 70's we are trying to believe that we are in a society where everyone has equal opportunities but it's not actually happening.' She highlighted Budgeon's (2011, p. 289) theories on equality being associated with inferiority:

'The female choreographer doesn't exist...many women hate to be 'female' choreographers, they are choreographers and that is it' (Martha, 2016).

Gender inequality within wider society was mentioned by five participants 'I don't know why that is...I think it's just still a basic inequality in life all the way through, especially in dance' (Tracy, 2016).

2.7 Is it easier for men to receive large-scale commissions?

Six participants answered a clear 'yes.' Victoria said it appeared to be true but 'had no statistical evidence to back up her intuition' and Lyn asked 'Is it gender, geography or aesthetic style?' Four Participants felt there was 'unconscious bias' from gatekeepers especially 'in the ability of women too handle large teams of people and large productions.'

'There are not more men than women working in the sector, the men get the better commissions, and the better projects. But in terms of amount there are so many women working. It's not that we are less it's just that they don't see us' (Simone, 2016).

Simone said that that she was often told in her 30's 'you are really young and just not ready for this' only to find out young men in their early 20's' were the ones awarded the commission. Caroline noted that 'These men are definitely devoted to their art - that is not the question. But they are repeatedly given the opportunities over women.'

2.8 Lack of interest from classical ballet community

The responses from the 30 women approached to participate in these interviews could offer additional information concerning the phenomenon and therefore is documented here. The majority of women who run their own contemporary dance

companies responded positively to the invitation for this research and demonstrated a willingness to engage with the subject. Likewise the majority of independent choreographers working in contemporary dance responded positively, including those who were still currently employed as dancers. However only 1 out of 10 women approached who are currently employed as dancers in classical ballet companies responded to either the initial or follow up invitation. The minimal response rate from the classical ballet sector supports Cardim's (2013) research findings that found women working in classical ballet companies tend to be less interested in choreography as a profession.

2.9 Conclusion

Through a range of individual observations and reoccurring themes that identify issues facing female choreographers it is apparent that women experience different degrees of gender discrimination within the UK dance sector. The main obstacles and reasons for the imbalance appear to be dance education and feminising methods, male dominance in the dance sector specifically with regards to Gatekeepers and male alliances, financing work, motherhood and childcare, new ambiguous attitudes surrounding feminism and equality, and general preconceptions about women and men. The range of responses to this research and the notably higher response rate from the contemporary dance field supports the theory that women in contemporary dance are more interested and likely to be encouraged to develop as choreographers than women working in classical ballet.

It is recommended that more research be carried out on the career pathways of female choreographers, the correlation between female Gatekeepers and female choreographers, as well as the perception of mothers within the dance sector. It is recommended that mentorship programs be supported by commissioning parties, and Artistic Directors and Gatekeepers develop an awareness of the issue and pro

actively nurture women with choreographic ambitions within dance companies as well as those who are working independently.

Chapter 3. Season Repertoire Analysis 2016 – 2017

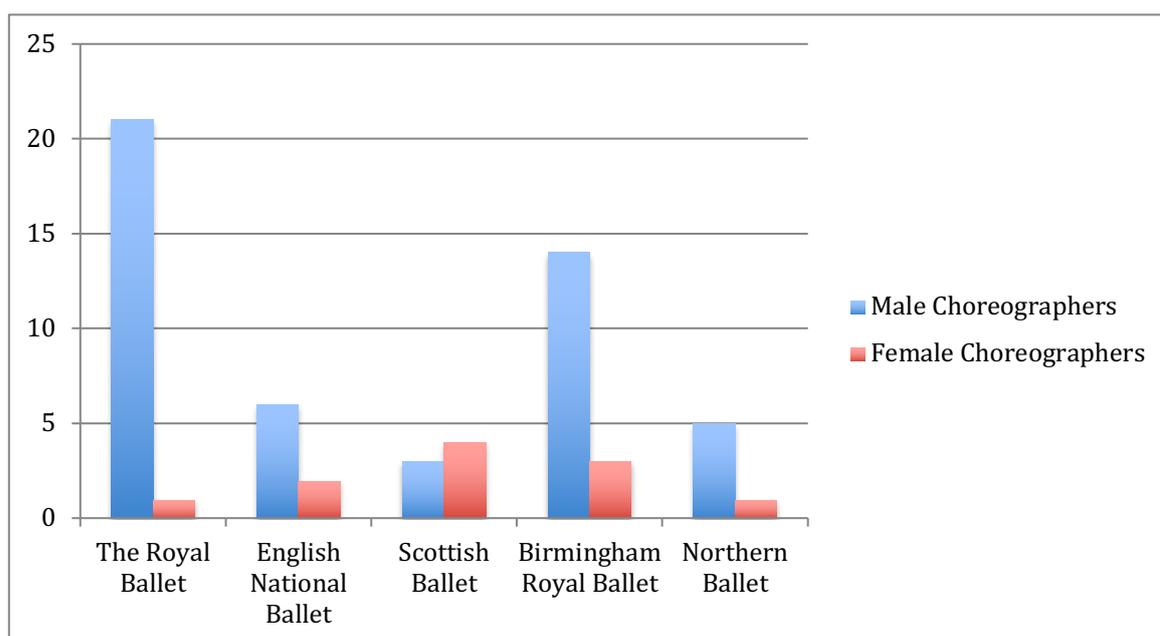
3.1 Introduction

The core essence of a professional dance company can be found in its repertoire that is to say the choice of choreography presented on stage gives a clear indication of the culture, vision and identity of that particular company or troupe. An analysis of the current repertoire presented by 32 leading dance companies provides statistical evidence from which the scope of the gender imbalance among professional choreographers can be assessed. By breaking down the gender representation of individual repertory choices made by Gatekeepers of 18 classical ballet companies and 14 contemporary dance companies, the extent to which the phenomenon exists in both sectors is compared and documented (See external chapter Methodology 5.4 for limitations/complications with data).

3.2 UK

Chart 1 UK Classical Ballet companies

Source: (Individual company websites, 2016) See Appendix 2.1 for detail of data.



Observations

- The data shows a gender imbalance among four of the five companies.
- All companies show female representation.
- Scottish Ballet shows the highest representation of female choreographers with 57%. It is the only classical ballet company within the entire sample of this research that has programmed more female choreographers than male in 2016 - 2017.
- The Royal Ballet has the lowest percentage of female representation with 4%.

Chart 2 UK Contemporary Dance companies

Source: (Individual company websites, 2016) See Appendix 2.2 for detail of data.

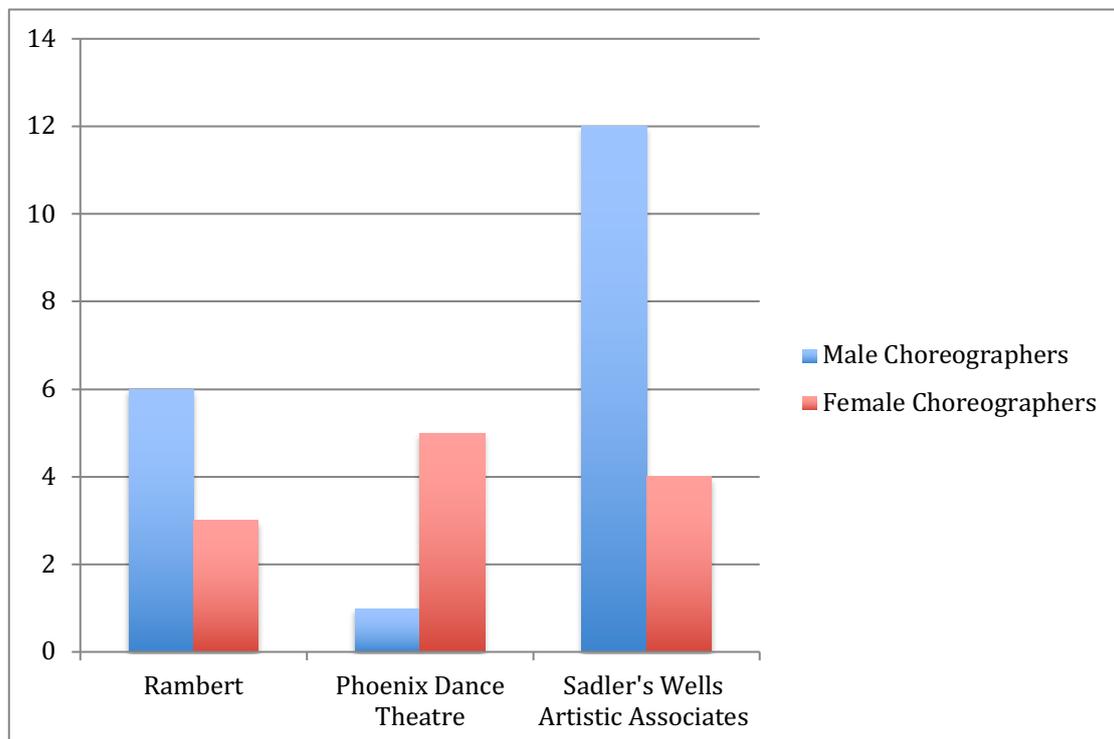
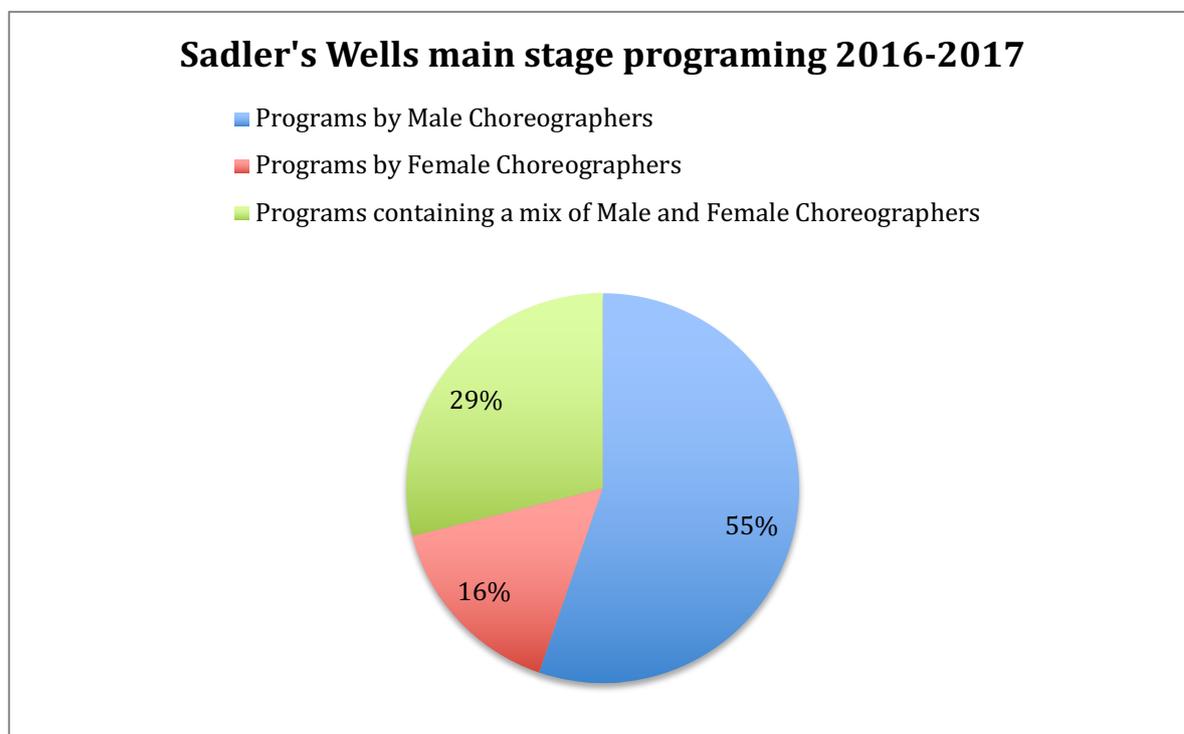


Chart 3 Sadler's Wells main stage programing

Source: (Sadler's Wells website, 2016) See Appendix 2.2 for detail of data.



Observations

- The data shows a gender imbalance among two of the three companies.
- All companies show female representation.
- Phoenix Dance Theatre shows the highest representation of female choreographers with 83% and is the only contemporary dance company in the entire sample of this research that has programmed more female choreographers than male in 2016 -2017.
- Sadler's Wells Artistic Associates has the lowest representation of female choreographers with 25%.
- 45% of Sadler's Wells main stage programming involves some degree of female choreographic representation.

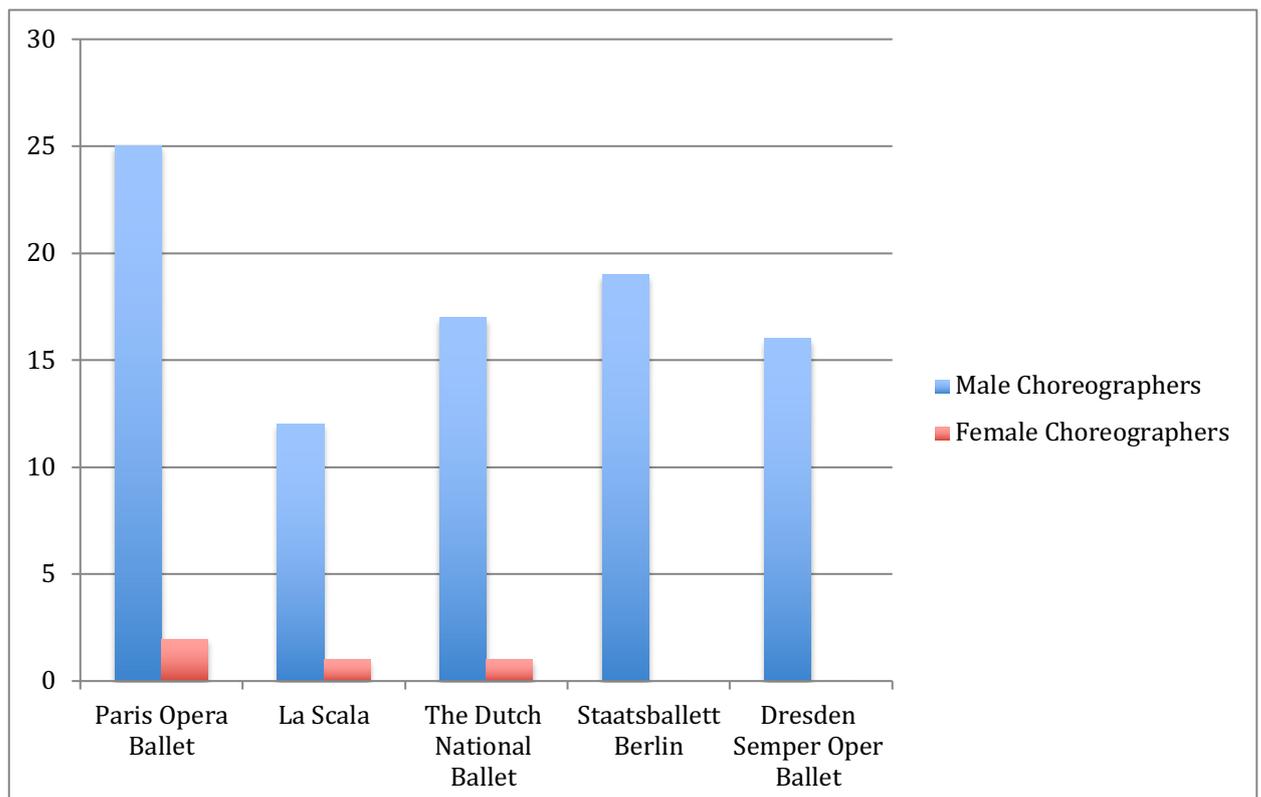
Analysis UK

The data shows that a gender imbalance among choreographers exists in the UK. Overall female choreographers are better represented within contemporary dance companies than in classical ballet companies. The data can be interpreted with a positive outlook in that every company surveyed includes contributions from female choreographers. It is positive that nearly half of the main stage productions at Sadler's Wells involve female choreographic contributions. Especially encouraging is that The Scottish Ballet and Phoenix Dance Theatre are the only two dance companies included in the entire population sample that have a higher percentage of women choreographers than men.

3.3. Europe

Chart 4 European Classical Ballet companies

Source: (Individual company websites, 2016) See Appendix 2.3 for detail of data.

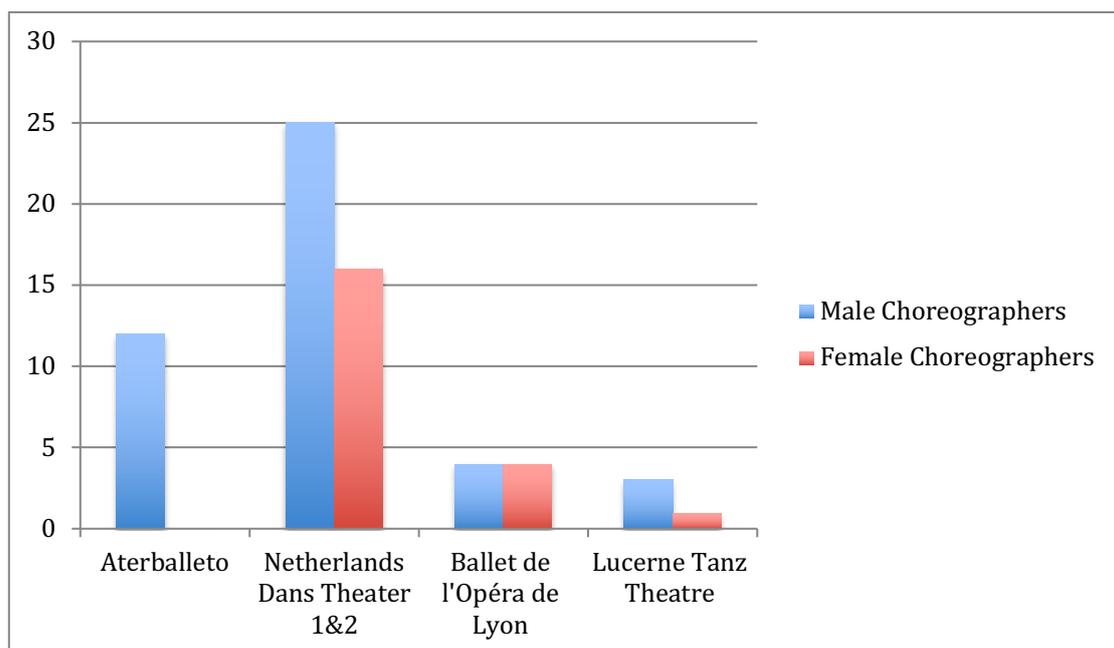


Observations

- The results show a gender imbalance among choreographers in all five of the companies.
- Three of the five companies show female representation.
- The Paris Opera Ballet shows the highest representation of female choreographers with 7%.
- Staatsballett Berlin and Dresden Semper Oper Ballet show the lowest percentage of female representation with 0%.

Chart 5 European Contemporary Dance companies

Source: (Individual company websites, 2016) See Appendix 2.4 for detail of data.



Observations

- The results show a gender imbalance among choreographers in three of the four companies.
- Three of four companies show female representation.

- Ballet de l'Opera de Lyon presents a gender-balanced repertoire with 50% of their season choreographed by women.
- Aterballetto shows the lowest percentage of female representation with 0%.

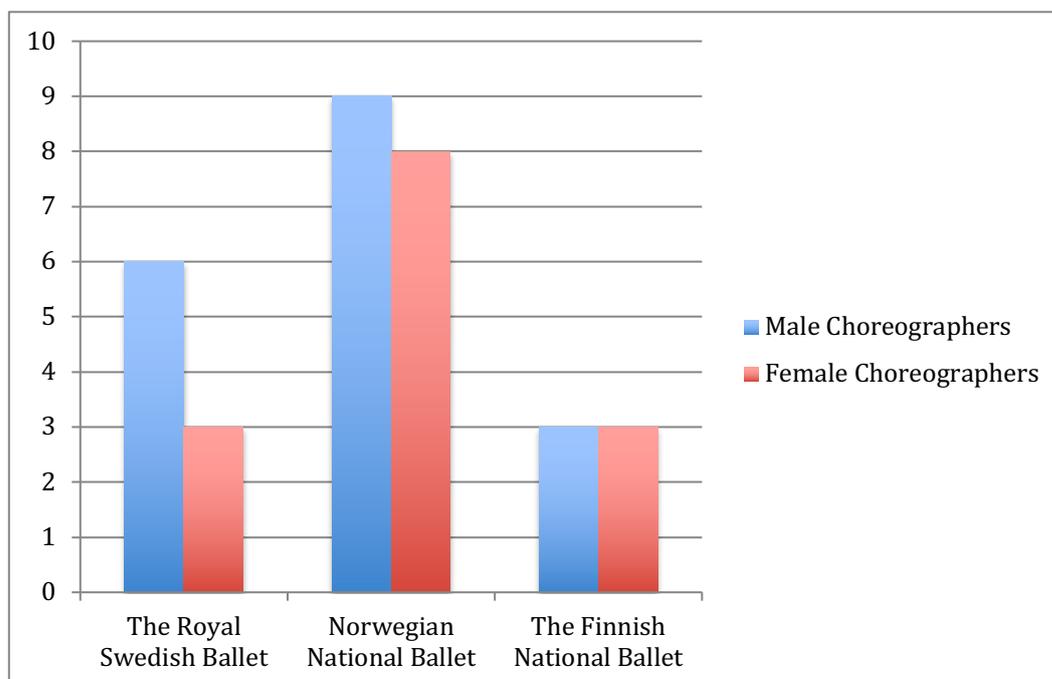
Analysis Europe

The data shows that a gender imbalance among choreographers exists in Europe. Overall female choreographers are better represented within contemporary dance companies than in classical ballet companies. Ballet de l'Opera de Lyon demonstrates that a gender balanced repertoire season is possible. The data for classical ballet companies is severely imbalanced with 40% (2 of 5) companies showing no female representation in their season programming.

3.4 Scandinavia

Chart 6 Scandinavian Classical Ballet companies

Source: (Individual company websites, 2016) See Appendix 2.5 for detail of data.

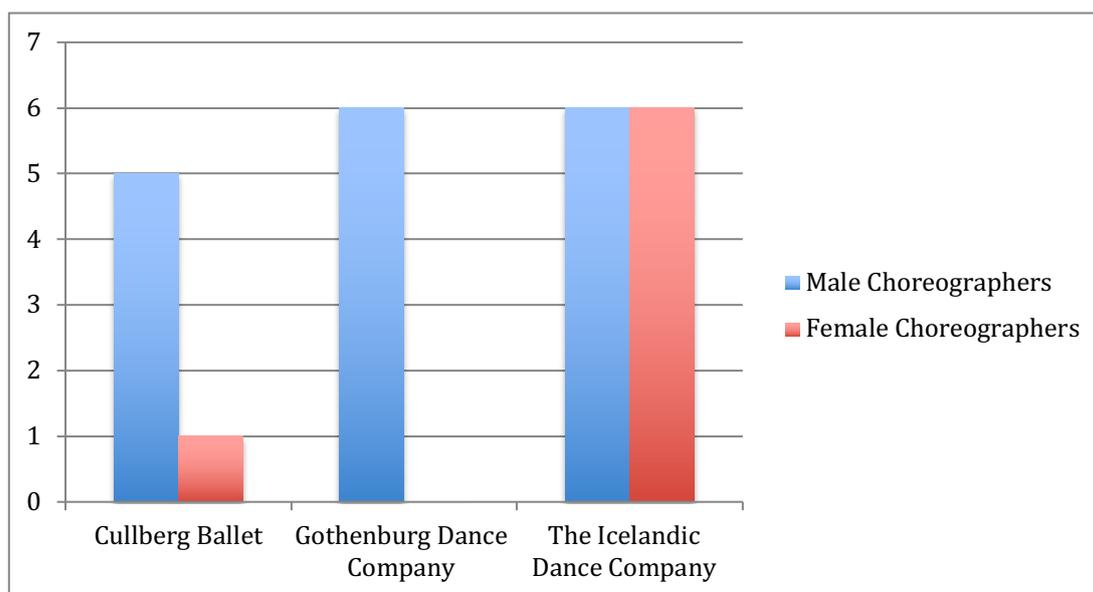


Observations

- The results show a healthy gender balance among choreographers in two of the three companies.
- All companies show female representation.
- The Finnish National Ballet presents a gender-balanced repertoire, with 50% of their season choreographed by women.
- The Norwegian National Ballet presents a respective gender balanced repertoire with 47% of their season choreographed by women.
- The Royal Swedish Ballet has the lowest percentage of female representation with 33%.

Chart 7 Scandinavian Contemporary Dance companies

Source: (Individual company websites, 2016) See Appendix 2.6 for detail of data.



Observations

- The results show a gender imbalance among choreographers in two of the three companies represented.
- Two of the three companies show female representation.
- The Icelandic Dance Company presents a gender-balanced repertoire, with 50% of their season choreographed by women.

- The Gothenburg Dance Company has the lowest percentage of female representation with 0%.

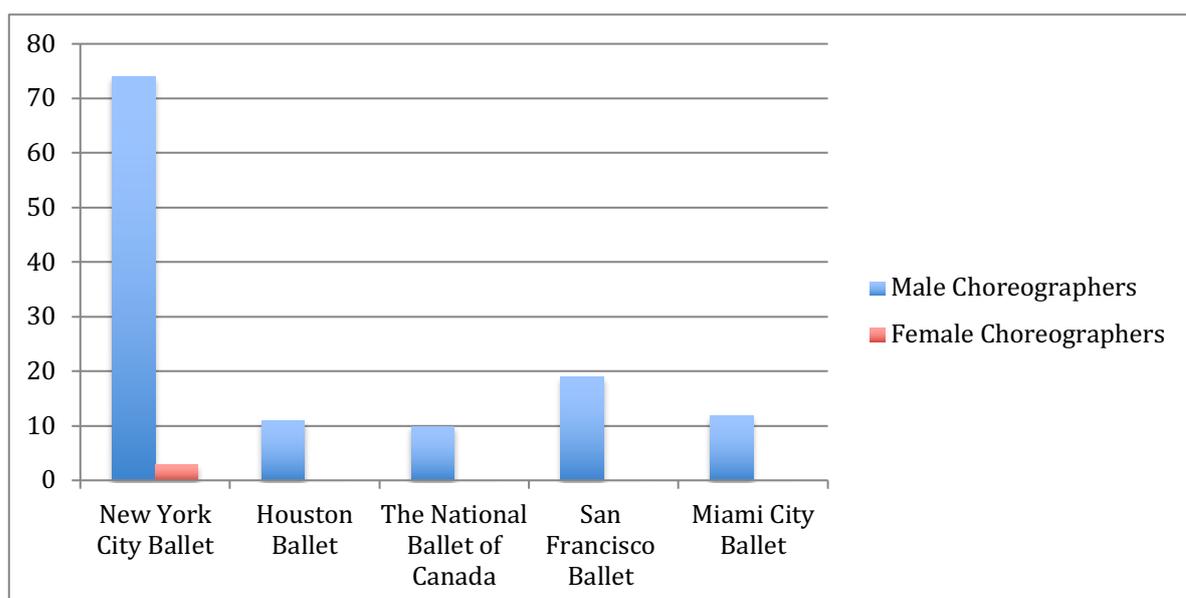
Analysis Scandinavia

The data shows that a healthy gender balance exists among classical Ballet companies in Scandinavia, while an imbalance exists within 2 of the 3 contemporary dance companies. Overall female choreographers are better represented within classical ballet companies than in contemporary dance companies. This is noteworthy as the data is in opposition to the other geographic locations surveyed. The Icelandic Dance Company, The Finnish National Ballet and The Norwegian National Ballet demonstrate that a gender balanced repertory season is possible. An inquiry into Scandinavian legislation, culture and policies is recommended to understand how classical ballet companies are achieving a higher level of gender equality.

3.5 North America

Chart 8 North American Classical Ballet companies

Source: (Individual company websites, 2016) See Appendix 2.7 for detail of data.

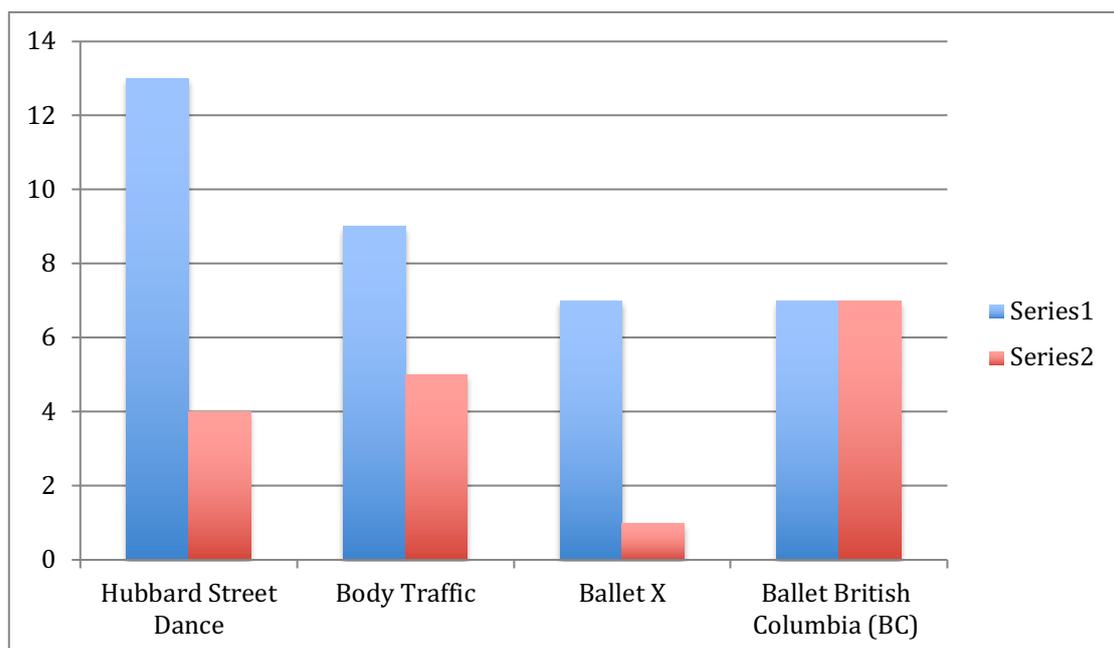


Observations

- The results show a gender imbalance among choreographers in all five of the companies.
- One of the five companies shows female representation.
- The New York City Ballet shows the highest representation of female choreographers with 4%.
- Houston Ballet, The National Ballet of Canada, San Francisco Ballet and Miami City Ballet show the lowest percentage of female representation with 0%.

Chart 9 North American Contemporary Dance companies

Source: (Individual company websites, 2016) See Appendix 2.8 for detail of data.



Observations

- The results show a gender imbalance among choreographers in three of the four companies.
- All companies show female representation.

- Ballet BC presents a gender-balanced repertoire with 50% of their season choreographed by women.
- Ballet X has the lowest percentage of female representation with 14%.

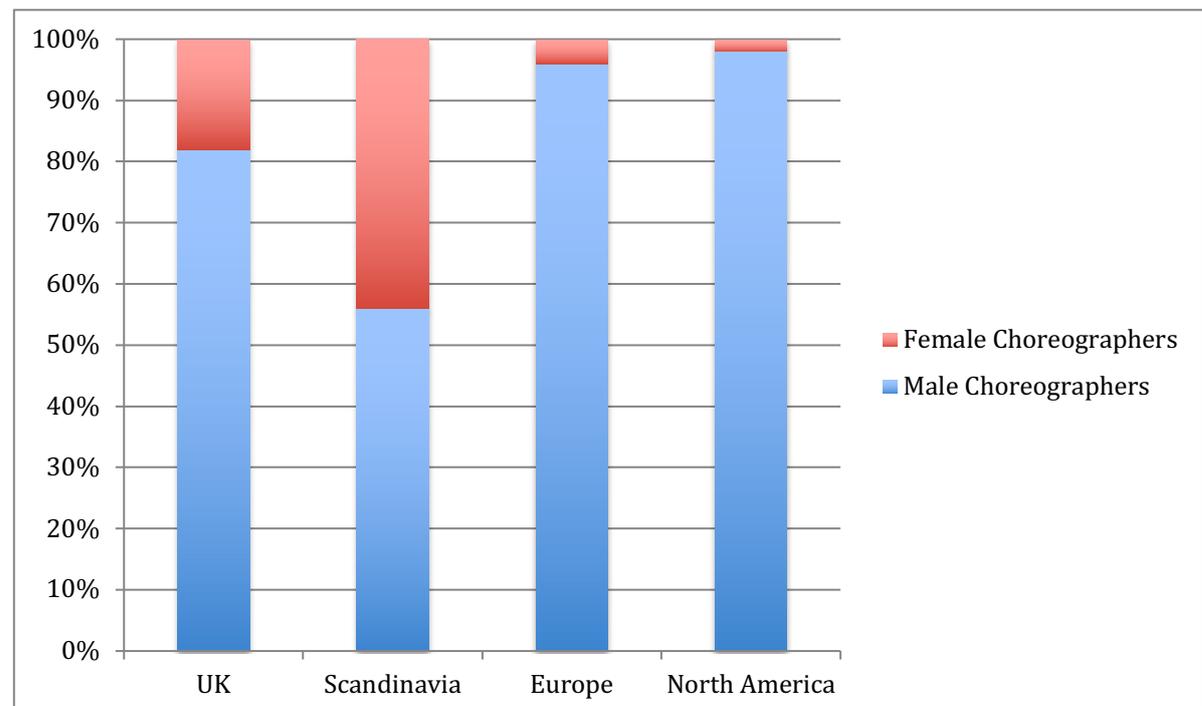
Analysis North America

The data shows that a gender imbalance among choreographers exists in North America. Overall female choreographers are better represented within contemporary dance companies than in classical ballet companies. Ballet BC demonstrates that a gender balanced repertoire season is possible. The data for classical ballet companies is the most severely imbalanced of the overall findings with 80% (4 of 5) companies showing no female representation in their season programming.

3.6 Overall Analysis

Chart 10 Overall Result - Classical ballet companies

Source: (Individual company websites, 2016). See Appendices 2.1, 2.3, 2.5, 2.7 for detail of data.

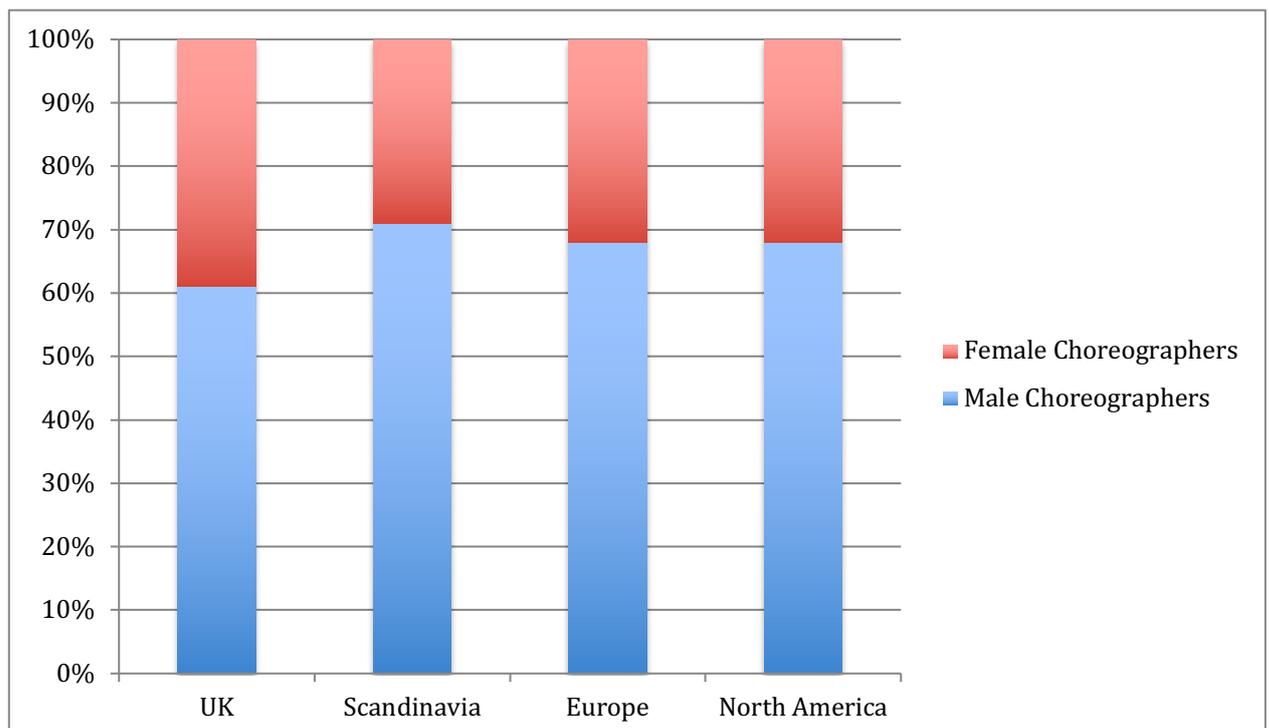


Observations

- The results show a gender imbalance among choreographers in all four of the geographical regions surveyed.
- Female choreographers represent 17% of the entire sample.
- Scandinavia shows the highest representation of female choreographers with 44%.
- North America shows the lowest percentage of female representation with 2%.
- Scandinavia is close to achieving gender equality among classical ballet choreographers.
- The UK has a problematic gender imbalance among classical ballet choreographers.
- Europe has a severe gender imbalance among classical ballet choreographers.
- North America has the most severe gender imbalance among classical ballet choreographers.

Chart 11 Overall Result - Contemporary dance companies

Source: (Individual company websites, 2016) See Appendix 2.2, 2.4, 2.6, 2.8 for detail of data.



Observations

- The results show a gender imbalance among choreographers in all four of the geographical regions surveyed.
- Female Choreographers represent 32% of the entire sample.
- The UK shows the highest representation of female choreographers with 39%.
- Scandinavia shows the lowest percentage of female representation with 29%.
- The UK has a manageable gender imbalance among contemporary dance choreographers.
- Scandinavia, Europe and North America have a problematic gender imbalance among contemporary dance choreographers.

3.7 Final Conclusions

The data shows that gender equality among choreographers is a problem within both classical and contemporary dance companies in the Western world. This analysis proves that currently women are better represented in contemporary dance than in classical ballet settings. The most severe gender inequalities are represented in the classical ballet companies within the UK, Europe and North America. The findings imply that that the phenomenon is global and the percentages reflect an international dance culture. Therefore, more than individual regional structures and practices the differentiating historical legacies and ideologies surrounding women could be a reason why classical ballet companies show a greater gender imbalance.

Scottish Ballet, Ballet BC, The Icelandic Dance Company, Finnish National Ballet, Norwegian National Ballet, and Ballet de l'Opera de Lyon demonstrate that a gender balanced repertory season is possible. Therefore it is recommended that a more in

depth examination of the structure and culture of these companies be examined. It is also recommended that a further breakdown of the raw data in Appendix 2, be carried out to see in which capacity women are represented.

UK in comparison to other geographical locations

The findings show that gender inequalities exist in both the classical ballet and contemporary dance companies in the UK. The data shows that the UK is currently the leader with regards to gender equality among contemporary choreographers in comparison to Scandinavia, Europe and North America. The data also indicates that the UK is slightly ahead on the issue within the classical ballet field compared to Europe and North America. The findings are positive in showing that every company included in the UK sample shows some form of female representation. Especially encouraging is that The Scottish Ballet and Phoenix Dance Theatre are the only two dance companies included in the entire population sample that have a higher percentage of women choreographers than men.

Chapter 4. Conclusion

The dissertation sought to dissect the phenomenon surrounding the lack of female choreographers working in the professional dance world by addressing the following questions:

- What is the current scope of the gender imbalance among professional choreographers?
- What are the key factors contributing to this imbalance?
- Why does the imbalance appear to be more severe within the classical ballet field compared to the contemporary dance field?

Through the documentation of voices and the gathering of statistical data this dissertation has provided evidence to address all three of the above questions.

4.1 The Scope of the phenomenon

The scope of the current gender imbalance was identified in sections of the research findings. The qualitative data derived from interviews with choreographers point to a gender imbalance in the dance sector. All nine participants identified the phenomenon as a problem. As the imbalance affected all of the dance professionals included in this sample it can be assumed that the scope of the phenomenon affects the majority of dance professionals.

In response to participant Victoria's statement 'there appears to be an imbalance, but I don't have statistical evidence to back it up,' the season repertoire analysis proved the existence of and demonstrated the scope of the phenomenon with quantitative statistical data. By comparing the repertoire choices over a one-year period from leading classical and contemporary dance companies the research identified that the scope of the phenomenon reaches to all geographical regions covered in the sample.

The overall results showed a gender imbalance in both sectors in the UK, Europe, Scandinavia and North America. The data found that female choreographers had the highest overall representation in Scandinavia classical ballet companies with 44% followed by UK contemporary dance companies with 39%. The most severe gender inequalities were identified in the classical ballet companies in Europe with 4% and North America with 2%.

4.2 Reasons for imbalance

The reasons found to be contributing to the imbalance were identified in the interview Chapters 3 and 4 and supported by the theories and scholarship outlined in the Literature Review. The qualitative data drawn from the nine interviews with female choreographers and Alistair Spalding found that:

- Dance education and feminising methods can impact both men and women's choreographic careers.
- Differential treatment of men who pursue choreography during dance school and within professional dance company settings can affect women who wish to explore choreography.
- The time line of a female dancer's career could have an impact on their choreographic career.
- Mentoring programs contribute to professional development, but generally do not result in tangible professional work opportunities.
- Financial obstacles and funding cuts to dance institutions play a role in career development
- Time constraints due to Motherhood and lack of childcare options can affect women working as professional choreographers.
- Male leadership dominance and networks can affect the professional opportunities for female choreographers.

- General preconceptions surrounding gender, and especially those associating the choreographer with a masculine figure could play a role in professional development.
- A lack female Artistic Leaders could be contributing to the imbalance.
- Some Gatekeepers can be unresponsive to solicitation from female choreographers and demonstrate a lack of confidence in women's ability to handle large-scale works.
- The climate surrounding gender equality and feminism is embedded with contradictions.

4.3 Classical ballet vs. Contemporary dance

The discrepancy between female representation in classical and contemporary dance sectors was confirmed in Chapter 5 through the repertoire analysis, and investigated from a historical context in the Chapter 1 Literature Review. The repertoire analysis confirms the theory that women are better represented in contemporary dance than classical ballet. The data revealed that women represent 17% of the overall sample of classical ballet companies compared to 32% of the contemporary dance companies. The literature review suggested that the two fields have fundamental differences in their ideologies surrounding women. It showed that historically ballet has been associated with a patriarchal culture and a repertoire that depicts women in gendered roles as the object of the 'male gaze (Daly, 1987, p. 9). The literature also demonstrated that women have been more prominent in leadership roles within contemporary dance and are often credited as pioneers of modern dance and indirectly advocating feminist principals with anti balletic movement styles (Daly, 1992, p. 307, Hanna, 1987, p. 31). The Literature review compared the differentiating legacies of twentieth century founding choreographers like George Balanchine and Martha Graham as to suggest their values have a direct influence on the current situation.

4.4 Recommendations

The following recommendations are based on the results and findings of this research.

- Dance academies should carry out an investigation into student's upbringing within dance schools in order to examine the formation of gender stereotypes at early age and whether teachers apply different standards for boys and girls.
- An in depth study of the career pathways of female choreographers should be carried out in order to facilitate future generations of women.
- A repertoire analysis of the leading dance companies similar to the one presented in this study should be carried out over a 10-year period in order to assess the true scope of the phenomenon and track progress.
- A further breakdown of female representation within the season repertoire of dance companies should be carried out to understand in which capacity female choreographers are contributing.
- An investigation into the statistics surrounding the affects Female Gatekeepers and female Artistic Directors have on female choreographers in order to identify if any correlation exists should be carried out.
- A study on how the Muse Myth affects female choreographers should be conducted.
- Artistic Directors should attend Choreographic workshops to identify emerging female choreographic talent.

- Due the high representation of female choreographers in Scandinavian Ballet companies, an enquiry into Scandinavian gender equality policies specifically regarding the dance sector should be carried out.
- Inflexible working hours and lack of childcare available within the dance sector should be addressed.
- Mentorship programs should be supported by commissioning parties and professional work opportunities.
- Further research of how male networks affect female choreographic careers should be conducted.
- Artistic Directors and Gatekeepers should develop an awareness of the issue and proactively nurture women with choreographic ambitions. An increased awareness of female exclusion from specific male social circles should be a priority.
- Public discourse on the subject should continue.

4.5 Final Thoughts

Choreographers' interpretations, of the world around them have guided dance history in the past and are currently steering it towards the future. If dance as an art form is to remain relevant for future generations it should be representative of both men and women's voices. The discourse and initiatives surrounding female choreographers and greater gender equality in this field are slowly making an impact and must continue.

External Chapter - Methodology

5.1 Introduction

The methodology for this research takes into account quantitative and qualitative data in the form of documentary evidence analysis, and two differentiating types of interviews. The information presented investigates two significant branches of the artistic process, namely the Artists involved in creating dance and the Gatekeepers and organisations that commission them. By comparing and contrasting the data with scholarly and conceptual frameworks the research is an attempt to locate the current position of female choreographers within a historical context, and document supporting evidence leading to their present situation.

5.2 Interviews female choreographers

5.2.1 Introduction

Qualitative data in the form of semi-structured interviews was collected from nine women currently working as professional choreographers within the UK. The data seeks to find links between female choreographers pathways and careers as well as their feelings and ideas regarding gender issues or lack there of in their professional field. Participants were chosen on the basis of representing a range of women between the ages of 28 and 55 working within different professional capacities in the fields of classical ballet and contemporary dance.

5.2.2 Ethical considerations

Acknowledging the sensitivity involved with discussing personal pathways, careers, and artistic visions with regards to gender and discrimination, participants remain anonymous and are referred to by a pseudonym. Identifying details have been changed in the text.

5.2.3 Limitations / Changes to the research

The population and sample size of the women interviewed is by no means comprehensive or representational of all women working as professional choreographers.

5.3 Season Repertoire Analysis 2016 - 2017

5.3.1 Introduction

As most choreographers present their work via a professional dance company, the repertoire, that is to say the choreography chosen by Gatekeepers to be presented on stage, gives a clear indication of the vision and identity of that particular company or troupe. The collective culture of professional dance companies formulates and impacts the values of the dance sector as a whole. Dance companies are influential in guiding the course of dance history and are able to set broader cultural trends through their choice of repertoire. The repertoire that is presented each season is chosen by Artistic Directors for a variety of reasons. It is therefore significant to analyse the gender ratio of choreographers being presented.

Quantitative data was collected through an analysis of 32 dance companies' 2016 - 2017 season repertoires. The data collected represents the current position of female choreographers within a one-year snapshot of the repertoire performed by 18 classical ballet companies and 14 contemporary dance companies. By comparing the position of UK based dance companies with those of Europe, Scandinavia and North America the analysis provides insight into the global phenomenon and locates the UK within a wider context.

5.3.2 Format

Each program presented for the 2016 - 2017 season has been charted out noting those works choreographed by women. A value was assigned to each dance piece in

accordance with Agresti, and Finlay's (2013, p. 13) statistical research methods in which the variables form a measurement scale. For example a triple bill of three works was given a value of 3 as it represents three different choreographers' works, whereas a full-length production, such as Swan Lake by one choreographer was given the value of 1 (see limitations/complications with the data section 2.4.6). Due to the collaborative nature of Sadler's Wells productions, where often multiple choreographers are involved in one production, every main stage production was weighted the same with a value of 1. Any production in which one of the collaborators was female was assigned a value of 1. The total values for each company were calculated on spread sheets and the data was transferred into graphs. Details of how the conclusions were drawn from the data are found in Appendix 2, and provide a comprehensive view of the raw programming data that formed the analysis.

5.3.3 Population and Sample

The dance companies included in the sample were chosen based on specific criteria determined by the researcher. Dorofeev and Grant refer to this type of sampling as judgement sampling, in that the 'researcher makes a selection that he or she judges to be representative of the population being researched' (Dorofeev and Grant, 2006, p. 42). Due to the different nature, working practices and cultures between classical and contemporary dance companies the samples are based on different criteria.

Ballet companies

The sample is composed of 18 companies that were founded as classical repertory companies and have existed for more than 20 years and employ at least 30 full time dancers. All five classical ballet companies in the UK are represented: The Royal Ballet, English National Ballet, Birmingham Royal Ballet, Scottish Ballet and Northern Ballet. The selection of European, Scandinavian and North American ballet

companies are based on the same criteria.

Contemporary Companies

The sample is composed of 14 contemporary repertory companies that have existed at least 10 years and employ a minimum of 5 dancers for three quarters of the year.

The sample excluded any company that is founded or based on an individual choreographers work,⁶ and only included companies that present a range of different choreographers work. Therefore the sample does not represent a significant portion of the contemporary dance sector (see limitations/complications with the data section 2.4.6). As Sadler's Wells is not a dance company but rather a dance venue, an analysis of Sadler's Wells main stage program is presented along with statistical data on their Artistic Associates. Sadler's Wells' Artistic Associates are those artists which Sadler's Wells supports in 'developing concepts and ideas for large-scale pieces' (Sadler's Wells website, 2016) and can therefore be likened to a dance company roster of choreographers.

5.3.4 Data presentation

The data was compiled on spread sheets and transferred onto tables to present a visual analysis. Documents outlining the specifics of the repertoire from which the spread sheets were drawn are included in Appendix 2. The name of the company, Artistic Director, and programs are followed by the names of the contributing choreographers, with female choreographers highlighted in red.

⁶ Examples - Akram Khan Company, Shobana Jeyasingh Company, Wayne McGregor Company, Hofesh Shechter etc.

5.4. Limitations / complications with the data

Nature of classical ballet companies vs. contemporary dance companies

Variables including company size, venue size, number of performances per season, and Artistic objectives make it problematic to compare contemporary and classical dance companies. Whereas national ballet companies follow a similar performance format and are usually based at a home theatre, contemporary companies tend to tour and work in a variety of venues. The research attempts to compare companies that are on a similar scale to minimize discrepancies within the data. However by excluding companies that are based on one choreographers work, as is the tendency with contemporary companies, the data presented comes with limitations.

Valuation and weighting

In assigning values for the dance pieces the researcher followed a weighting pattern as explained previously. Each choreographer represented in the season was given the same value, regardless of the significance that the piece carried. This is problematic because as explained earlier, one piece on a triple bill program of three choreographic works was given the same value as a full evening production, which is generally considered to be a more significant contribution to a season's repertoire.

Artistic Directors as choreographers

Complications with the data arise from national companies whose artistic directors are also choreographers.⁷ In these situations a significant percentage of the season

⁷ Examples. UK - Northern Ballet, Birmingham Royal Ballet, Scottish Ballet, Phoenix Dance Theatre, Rambert. Europe -Berlin Staatsoper, Dresden SemperOper Ballet, Dutch National Ballet, Paris Opera Ballet, La Scala, Netherlands Dance Theatre. Scandinavia - Finnish National Ballet. North America - Houston Ballet, San Francisco Ballet, New York City Ballet, Ballet BC.

repertoire tends to be works created by the director. This was avoided by not including any companies founded and specifically focused on showcasing a specific choreographer's work as discussed above. However this variable is difficult to avoid, as many artistic directors are also choreographers to some extent.

Running length

In many situations a company may perform a specific program for an extended length of time and on tour. For example a two-month run of the Nutcracker, vs. a two-day run of an experimental program. In this situation the weighting is the same for both productions, and does not take into account running length.

Timing

The data is limited to a one-year period. Therefore it can potentially misrepresent a company that might have had significant or minimal male or female representation in the past. It could also present problematic issues with data recovery in the future, as the information used could potentially disappear from the online sources. (Hine, 2011, p. 3).

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Appendices

Appendix 1. UK Initiatives

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Appendix 2. Data Season Repertoire Analysis

Presented in the following pages is a break down of the repertoire from which the data in Chapter 5 was drawn. The list gives the name of each company, the city they are based, the Artistic Director and Citation followed by the total calculation of the male and female choreographers credited in the season. This is followed by the details of each program giving the name of the work and choreographer. Female choreographers are indicated in in red.

2.1 UK Classical Ballet Companies

Female choreographers are indicted in **RED**

1. The Royal Ballet - London, England

Artistic Director Kevin O'Hare

Source (Royal Opera House website, 2016)

22 male choreographers credited

1 female choreographer credited

La Fille mal gardée

Choreography by Frederick Ashton

Anastasia

Choreography by Kenneth MacMillan

Chroma / New Wayne McGregor / Carbon Life

Choreography by 3x Wayne McGregor

The Nutcracker

Choreography by Peter Wright after Lev Ivanov

The Sleeping Beauty

Choreography by Marius Petipa , with additional choreography by Frederick Ashton, Anthony Dowell and Christopher Wheeldon

Wolf Works

Choreography by Wayne McGregor

The Human Seasons / After the Rain / NEW Crystal Pite

Choreography by David Dawson / Christopher Wheeldon / **Crystal Pite**

Jewels 1

Choreography by George Balanchine

Mayerling

Choreography by Kenneth MacMillan

The Vertiginous Thrill of Exactitude / Tarantella / Strapless / NEW Liam Scarlett

Choreography by William Forsythe / George Balanchine / Christopher Wheeldon / Liam Scarlett

The Dream / Symphonic Variations / Marguerite and Armand

Choreography by Frederick Ashton

2. Birmingham Royal Ballet - Birmingham, England

Artistic Director David Bintley

Source (Birmingham Royal Ballet website, 2016)

14 male choreographers credited

3 female choreographers credited

Shakespeare Dream Bill

Choreography by **Jessica Lang**/ José Limón/ Frederick Ashton

The Tempest

Choreography by David Bintley

Shakespeare Triple Bill

Choreography by **Jessica Lang**/ José Limón/ David Bintley

The Nutcracker

Choreography by Peter Wright/Lev Ivanov/Vincent Redmon

Cinderella

Choreography by David Bintley

Coppelia

Choreography by Marius Petipa/Enrico Cecchetti /Peter Wright

Three Short Story Ballets

Choreography by Michael Corder/ John Cranko/ Ruth Brill

3. English National Ballet - London, England

Artistic Director Tamara Rojo

Source (English National Ballet website, 2016)

6 male choreographers credited

2 female choreographers credited

Romeo and Juliet

Choreography by Rudolf Nureyev

The Rite of Spring/ In the Middle, Somewhat Elevated/ Adagio Hammerklavier

Choreography by Pina Bausch/ William Forsythe/ Hans van Manen

The Nutcracker

Choreography by Wayne Eagling

Giselle

Choreography by Akram Khan

My First Ballet: Cinderella

Choreography by George Williamson

The Sleeping Beauty

Choreography by Mary Skeaping

4. Scottish Ballet - Glasgow, Scotland

Artistic Director Christopher Hampson

Source (Scottish Ballet website, 2016)

3 male choreographers credited

4 female choreographers credited

Emergence/ MC14/22 - Edinburgh Arts Festival

Choreography by Crystal Pite./ Angelin Preljoçaj

Emergence/Sibilo

Choreography by Crystal Pite/Sophie Laplane

Hansel and Gretel

Choreography by Christopher Hampson

Highland Fling (USA Tour)

Choreography by Matthew Bourne

A Street Car Named Desire (USA tour)

Choreography by **Annabelle Ochoa Lopez**

5. Northern Ballet - Leeds, England

Artistic Director David Nixon

Source (Northern Ballet website, 2016)

5 male choreographers credited

1 female choreographers credited

Wuthering Heights

Choreography by David Nixon

Romeo and Juliet

Choreography by Jean-Christophe Maillot

Beauty and Beast

Choreography by David Nixon

The Tortise and the Hare

Choreography by **Dreda Blow**

Goldilocks and the Three Bears

Choreography by Nicola Gervasi

Casanova

Choreography by Kenneth Tindall

2.2 UK Contemporary Dance Companies**1. Rambert** - London, England

Artistic Director Mark Baldwin

Source (Rambert website, 2016)

5 male choreographers credited

3 female choreographers credited

A Linha Curva/ Frames /Flight

Choreography by Itzik Galili /Alexander Whitley /**Malgorzata Dzierzon**

A Linha Curva/ Tomorrow/ Transfigured Night

Choreography by Itzik Galili /**Lucy Guerin** /Kim Brandstrup

Tomorrow/ Hydrargyrum/ Flight

Choreography by **Lucy Guerin/ Patricia Okenwa/ Malgorzata Dzierzon**

A Linha Curva / Dark Arteries/Tomorrow

Choreography by Itzik Galili / Mark Baldwin / **Lucy Guerin**

Flight/ Hydrargyrum/ Frames

Choreography by **Malgorzata Dzierzon/ Patrica Okenwa/** Alexander Whitley

The Creation

Choreography by Mark Baldwin

Ghost Dances /Tomorrow /Frames

Choreography by Christopher Bruce / **Lucy Guerin/** Alexander Whitley

A Linha Curva/ Flight /Transfigured Night

Choreographers by Itzik Galili / **Malgorzata Dzierzon/**Kim Brandstrup

Ghost Dances/ Tomorrow/ Transfigured Night

Choreography by Christopher Bruce / **Lucy Guerin/** Kim Brandstrup

Ghost Dances/ Flight

Choreography by Christopher Bruce / **Malgorzata Dzierzon**

Ghost Dances/Transfigured Night

Choreography by Christopher Bruce / Kim Brandstrup

2. Phoenix Dance Theatre – Leeds, England

Artistic Director Sharon Watson

2015 - 2016* (2017 not available)

Source (Phoenix Dance Theatre website, 2016)

1 male choreographers credited

5 female choreographers credited

BBC's adaptation of Jonathan Strange & Mr Norrell (featuring dance sequences with Phoenix dancers)

Choreography by **Sharon Watson**

TearFall

Choreography by **Sharon Watson**

Undivided Loves

Choreography by **Kate Flatt**

Melt

Choreography by **Sharon Watson**

Until.With / Out.Enough

Choreography by Itzik Galili

Bloom

Choreography by **Caroline Finn**

3. Sadler's Wells – London, England

Artistic Director Alistair Spalding

Source (Sadler's Wells website, 2016)

Artistic Associates

12 male choreographers credited

4 female choreographers credited

1. Ballet Boyz
2. Matthew Bourne
3. Sidi Larbi Cherkaoui
4. Jonzi D
5. Sylvie Guillem
6. Michael Hulls
7. Michael Keegan-Dolan
8. Akram Khan
9. Russell Maliphant
10. Wayne McGregor
11. Crystal Pite
12. Kate Prince
13. Nitin Sawhney
14. Hofesh Shechter
15. Jasmin Vardimon
16. Christopher Wheeldon

Main Stage Programing

42 programs represented by males

34 programs with female representation

(12 of which entirely by females)

1. National Youth Dance Company - Sidi Larbi Cherkaoui
2. Tanztheater Wuppertal - Pina Bausch
3. Tanztheater Wuppertal - Pina Bausch
4. Breakin' Convention '15 - Mixed
5. Rambert- Lucinda Childs, Mark Baldwin, Alexander Whitley
6. Boris Charmatz program - Boris Charmatz
7. Boris Charmatz program 2 - Boris Charmatz
8. Anne Teresa De Keersmaecker, Boris Charmatz - Anne Teresa De Keersmaecker /Boris Charmatz
9. Sylvie Guillem – Akram Khan/ Russel Maliphant /Mats Ek
10. Alain Platel – Alain Platel
11. Philippe Decouflé Company DCA – Philippe Decouflé
12. Paco Peña Flamenco Dance Company – Mixed
13. Akram Khan & Israel Galván – Akram Khan
14. Mark Baldwin & Ladysmith Black Mambazo – Mark Baldwin
15. Matthew Bourne's The Car Man - Matthew Bourne
16. National Youth Dance Company & Guests - Jasmin Vardimon /Akram Khan /Andrej Petrovič /Sidi Larbi Cherkaoui/Wayne McGregor /Hofesh Shechter /Anna Kenrick/ Kerry Nicholls
17. English National Ballet - Liam Scarlett/ Russell Maliphant /Akram Khan
18. Hofesh Shechter Company – Hofesh Shechter

19. Sidi Larbi Cherkaoui - **Yabin Wang** Studio / Eastman
20. Sébastien Ramirez & Honji Wang - Sébastien Ramirez/ **Honji Wang**
21. BalletBoyz – Pontus Lidberg /Javier de Frutos
22. Birmingham Royal Ballet – David Bintley
23. Birmingham Royal Ballet – Balanchine/ Bintley /Ashton
24. La Veronal – Marcus Morau
25. Hussein Chalayan - Hussein Chalayan
26. Rambert – Kim Brandstup/**Didy Veldman**/Christopher Bruce
27. Sasha Waltz & Guests- **Sasha Waltz**
28. Christian Rizzo - Christian Rizzo
29. Russell Maliphant Company- Russell Maliphant
30. Matthew Bourne's Sleeping Beauty – Matthew Bourne
31. Sampled – Wayne McGregor/ **Vidya Patel**/Michel Fokine/Marcos Morau, Connor Scott/ **Julia Hiriart Urruty**/ Claudio González
32. Tanztheater Wuppertal - **Pina Bausch**
33. Flamenco Festival London – **Mixed**
34. Akram Khan Company – Akram Khan
35. Anne Teresa De Keersmaeker / Rosas - **Anne Teresa De Keersmaeker**
36. Bartabas
37. Family Weekend – balletLORENT – **Liv Lorent**
38. Richard Alston Dance Company – Richard Alston /Martin Lawrence
39. The 7 Fingers - **Marie Chouinard**/ Victor Quijada /Marcos Morau.
40. National Youth Dance Company - Michael Keegan-Dolan
41. English National Ballet - **Aszure Barton/Annabelle Lopez Ochoa / Yabin Wang.**
42. BalletBoyz - Pontus Lidberg / Javier de Fructos
43. Breakin' Convention '16 – **Mixed**
44. Cloud Gate Dance Theatre of Taiwan - Lin Hwai-min
45. Rambert - **Lucy Guerin/ Shobana Jeyasingh/ Itzik Galili**
46. Nederlands Dans Theater 2 – Alexander Ekman/ Paul Lightfoot and Sol Leon
47. Northern Ballet – Jonathan Watkins
48. Northern Ballet – **Dreda Blow**
49. Crystal Pite & Jonathon Young – **Crystal Pite**
50. No Body - Michael Hulls / Russel Maliphant
51. Avant Marche - Alain Platel
52. Marie Chouinard - **Marie Chouinard**
53. L.A. Dance Project – Benjamin Millipied/Sidi Larbi Cherkeroui
54. Natalia Osipova – Arthur Pita/ Russel Maliphant/ Sidi Larbi Cherkeroui
55. Hofesh Shechter Company – Hofesh Shechter
56. Paco Peña Flamenco Dance Company - **Mixed**
57. Vamos Cuba - **Nilda Guerra**
58. Alvin Ailey American Dance Theater – 4 Mixed Bills -Alvin Ailey/ Rennie (Lorenzo) Harris/Ronald K. Brown/ Christopher Wheeldon/Paul Taylor/**Azure Barton**/Robert Battle
59. L-E-V – OCD Love - **Sharon Eyal** /Gai Behar
60. Home Turf - Pascal Merighi /Neil Fleming Brown/ **Michela Meazza, /Lee Griffiths**
61. TAO Dance Theatre - Tao Ye
62. CCN Ballet de Lorraine – **Four women** /one man
63. Birmingham Royal Ballet – Jose Limon/ **Jessica Lang** /David Bintley
64. Birmingham Royal Ballet – David Bintley
65. Jérôme Bel - Jérôme Bel
66. Candoco Dance Company –Alexander Whitley's/ **Trisha Brown**
67. Pinocchio - **Jasmin Vardimon**
68. EASTMAN – Sidi Larbi Cherkeoui

- 69. Yang Liping Contemporary Dance – Yang Liping
- 70. Rambert – Alexander Whitley, **Malgorzata Dzierzon** / **Patricia Okenwa**,
- 71. Rambert – Mark Baldwin
- 72. English National Ballet – Giselle Akram Khan
- 73. Cloud Gate 2 – **Mixed**
- 74. Michael Keegan Dolan - Michael Keegan Dolan
- 75. National Ballet of China – Fei bo
- 76. The Red Shoes – Matthew Bourne

2.3 European Classical Ballet Companies

1. Paris Opera Ballet – Paris, France

Artistic Director Benjamin Millepied (at the time of writing)

Source (Paris Opera Ballet website, 2016)

25 male choreographers credited

2 female choreographers credited

Sehgal / Peck / Pite / Forsythe

Choreography by Tino Sehgal/ Justin Peck / **Crystal Pite** / William Forsythe

George Balanchine

Choreography by George Balanchine X 3

Jiří Kylián

Choreography by Jiří Kylián x 3

Swan Lake

Choreography by Rudolf Nureyev

Tree of Codes

Choreography by Wayne McGregor

Le Songe D'une Nuit D'été

Choreography by George Balanchine

A Bras-le-Corps

Choreography by Dimitri Chamblas/Boris Charmatz

Bertaud / Bouché / Paul / Valastro

Choreography by Sébastien Bertaud/ Bruno Bouché/ Nicolas Paul/ Simon Valastro

Merce Cunningham / William Forsythe

Choreography by Merce Cunningham / William Forsythe

Robbins / Balanchine / Cherkaoui, Jalet

Choreography by Jerome Robbins /George Balanchine / Sidi Larbi Cherkaoui,
Damien Jalet

La Sylphide

Choreography by Pierre Lacotte

Drumming Live

Choreography by **Anne Teresa De Keersmaeker**

2. La Scala – Milan, Italy

Artistic Director Mauro Bigonzetti

Source (La Scala website, 2016)

12 male choreographers credited

1 female choreographer credited

Coppelia

Choreography by Mauro Bigonzetti

La Valse / Symphony in C / Shéhérazade

Choreographers (company dancers) **Stefania Ballone**, Marco Messina, Matteo Gavazzi/ George Balanchine/ Eugenio Scigliano

Stravinsky Night

Choreography by Glen Tetley/ Michail Fokin

A Midsummer Night's Dream

Choreography by George Balanchine

Progetto Händel

Choreography by Mauro Bigonzetti

Swan Lake

Choreography by Marius Petipa/ Staging and additional choreography Alexei Ratmansky

Romeo And Juliet

Choreographer by Kenneth MacMillan

3. Dutch National Ballet - Amsterdam Netherlands

Artistic Director Ted Brandsen

Source (Dutch National Ballet website, 2016)

17 male choreographers credited

1 female choreographer credited

Hollands Meesters

Choreography by Toer van Schayk/ Hans van Manen/ Rudi van Dantzig

La Bayadère

Choreography by **Natalia Makarova** after Marius Petipa

Coppelia

Choreography by Ted Brandsen

Made in Amsterdam 1

Choreography by Hans van Manen/ Ton Simons/ Juanjo Arques/ Ernst Meisner

Made in Amsterdam 2

Choreography by Alexei Ratmansky/Christopher Wheeldon/ Krzysztof Pastor

Onegin

Choreography by John Cranko

Best of Balanchine

Choreography by George Balanchine X 4

Shostakovich Trilogy

Choreographer by Alexei Ratmansky

4. Staatsballet Berlin – Berlin, Germany

Artistic Director Nacho Duato

Source (Staatsballet Berlin website, 2016)

19 male choreographers credited

0 female choreographer credited

MULTIPLICITY. FORMS OF SILENCE AND EMPTINESS

Choreography by Nacho Duato

GISELLE

Choreography by Patrice Bart

THE NUTCRACKER

Choreography by Nacho Duato

DUATO | KYLIÁN

Choreography by Nacho Duato/ Jiri Kylian

THE SLEEPING BEAUTY

Choreography by Nacho Duato

JEWELS

Choreography by George Balanchine

HERRUMBRE

Choreography by Nacho Duato

MAILLOT | MILLEPIED

Choreography by Jean Christophe Maillot/Benjamin Millipied

DUATO | SHECHTER

Choreography by Nacho Duato /Hofesh Shechter

ONEGIN

Choreography by John Cranko

SWAN LAKE

Choreography by Patrice Bart

DUATO | KYLIÁN | NAHARIN

Choreography by Nacho Duato/ Jiri Kylian/Ohad Naharin

DUATO | SHECHTER

Choreography by Nacho Duato /Hofesh Shechter

5. Dresden SemperOper Ballet - Dresden Germany

Artistic Director Aaron Watkin

Source (Semperoper Ballet website, 2016)

16 male choreographers credited

0 female choreographer credited

Manon

Choreography by Kenneth MacMillan

Nordic Lights

Choreography by Pontus Lidberg / Johan Inger / Alexander Ekman

Don Quixote

Choreography by Aaron Watkin

The Nutcracker

Choreography by Aaron S. Watkin

Romeo and Juliet

Choreography by Stijn Celis

Swan Lake

Choreography by Aaron S. Waktin

Theme and Variations

Choreography by George Balanchine / William Forsythe / Mats Ek

COW

Choreography by Alexander Ekman

Forgotten Land

Choreography by George Balanchine / Jiří Kylián / William Forsythe

Giselle

Choreography by David Dawson

2.4 European Contemporary Dance Companies**1. Aterballetto** – Reggio Emilia, Italy

Artistic Director Cristina Bozzolini

Source (Aterballetto website, 2016)

12 male choreographers credited
 0 female choreographer credited

SENTieri/14' 20"/Rain Dogs

Choreography by Philippe Kratz / Jiri Kylian / Johan Inger

tiportoVia/Nude Anime/BLISS

Choreography by Giuseppe Spota / Valerio Longo / Johan Inger

Word and Space/L'eco dell'acqua/LEGO

Choreography by Jiri Pokorny / Philippe Kratz / Giuseppe Spota

Antitesi/Upper-East-Side/#hybrid

Choreography by Andonis Foniadakis / Giuseppe Spota / Philippe Kratz

2. Netherlands Dance Theatre 1 + 2 – Den Haag, Netherlands

Artistic Directors Paul Light Foot and Sol León

Source (Netherlands Dance Theatre website, 2016)

25 male choreographers credited
 16 female choreographer credited

NDT 1

Stage One

Choreography by Marco Goecke / Medhi Walerski / Sharon Eyal & Gai Behar

Spiritwalking

Choreography by Sol León & Paul Lightfoot

Scenic Route

Choreography by Sol León & Paul Lightfoot

Parade

Choreography by Crystal Pite

NDT 2

Up and Coming

Choreography Jianhui Wang / Bryan Arias

Symbolen

Choreography Jiri Pokorny / Sol León & Paul Lightfoot / Johan Inger

Smoke and Mirrors

Choreography Marco Goecke / Marne van Opstal & Imre van Opstal / Sol León & Paul Lightfoot

ON TOUR

Mutual comfort - Edward Clug

Safe as Houses - Sol León & Paul Lightfoot

In the Event - Crystal Pite

Stop-Motion - Sol León & Paul Lightfoot

Woke up Blind - Marco Goecke

The Statement - Crystal Pite

Sehnsucht - **Sol León** & Paul Lightfoot
 Sad Case - **Sol León** & Paul Lightfoot
 Handman - Edward Clug
 Cacti - Alexander Ekman
 Schubert - **Sol León** & Paul Lightfoot
 Some Other Time - **Sol León** & Paul Lightfoot
 Out of Breath - Johan Inger
 Sleight of Hand - **Sol León** & Paul Lightfoot

3. Ballet de l'Opéra de Lyon - Lyon, France

Artistic Director Yorgos Loukos
 Source (Ballet de l'Opera de Lyon website, 2016)

4 male choreographers credited
 4 female choreographers credited

Alessandro Sciarroni / Marina Mascarell

Choreography by Alessandro Sciarroni / **Marina Mascarell**

Maguy Marin / Anne Teresa de Keersmaecker / Lucinda Childs

Choreography by **Maguy Marin / Anne Teresa de Keersmaecker / Lucinda Childs**

Jirí Kylián

Choreography by Jirí Kylián

Jirí Kylián / Johan Inger

Choreography by Jirí Kylián / Johan Inger

4. Lucerne Theatre – Lucerne, Switzerland

Artistic Director Kathleen McNurney
 Source (Luzerne Tanz Theatre website, 2016)

3 male choreographers credited
 1 female choreographer credited

Tanz 22: Up/Beat

Choreography Georg Reischl

Tanz 23: Kinder des Olymp

Choreography Fernando Melo

Tanz 24: Timeless

Choreography **Crystal Pite** /Bryan Arias und Po-Cheng Tsai

2.5 Scandinavian Classical Ballet Companies

1. Royal Swedish Ballet - Stockholm, Sweden

Artistic Director Johannes Öhman

Source (Royal Swedish Ballet website, 2016)

6 male choreographers credited

3 female choreographer credited

Midsommarnattsdröm

Choreography by Alexander Ekman

Distinktion

Choreography by Frank Andersen & Dinna Bjørn/-Sharon Eyal & Gai Behar

Nötknäpparen

Choreography by Pär Isberg

Sharon Eyal & Olivier Dubois

Choreography by Sharon Eyal & Olivier Dubois

Drömmen om Svansjön

Choreography by Pär Isberg

2. Norwegian National Ballet - Oslo, Norway

Artistic Director Ingrid Lorentzen

Source (Norwegian National Ballet website, 2016)

9 male choreographers credited

8 female choreographers credited

An Evening With Léon & Lightfoot

Choreography by Paul Light Foot/ Sol Leon X 3

An Evening with Balanchine

Serenade/Agon/Theme and Variations

Choreography by George Balanchine X 3

The Nutcracker E NUTCRACKER

Choreography by Kaloyan Boyadjiev

Carmen - A Ballet By Liam Scarlett

Choreography by Liam Scarlett

Ibsen's Ghosts

Choreography by Cina Espejord

Sleepless Beauty

Choreography by Ingun Bjørnsgaard/ Hege Haagenrud/ Melissa Hough/ Ina Christel Johannessen

Don Quixote

Choreography Rudolf Nureyev after Marius Petipa

3. Finnish National Ballet - Helsinki, Finland

Artistic Director Kenneth Greve

Source (Finnish National Ballet website, 2016)

3 male choreographers credited

3 female choreographers credited

Romeo and Juliet

Choreography by **Natália Horečná**

Alice In Wonderland

Choreography by Jorma Elo

Force – Four Finnish Choreographers

Choreography by **Virpi Pahkinen**/Jorma Uotinen/**Susanna Leinonen**/Jyrki Karttunen

2.6 Scandinavian Contemporary Dance Companies**1. Culberg Ballet** – Stockholm, Sweden

Artistic Director Gabriel Smeets

2015 – 2016 (2017 planning not available)

Source (Culberg Ballet website, 2016)

5 male choreographers credited

1 female choreographer credited

11th Floor

Choreography by Edouard Lock

Against the Current, Glow

choreography by Cristian Duarte

Figure a Sea

choreography by **Deborah Hay**

Protagonist

Choreography by Jefta van Dinther

Plateau Effect

Choreography by Jefta van Dinther

The Return of The Modern Dance

Choreography by Trajal Harell

2. Goteborg Dans Kompani – Gothenburg, Sweden

Artistic Director Adolphe Binder (at the time of writing)

Source (Gothenburg Opera website, 2016)

6 male choreographers credited

0 female choreographer credited

Icon

Choreography by Sidi Larbi Cherkaoui / Alan Lucien Øyen

The Firebird

Choreography by Fredrik Benke Rydman

If We Shadows Have Offended

Choreography by Alan Lucien Øyen

Iconoclasm

Choreography by Marcos Morau/Stijn Celis

3. The Icelandic Dance Company - Reykjavík ,Iceland

Artistic Director Erna Ómarsdóttir

2015 – 2016 (2017 planning not available)

Source (Icelandic Dance Company website, 2016)

6 male choreographers credited

6 female choreographers credited

Persona

Choreography by Hannes Þór Egilsson / Halla Ólafsdóttir / Lovísa Ósk Gunnarsdóttir

Loco and Kicks throw a Birthday Party (children's performance)

Choreography by Hannes Þór Egilsson / Þyri Huld Árnadóttir

All Inclusive

Choreographer by Martin Kilvady

And the Sky Turns Into Crystals

Choreography by Sígga Soffía in collaboration with the dancers*

BLÆDI: Obsidian Pieces

Choreography by Damien Jalet, Sidi Larbi Cherkaoui / Erna Ómarsdóttir

Giselle

Choreography by Halla Ólafsdóttir / John Moström

2.7 North America Classical Ballet Companies

1. New York City Ballet – New York City, USA

Artistic Director Peter Martins

Source (New York City Ballet website, 2016)

74 male choreographers credited

3 female choreographers credited

After the Rain – Christopher Wheeldon
Allegro Brillante – George Balanchine
American Rhapsody – Christopher Wheeldon
Ash – Peter Martins
Barber Violin Concerto- Peter Martins
The Blue of Distance – Robert Binet
The Cage – Jerome Robbins
Carousel – Christopher Wheeldon
Chiaroscuro – Lynne Taylor – Corbett
Common Ground – Troy Schumacher
The Concert – Jerome Robbins
Concerto DSCH- Alexei Ratmansky
Dances at a Gathering – Jerome Robbins
Divertimento No. 15 - George Balanchine
Duo Concertant - George Balanchine
Eight Easy Pieces – Peter Martins
Episodes – Balanchine
Everywhere We Go – Justin Peck
Fancy Free- Jerome Robbins
Fearful Symmetries –Peter Martins
Firebird George Balanchine
The Four Temperaments - George Balanchine
Funérailles Liam Scarlett
Glass Pieces – Jerome Robbins
Herman Schmerman – William Forsythe
In Creases – Justin Peck
The Infernal Machine – Peter Martins
Jeu de Cartes – Peter Martins
Jeux – Kim Brandstrup
Jewels - George Balanchine
Liturgy- Christopher Wheeldon
La Sonnambula – George Balanchine
A Midsummer Night's Dream - George Balanchine
Monumentum pro Gesualdo – George Balanchine
Mothership – Nicholas Blanc
Movements for Piano and Orchestra – George Balanchine
Moves – Jerome Robbins
Namouna, A Grand Divertissement - Alexei Ratmansky
New Blood – Justin Peck
New Lidberg – Pontus Lindberg
New Lopez Ochoa – Annabelle Lopez Ochoa
New Lovette - Lauren Lovette
New Peck 1 - Justin Peck
New Peck 3 - Justin Peck
New Peck 4 - Justin Peck
New Ratmansky - Alexei Ratmansky
New Walker – Peter Walker
George Balanchine's The Nutcracker® - George Balanchine
Oltremare - Mauro Bigonzetti
Pictures at an Exhibition - Alexei Ratmansky

Polaris - Myles Thatcher
Polyphonia Christopher Wheeldon
Prodigal Son - George Balanchine
Red Angels - Ulysses Dove
'Rōdē,ō: Four Dance Episodes – Justin Peck
Russian Seasons Alexei Ratmansky
Scènes de Ballet Christopher Wheeldon
Scherzo Fantastique - Justin Peck
Serenade - George Balanchine
Slaughter on Tenth Avenue George Balanchine
The Sleeping Beauty – Peter Martins
Slice to Sharp Jorma Elo
Spectral Evidence Angelin Preljocaj
Stabat Mater – Peter Martins
Stars and Stripes - George Balanchine
Stravinsky Violin Concerto - George Balanchine
Swan Lake - George Balanchine
Symphony in C - George Balanchine
Symphony in Three Movements - George Balanchine
Thou Swell – Peter Martins
Tschaikovsky Pas de Deux - George Balanchine
Varied Trio - Jean-Pierre Frohlich
Vienna Waltzes - George Balanchine
Western Symphony - George Balanchine
Year of the Rabbit – Justin Peck

2. San Francisco Ballet – San Francisco, USA

Artistic Director Helgi Tomasson

Source (San Francisco Ballet website, 2016)

19 male choreographers credited

0 female choreographers credited

The Nutcracker

Choreography by Helgi Tomasson

Haffner Symphony/ New Work / In the Countenance of Kings

Choreography by Helgi Tomasson / Jiri Bubeníček / Justin Peck

Seven Sonatas / Possokhov / Pas/Parts 2016

Choreography by Alexei Ratmansky / William Forsythe/ Yuri Possokhov

Frankenstein

Choreography by Liam Scarlett

Stravinsky Violin Concerto/ Prodigal Son/ Diamonds

Choreography by George Balanchine X3

Fusion/ Pita/ Fearful Symmetries

Choreography by Yuri Possokhov / Arthur Pita / Liam Scarlett

Swan Lake

Choreography by Helgi Tomasson

Trio/ Thatcher / Within the Golden Hour

Choreography by Helgi Tomasson / **Myles Thatcher/ Christopher Wheeldon**

Cinderella

Choreography by Christopher Wheeldon

3. Houston Ballet – Houston, USA

Artistic Director Stanton Welch

Source (Houston Ballet website, 2016)

11 male choreographers credited

0 female choreographers credited

Director's Choice: American Ingenuity

Choreography by George Balanchine/ Jerome Robbins/ William Forsythe

Madame Butterfly

Choreography by Stanton Welch

The Nutcracker

Choreography by Stanton Welch

Cinderella

Choreography by Stanton Welch

Director's Choice: Legends and Prodigy

Choreography by Jiří Kylián/ Hans van Manen/ Justin Peck

The Tempest

Choreography by David Bintley

La Bayadere

Choreography by Stanton Welch

4. The National Ballet of Canada - Toronto, Canada

Artistic Director Karen Kain

Source (National Ballet of Canada website, 2016)

10 male choreographers credited

0 female choreographers credited

The Winter's Tale

Choreography by Christopher Wheeldon

The Dreamers Ever Leave You

Choreography by Robert Binet

Cinderella

Choreography by James Kudelka

Onegin

Choreography by John Cranko

The Nutcraker

Choreography by James Kudelka

Pinocchio

Choreography by Will Tuckett

Genus/ The Concert

Choreography by Wayne McGregor / Jerome Robbins

A Street Car Named Desire

Choreography by John Neumeier

Swan Lake

Choreography by James Kudelka

5. Miami City Ballet – Miami, USA

Artistic Director Lourdes Lopez

Source (Miami City Ballet website, 2016)

12 male choreographers credited

0 female choreographers credited

Giselle

Choreography after Jean Coralli; Jules Perrot

The Nutcracker

Choreography by George Balanchine

Calcium Light Night/ Glass Pieces/ Carousel Pas de Deux/ Serenade

Choreography by Peter Martins/ Jerome Robbins/ Sir Kenneth MacMillan/George Balanchine's

The Fairy's Kiss/ Walpurgisnacht Ballet/ Polyphonia

Choreography by Alexei Ratmansky/ George Balanchine/ Christopher Wheeldon

Arden Court/ Divertimento No. 15/ Who Cares?

Choreography by Paul Taylor/ George Balanchine/George Balanchine

2.8 North American Contemporary Dance Companies**1. Hubbard Street** – Chicago, USA

Artistic Director Glenn Edgerton

Source (Weiss, 2016)

13 male choreographers credited

4 female choreographer credited

Fall Series

Choreography by Alejandro Cerrudo/ Brian Brooks/ Jiri Kylian/ Jiri Kylian

Spring Series

Choreography Nacho Duato X 4

Chicago Series

Choreography by **Robyn Mineko William/Julia Rhoads** / TBA x2

Summer Series

Choreography by Lou Conte/ **Twyla Tharp**/ William Forsythe/ **Crystal Pite**/ Lucas Crandall/ Alejandro Cerrudo/ Jim Vincent

2. Body Traffic -Los Angeles, USA

Artistic Directors Tina Finkelman Berkett and Lillian Barbeito

Source (Body Traffic Website, 2016).

9 male choreographers credited

5 female choreographers credited

Project based company. Repertoire since foundation in 2007 includes works from Choreographers:

Kyle Abraham, Sidra Bell, Stijn Celis, **Sarah Elgart**, Alex Ketley, Barak Marshall, **Andrea Miller**, **Laura Gorenstein Miller**, Victor Quijada, **Zoe Scofield**, Hofesh Shechter, Richard Siegal, Guy Weizman and **Roni Haver**.

3. Ballet X - Philadelphia, USA

Artistic Director Christine Cox

Source (Ballet X website, 2016).

7 male choreographers credited

1 female choreographer credited

FALL

Choreography by Matthew Neenan

WINTER

Choreography by Jo Strømgen /Colby Damon /Matthew Neenan

SPRING

Choreography by Cayetano Soto /Tommie-Waheed Evans

SUMMER

Choreography by **Jodie Gates**/ Matthew Neenan

4. Ballet BC – Vancouver, Canada

Artistic Director Emily Molnar

Source (Ballet BC website, 2016)

7 male choreographers credited

7 female choreographers credited

Program One

Choreography by Cayetano Soto X 4

Program Two

Choreography by Lisa Gelley and Josh Martin/ Crystal Pite/ Lesley Telford/ Wen Wei Wang

Program Three

Choreography by Emanuel Gat/ Emily Molnar/ Ohad Naharin

Touring work

Choreography by Sharon Eyal/ Emily Molnar/ Crystal Pite