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SECOND AND TRAINEE COMPANIES IN THE UNITED STATES: AN ANALYSIS OF PAST AND PRESENT MISSIONS

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SECOND AND TRAINEE COMPANIES IN THE UNITED STATES: AN ANALYSIS OF PAST AND PRESENT MISSIONS

A THESIS APPROVED FOR THE
SCHOOL OF DANCE

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Abstract

The Ballet profession in the United States has seen a trend growing with the introduction of a trainee or second company with affiliation to each ballet main company. This allows for the main company to have a roster of dancers who are pre-professional but can be used in the *corps de ballet* for larger productions. This system also allows an artistic staff to train pre-professional dancers to eventually become dancers in the main company.

The purpose of this thesis is to compile and compare information on eighteen current professional ballet companies in the United States ranging in size and region of the country to determine the role of the trainee or second company within the organization. Data will be analyzed to determine the percentage of dancers in the main company who began their careers in a trainee or second company, and the percentage of dancers currently in each main company who began their careers in the affiliated trainee or second company. The majority of the information will be derived from the websites of these selected companies and an investigation into the career paths of the dancers in these companies that were chosen. Through a questionnaire, this study will also contain information provided by dancers who are currently in a trainee or second company for the 2015-2016 Season.

The central goal of this thesis is to determine the status of professional ballet trainee and second companies and by comparison and contrast what structure could be implemented across all trainee and second companies for the benefit of the dancer, and the organization.

Chapter I: Introduction

The world of professional ballet in the United States has undergone several significant changes to its structure over the course of time. With an increase in aspiring dancers, and the emergence of regional dance companies, the path to a professional dance career has been transformed. Atlanta Ballet was the first established classical ballet company, founded in 1929.[1] The idea of an auxiliary company as a training ground for future main company dancers was not established until 1968, with the founding of the Joffrey Ballet Apprentice Program. [2] Currently across the country, the majority of classical ballet companies have founded some form of a second company, or trainee company, for young, aspiring, professional dancers that supplements the goal and missions of the main company. While many of these trainee or second companies have a clearly defined mission statement, others do not. The expansion of trainee and companies allows for more opportunities for dancers hopeful for a professional career, but there are many issues dancers must consider before making decisions for the right path to a successful, and enjoyable performance career.

It has become evident that the trainee and second company movement is gaining in popularity, with many professional ballet companies founding a second company in the last decade.[3] Not only do these companies vary in size, they have various benefits for the dancer and the main company. Many leading dancers in professional ballet

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[1] "Atlanta Ballet," Atlanta Ballet. accessed April 5, 2016. phttp://www.atlantaballet.com/about-us/history/chronology.
[2] Stephanie L. Watanabe, "A Study of Four Selected Career-entry Training Programs in the Performing Arts" (PhD diss., 1990), accessed January 16, 2016. http://search.proquest.com/docview/303837737., 43.
[3] Kathleen Mcguire, "Trainee Program Truths" *Pointe*, 1 December, 2014. (accessed 1 February 2016). http://dancemagazine.com/training-career/in_training_trainee_program_truths/.

companies have had successful careers after spending time in a second company, which is very different from how dancers were hired in the past. In 1968, Gelsey Kirkland, a superstar ballerina, was hired directly into the main company of New York City Ballet at the youthful age of sixteen.[4] Such examples are rare today with many of the large ballet companies requiring a dancer to spend a period of time in a trainee or second company before graduating to the main company. James Whiteside is an example of this new era of professional dancers in America. Post High School training, James Whiteside was selected for Boston Ballet II, the second company for Boston Ballet.[5] After spending one year in the second company, Mr.Whiteside was promoted to the main company, and is now a principal dancer for American Ballet Theatre.[6] While Mr. Whiteside is just one of many examples of success stories, there are many dancers who despite their efforts, never graduate to the main company.

The goal of this study is to explore how professional ballet trainee and second companies are mutually benefiting dancers and organizations alike. This study examines how dancers are compensated or not financially, and artistically, and define what approaches dancers and organizations might be best for the future missions of trainee and second companies in professional ballet.

I am conducting this research because I have seen firsthand the difficult process to a career in performing for a classical ballet company. Post high school training I decided to seek the best option for myself, which was to pursue a college education, and

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[4] Thomas Connors, "*Kirkland, Gelsey",* International Encyclopedia of Dance. 1st ed. Vol. 4. New York: Oxford University Press, 1998, 24.
[5] Christine Temin, *Behind the Scenes at Boston Ballet* (University Press of Florida, Gainseville, 2009), 50.
[6] Ibid.

a high level of ballet training with performance opportunities. After completing my Bachelor of Fine Arts (B.F.A.), in ballet performance, the majority of ballet companies would only consider hiring me if I attended their summer intensive course, or spent time as a trainee, apprentice, or second company member. I found this to be extremely frustrating, and a scenario that I could have accepted previously, after completing high school. During my time spent pursuing a B.F.A. I was fortunate to dance leading roles by world-renowned choreographers, including works that are seen in the repertoires of companies across the United States. After my experience working with respected *répétiteurs,* the professional stager and conservators of choreographed works, regularly working with professional companies, it was difficult for me to see these experiences not rewarded in the eyes of artistic directors of such companies. Post College, at the age of twenty-one, I auditioned for many companies and only received one full company contract offer.

I have encountered many fellow dancers who seek a college education, but are left with the identical situation. They are forced to either attend a summer intensive training session after completing their degree, or spend time in a Trainee Program or a Second Company, often with members up to five years their junior. In most professions, pursuing a bachelor's degree in a professional higher education situation does not stifle career paths. While some trainee and second companies have an affiliation with an accredited university, these options are few and far between.

To best complete this research I have created a questionnaire for dancers who are currently a member of a Trainee or Second Company. The information provided by these selected dancers will help to determine the positive and negative aspects of

Trainee and Second Companies. I will also determine the effectiveness of these companies and see what issues can be solved at the organizational level, as well as how dancers can best benefit artistically from the current missions of trainee and second companies in the professional ballet world.

Source Review

There is very little data available on the establishment of trainee and second companies With the majority of dance companies establishing a form of auxiliary dance troupe connected to the main company I find that tracing the roots of this formation is important. To help facilitate this research *A Study Of Four Selected Career-Entry Training Programs In The Performing Arts* a Dissertation by Stephanie L. Watanabe, published in 1990 was used as a reference. This source was beneficial because it establishes the history of the original second company in dance, Joffrey II, and provides statistical information on dancers from the inception of Joffrey II until its restructuring in 1989. The restructuring of Joffrey II in 1989 changed the structure and philosophy, which is more in line with what we see today in many dance organizations.

Behind the Scenes at Boston Ballet by Christine Temin was published in 2009. This book is a profile of the Boston Ballet during the year of 2007. The reason I selected to use information from this source was because of the incredible insight of the dancers in the company during the 2007 season. I was able to find which dancers have journeyed through the second company into the ranks of Boston Ballet, and discover profiles of dancers who were able to take bypass Boston Ballet II, and take a different route into the main company.

Pointe Magazine's April/May Issue for 2016 featured an article titled, "Semi-Pro Limbo" by Candice Thompson and provided great insight into the current state of Trainee, Second Company, and Apprentice programs. This article profiled three dancers who began their performance career in one of these programs. Also profiled in this article is an overview of the Richmond Ballet Trainee and Second Company, as well as the second company for Nashville Ballet, NB2.

An article from *Dance Informa* by Chelsea Thomas titled, "Second companies flourish across America" was used as a reference. This article announced the formation of Oregon Ballet Theatre's second company, OB2, as further evidence for the expansion of Trainee and Second companies throughout the United States. The article also featured a profile of a dancer with Boston Ballet II, the second company for Alvin Ailey American Dance Theater Ailey II, and insight from the director of Milwaukee Ballet II Rolando Yanes.

The majority of information for this research was found through examination of the websites for professional ballet companies in the United States. Most companies profile the second company or trainee program with detailed information on their websites. In order to gather data on how many dancers began with the affiliated trainee or second company, biographies from the company's website were inspected to determine the career paths of the dancers in the main company. Often information on outreach programs was found by accessing the trainee or second company website.

History of Trainee and Second Companies

The landscape of professional dance companies in America has changed over the course of time. In the last fifty years there has been a surge of auxiliary dance

companies to prepare dancers to join the ranks of the main company. [7]The world of professional dance contains many different names for these training grounds for dancers: Second Company, Trainee Company, Ensemble or Studio Company. The structure and purposes of these auxiliary companies vary in size, and organizational goals. Currently in the United States the majority of dance companies have some form of an auxiliary company connected to the main dance organization.[8]

Robert Joffrey Artistic Director of Joffrey Ballet, with partner Gerald Arpino started The Joffrey Apprentice Company in 1968, with the help of a Ford Foundation grant.[9] The Joffrey Apprentice Company would later be renamed Joffrey II, in 1971 and Jonathan Watts served as its Artistic Director.[10] Watts convinced Robert Joffrey that Joffrey II, would emulate the main company by performing some of the Joffrey company's repertoire preparing them to graduate to the main company.[11] This idea took convincing because Robert Joffrey steadfastly believed the best way to train dancers to become professional was to take classes all day as much as they could, with little focus on repertoire. [12] However, the second company registered to be a success. After a span of only five years, Joffrey II was producing eighty-five percent of the new dancers hired into the Joffrey Company.[13] Witnessing the success of Joffrey II, a skilled marketer and

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[7] Chelsea Thomas, "Second companies flourish across America," *Dance Informa,* 6 August, 2015, accessed February 2, 2016, http://www.danceinforma.com/USA_magazine/2015/08/06/second-companies-flourish-across-america/.
[8] Ibid.
[9] Sasha Anawalt, *The Joffrey Ballet: Robert Joffrey and the Making of an American Dance Company.* (Scribner, New York, 1996),256.
[10] Ibid.,255.
[11] Ibid.
[12] Ibid.,256.
[13] Ibid.

co-founder of American Ballet Theatre, Lucia Chase, who is credited as the driving influence behind American Ballet Theatre's success, was interested in the second company concept.[14] Chase decided to establish ABT II in 1973.[15] But to not be seen as copying the Joffrey II Company model, ABT II was first named American Ballet Theatre presents its Ballet Repertory Company. It was eventually changed to ABT II, which many people were calling the Repertory Company from the beginning.

As of 2016, the United States has many second company and trainee programs including:

- American Ballet Theatre Studio Company
- American Repertory Ballet Trainee Program
- Boston Ballet II
- Ballet Austin II
- Ballet West II
- Charlotte Ballet II
- Charlotte Ballet Pre-Professional Division Apprentices
- Colorado Ballet Studio Company
- Dallas Black Dance Theatre II
- Dayton Contemporary Dance Company 2
- Houston Ballet II
- Hubbard Street 2
- KCB II KCB Trainee Program

[14] Patricia Barnes, *Chase, Lucia,* International Encylopedia of Dance. 1st ed. Vol. 2. New York: Oxford University, 1998, 112.
[15] Ibid.

- Martha Graham Dance Company 2
- Miami City Ballet School Ensemble
- Milwaukee Ballet II
- Nashville Ballet II
- Orlando Ballet II
- Paul Taylor Dance Company II
- Alvin Ailey American Dance Theatre's Ailey II
- Pennsylvania Ballet II
- Pittsburgh Ballet Theatre Graduate Program
- Richmond Ballet II
- Richmond Ballet Trainees
- San Francisco Ballet School Trainee Program
- The Joffrey Studio Company
- The Joffrey Trainee Program
- Tulsa Ballet II
- Washington Ballet Studio Company.

This trend of second companies has evolved rapidly since the development of Joffrey II by Robert Joffrey, Gerald Arpino, and Jonathan Watts.

Joffrey II operated with the same mission from 1969 to 1989 with carefully planned and structured goals of how the company would function which was documented in "The Joffrey II Dancers" report from the Foundation for the Joffrey

Ballet. [16] "The Joffrey II mission includes four main elements: artistic ideals, touring and performing ideals, educational ideals, and support for main company activities."[17] These four main elements are outlined as follows:

Artistically:

- To prepare young dancers of exceptional promise to join the Joffrey Ballet or other major ballet companies
- To develop dance artists with a master of both ballet and the diverse dance styles that are hallmarks of the Joffrey style
- To develop repertory for young dancers that represents the unique qualities and style of the Joffrey Ballet

Touring and performing ideals:

- To present high quality professional dance in localities and theatres which cannot accommodate or afford a large ballet company, reaching broadly across the United States to audiences that otherwise might be unable to see stage performances of ballet
- To provide audience exposure for emerging dancers and choreographers
- To offer opportunities for professional development to designers, stage managers and administrators

Educational ideals:

- To develop future audiences by educational activities for elementary and high school audiences and college and university touring

Main Company support:

[16] Watanabe, 44.
[17] Watanabe, 44-45.

- To provide supplementary dancers to the Joffrey Ballet for the main company's productions of full-length larger-cast ballets
- To provide the security to the Joffrey Ballet of having well-prepared dancers, with performing experience and knowledge of the Joffrey's unique company style, in readiness to enter the Joffrey when needed

The goals of Joffrey II were clearly defined and set a standard for second company training for dancers. The concentration, technique level, stamina, and memorization of choreography to perform on tour was essential to the development of the Joffrey II dancers.[18] The most important opportunity provided by Joffrey II was the chance for young dancers who typically lacked performance experience, to learn from an intense rehearsal process and allowed the dancers many opportunities to perform on stage.[19] Jonathan Watts' theory of performance over classroom work was an experiment that proved to be a success, as the majority of all 280 dancers from Joffrey II, from 1969 to 1989, appeared in the Joffrey main company.[20] Joffrey II was the first successful example of a true second company with real statistics indicating many of the dancers graduating to the main company. This is a formula that will be explored in trainee and second companies today. Although, Joffrey II was the original second company in the United States, many professional ballet companies have adopted a second company or trainee program today. Trainee Programs and Second Companies are rising in popularity, and have expanded to include Oregon Ballet Theatre and Kansas City Ballet within the last three years.

[18] Ibid.
[19] Ibid.
[20] Ibid.

Chapter II: Analysis of Current Trainee and Second Companies

For the purpose of this study the biographies of dancers within eighteen selected companies for the 2015-2016 season were examined to determine the statistics of how many dancers have been in the affiliated trainee or second company where they are currently performing, and how many dancers have been through a trainee or second company experience during their performance career. All of the information about the dancer's career paths was found on the websites for each company. These eighteen companies were chosen because of their established Trainee or Second Company, the accessibility to find the career path of the main company dancers, the variety in number of dancers in the main company, and as a representation of regional dance companies in the United States. There are different structures in dancers' titles for each company. Many professional ballet companies today are unranked, meaning that there is no system of hierarchy; dancers are grouped together as Company Dancers or Company Artists. Other companies have an established ranking system typically of Apprentice, Corps de Ballet, Soloist, and Principal Dancer.

The professional ballet companies examined include:

- American Ballet Theatre - New York, New York
- Ballet Austin - Austin, Texas
- BalletMet - Columbus, Ohio
- Ballet West - Salt Lake City, Utah
- Boston Ballet - Boston, Massachusetts
- Charlotte Ballet - Charlotte, North Carolina
- Cincinnati Ballet - Cincinnati, Ohio

- Colorado Ballet - Denver, Colorado
- Houston Ballet - Houston, Texas
- Hubbard Street - Chicago, Illinois
- Joffrey Ballet - Chicago, Illinois
- Milwaukee Ballet - Milwaukee, Wisconsin
- Nashville Ballet - Nashville, Tennessee
- Orlando Ballet - Orlando, Florida
- Pennsylvania Ballet - Philadelphia, Pennsylvania
- Richmond Ballet - Richmond, Virginia
- The Washington Ballet - Washington, DC
- Tulsa Ballet - Tulsa, Oklahoma

The United States contains many other professional ballet companies such as Pacific Northwest Ballet, Atlanta Ballet, and others. However, they were not included in this study because the path of these dancers is less clearly defined on the companies' websites. The renowned New York City Ballet does not have a Trainee or Second Company, However, over ninety percent of the company's dancers trained at the affiliate school, the School of American Ballet.[21] Additionally, San Francisco Ballet displays how effective their Trainee Program is by providing a chart of dancers who have graduated to the main company in the last ten years, as depicted below:

2004-2005 2 (apprentice positions)
2005-2006 4 (3 apprentice positions, 1 corps de ballet position)
2006-2007 2 (apprentice positions)
2007-2008 2 (one apprentice position, 1 corps de ballet position)

[21] "The School of American Ballet," SAB, accessed February 20, 2016, https://sab.org/school/nycb/.

2008-2009 5 (3 apprentice positions and 2 corps de ballet positions)
2009-2010 6 (3 apprentice positions and 3 corps de ballet positions)
2010-2011 7 (5 apprentice positions and 2 corps de ballet positions)
2011-2012 5 (apprentice positions)
2012-2013 5 (4 apprentice positions and 1 corps de ballet position)
2013-2014 6 (5 apprentice positions and 1 corps de ballet position)
2014-2015 5 (apprentice positions)[22]

This chart details that over the course of ten years forty-nine dancers have graduated from the Trainee Program into a company roster that now boasts seventy-four dancers for the 2015-2016 Season.[23]

The table on the following pages represents the data collected from the companies' websites to determine the number of main company dancers who have transitioned through a Trainee/Second Company, and the number of dancers who graduated to the main company after dancing for the affiliated Trainee/Second Company.

[22] "San Francisco Ballet School," Trainee Program, accessed February 21, 2016, http://school.sfballet.org/trainee.
[23] "San Francisco Ballet Dancers," The Company accessed March, 1, 2016, https://www.sfballet.org/company/dancers

Company	Dancers in Main Company	A Trainee/Second Company	Affiliated Trainee/Second Company
American Ballet Theatre[24]	94	58	55
Ballet Austin[25]	22	6	6
BalletMet[26]	25	10	3
Ballet West[27]	40	25	25
Boston Ballet[28]	58	25	19
Charlotte Ballet[29]	20	5	5
Cincinnati Ballet[30]	23	12	9
Colorado Ballet[31]	20	13	7
Houston Ballet[32]	57	37	32
Hubbard Street[33]	17	8	6
Joffrey Ballet[34]	41	18	9
Milwaukee Ballet[35]	23	10	10
Nashville Ballet[36]	23	17	15
Orlando Ballet[37]	24	14	10
Pennsylvania Ballet[38]	43	17	15

[24]"ABT Dancers," Dancers, accessed March 5, 2016, http://abt.org/dancers/default.asp.
[25] "Ballet Austin Dancers," Ballet Austin Company, accessed March 7, 2016, https://balletaustin.org/company-performances/dancers.
[26] "BalletMet Dancers," BalletMet Company Members, accessed March 9, 2016, https://www.balletmet.org/the-company/dancers/.
[27] "Ballet West Dancers," Ballet West About Dancers, accessed March 9, 2016, https://balletwest.org/about/dancers.
[28]"Boston Ballet Dancers," The Company, accessed March 10, 2016, http://www.bostonballet.org/company/dancers/dancers.html.
[29] "Charlotte Ballet Dancers," Our Dancers, accessed March 15, 2016, http://charlotteballet.org/about/get-to-know-us/#dancers.
[30] "Cincinnati Ballet Dancers," Meet the Cincinnati Ballet Company, accessed March 17, 2016, http://cballet.org/wordpress/dancers/.
[31] "Colorado Ballet Dancers," Company Dancers, accessed March 18, 2016, http://coloradoballet.org/company/dancers.
[32] "Houston Ballet Dancers," Inside Houston Ballet Dancers, accessed March 29, 2016, https://www.houstonballet.org/Inside-Houston-Ballet/Dancers/.
[33] "Hubbard Street Dancers," Meet The Dancers, accessed March 21, 2016, http://www.hubbardstreetdance.com/dancers.
[34] "Joffrey Ballet Dancers," 2015-2016 Dancers, accessed March 22, 2016, http://www.joffrey.org/1516dancers.
[35] "Milwaukee Ballet Dancers," About Milwaukee Ballet Company, accessed March 20, 2016, http://www.milwaukeeballet.org/about-us/dance-company.
[36] "Nashville Ballet Dancers," Company, accessed March 18, 2016, http://www.nashvilleballet.com/company-dancers/.
[37] "Orlando Ballet Dancers," Company, accessed March 15, 2016, http://orlandoballet.org/the-company/dancers/.

Richmond Ballet[39]	17	12	11
The Washington Ballet[40]	25	12	10
Tulsa Ballet[41]	28	7	4

Benefits for the dancers of Trainee and Second Companies vary from company to company, which ranges from a stipend to shoes for a performance. An important element for an aspiring dancer is the opportunity to train and perform next to the dancers in the main company they are hopeful to join. The daily schedule for a trainee or second company dancer is different for every company. For example, Boston Ballet II dancers attend classes alternating between BBII-only and Boston Ballet company class where BBII dancers train in the same space as the main company dancers.[42] These eighteen companies were examined to determine the benefits and experience of being involved with the affiliated trainee or second company.

American Ballet Theatre

International renowned ABT is a ranked company located in New York with a company roster for the 2015-2016 season featuring ninety-four dancers. [43] Of the ninety-four dancers currently dancing for ABT, fifty-eight dancers at some point during their career were in a Trainee/Second Company, while fifty-five of the fifty-eight, spent

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[38] "Pennsylvania Ballet Dancers," Dancers, accessed March 22, 2016, https://www.paballet.org/dancers.
[39] "Richmond Ballet Dancers," Artists/Dancers, accessed March 13, 2016, http://www.richmondballet.com/season-tickets/artists/.
[40] "The Washington Ballet Dancers," Company Dancers, accessed March 23, 2016, https://www.washingtonballet.org/dancers/company.
[41] "Tulsa Ballet Dancers," Dancers, accessed March 8, 2016, https://tulsaballet.org/company/dancers/
[42] "Boston Ballet II," Boston Ballet II, accessed March 10, 2016, http://www.bostonballet.org/company/dancers/bbII.html.
[43] "ABT Dancers,".

time in the ABT Studio Company, the affiliated Second Company of ABT.[44] The ABT Studio Company is defined as "a classical ensemble made up of 14 dancers of outstanding potential. The mission of ABT Studio Company is to train young dancers (ages 16-20) in preparation for entering American Ballet Theatre's main Company or other leading national and international professional ballet companies. The program serves as a bridge between ballet training and professional performance."[45] Currently American Ballet Theatre's Studio Company consists of sixteen dancers, 8 male and 8 female.[46] The American Guild of Musical Artists represents American Ballet Theatre, However, ABT's Studio Company is not mentioned in the agreement.[47]

The training of dancers in American Ballet Theatre's Studio Company is explained as,

> Under the Artistic Direction of ABT Artistic Director Kevin McKenzie and Studio Company Artistic Director Kate Lydon, members of this pre-professional training program will participate in an extensive schedule of classes and rehearsals including classical ballet technique, pointe, partnering, men's technique, character, modern, variations, mime and acting, dance history, ABT's National Training Curriculum, Pilates and men's strength training. Workshops in composition, nutrition, women's health, stress management, injury prevention and audition preparation are also included in the curriculum.[48]

The faculty for ABT Studio Company includes ABT Artistic Director Kevin Mckenzie, ABT Studio Company Artistic Director Kate Lydon, and ABT Studio Company Ballet Master Carlos Lopez. Other ABT Artistic faculty members include

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[44] Ibid.
[45] "ABT Studio Company," ABT Education and Training, accessed March 5, 2016, http://www.abt.org/education/studiocompany.asp.
[46] "ABT Studio Company Dancers," ABT Studio Company, accessed March 5, 2016, http://www.abt.org/education/stu_co_dancers.asp.
[47] "AGMA Contract ABT," American Ballet Theatre Agreement, accessed April 1, 2016, http://www.musicalartists.org/agreements/AmericanBalletTheatre.2011-2014.WithSideletters.pdf.
[48] "ABT Studio Company,".

Susan Jones, Nancy Raffa, Gennadi Saveliev, Lupe Serrano, Martine Van Hamel, Olga Dvorovenko, Keith Sabado, and Ethan Steifel.[49]

The performance opportunities of ABT Studio Company is described as, "Dancers in ABT Studio Company will gain performance experience through residencies, cultural exchanges and regional touring."[50] It is also noted, "ABT Studio Company dancers will work closely with members of ABT's Artistic Staff and guest faculty to learn ABT repertoire and other masterworks by noted choreographers including George Balanchine, Marius Petipa, August Bournonville, Antony Tudor, Paul Taylor and Jerome Robbins as well as emerging classical and contemporary choreographers." This blend of the leading choreographers of the past with new choreographers allows dancers to expand their repertoire and mind as a growing artist.

ABT's Outreach program is explained as, "In order to reach the widest possible audience, ABT is dedicated to developing the next generation of audience members. Participation in outreach programs for children and other selected groups is an important part of the ABT Studio Company mission. ABT Studio Company acts as ABT's principal outreach arm by participating in educational and outreach programs throughout New York City and beyond."[51]

ABT Studio Company is one of the best examples of the commitment to develop dancers to grow from the second company into the main company. It is a testament to

[49] Ibid.
[50] Ibid.
[51] Ibid.

the strength of the ABT Studio Company program to that 59% of the current dancers in ABT, have transitioned from the Studio Company into the main company.[52]

Ballet Austin

Ballet Austin is a company without a ranking system consisting of twenty-two dancers for the 2015-2016 Season.[53] Ballet Austin II was established in 1999, to serve as the apprentice program and second company for Ballet Austin.[54] Of the current twenty-two dancers in the main company, six of the dancers were members of Ballet Austin II before joining Ballet Austin.[55] Ballet Austin II claims on its website that " apprentices are selected through a nationwide audition process and make Austin their home to participate in this unique training opportunity. They have the opportunity to perform with the main company for larger productions and present their own extensive roster of touring and educational programs across the state."[56] While the percentage of dancers currently in the main company is 27%, according to the company's website, nearly 70% of main company positions are graduates of Ballet Austin II.[57] Besides graduating to the main company, Ballet Austin II dancers have joined the ranks of other companies such as Carolina Ballet, Eugene Ballet, Nashville Ballet, The Washington Ballet, and Ballet Memphis.[58] The dancers of Ballet Austin II range in age from eighteen to twenty-three and are employed for a 32-week season, for up to two years.[59]

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[52] Ibid.
[53] Ibid.
[54] "Ballet Austin II," Ballet Austin, accessed March 7, 2016, balletaustin.org/company-performances/ballet-austin-second-company.
[55] "Ballet Austin Dancers,".
[56] "Ballet Austin II,".
[57] Ibid.
[58] Ibid.
[59] Ibid.

Ballet Austin II dancers take company class with the main company, and have their own rehearsals and class conducted by Ballet Austin's artistic staff.[60]

Benefits for the dancers of Ballet Austin include:

- Artistic guidance
- Career management counseling
- Job placement assistance
- Onsite physical therapy
- Rehearsal/performance shoes
- Partnership with St. Edwards University for 24 college credit hours
- Group health insurance plan[61]

Additionally, "each spring Ballet Austin brings artistic directors from across the nation to observe and audition Ballet Austin II dancers in class and rehearsal."[62] Dancers for Ballet Austin II are recruited through the Butler Fellowship Program, and Ballet Austin's Summer Intensive Program.[63] Ballet Austin II for the 2015-2016 season consists of ten total dancers, seven female and three male.[64] Of the ten dancers, two transitioned from Ballet Austin's Butler Fellowship Program, one was a Richmond Ballet Trainee, and one from the Joffrey Ballet Trainee Program.[65] This statistic indicates that the majority of members of Ballet Austin II are not graduates of Ballet Austin's Butler Fellowship Program.

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[60] Ibid.
[61] Ibid.
[62] Ibid.
[63] Ibid.
[64] Ibid.
[65] Ibid.

BalletMet

BalletMet 2 is an example of the continuous growth of second companies in the United States. BalletMet 2 was established in 2014, in the second year of newly appointed artistic director Edward Liang, to serve as a feeder for the main company of BalletMet.[66] In its second year, and 2015-2016 Season, BalletMet 2 consists of six dancers, three female and three male.[67] BalletMet's website states that BalletMet 2 is a, "Dance Academy performing company comprised of six highly skilled dancers ages 18-22. Selected by audition, the dancers receive full scholarships and a stipend to train, rehearse and perform with BalletMet – the resident, professional Company – to develop the necessary expertise for professional careers. BalletMet 2 leverages dance training, performances and lectures to expand visibility, awareness and knowledge of dance as a profession."[68] For the 2015-2016 Season, BalletMet is a unranked company which consists of twenty-five dancers, including one dancer who spent last season as a dancer in BalletMet 2, and two other dancers that spent time as a Trainee with BalletMet.[69] Of the twenty-five dancers, ten dancers in total joined BalletMet after spending time in a trainee or second company.

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[66] Steve Sucato, "Directors Notes: Double Duty," *Pointe,* December 1, 2014, accessed February 1, 2016, https://www.balletmet.org/pointe-magazine-features-edwaard-liang/.
[67] "BalletMet II," BalletMet 2, accessed March 11, 2016, https://www.balletmet.org/balletmet-2/.
[68] Ibid.
[69] "BalletMet Dancers,".

The American Guild of Musical Artists (AGMA) represents BalletMet dancers and members of Ballet Met 2. [70] The work policy for the members of BalletMet 2 reads as follows,

> (b) BalletMet 2 Students- The term "BalletMet 2 Students" shall apply to student age 23 or under admitted into the EMPLOYER's BalletMet 2 program. (c) The permissible number of BalletMet 2 Students engaged by the EMPLOYER shall not exceed six (6) in any season. EMPLOYER may utilize additional BalletMet 2 Students only upon agreement with AGMA. (d) For works cast by the Artistic Director or any other in-house BalletMet choreographer, BalletMet 2 Students shall be cast in corps roles only. If a BalletMet 2 Student is cast in a role other than a corps role for such work, the EMPLOYER must convert the BalletMet 2 Student to an Apprentice rank for the remainder of the season. Compensation at the Apprentice level will be due from the posting of the cast list identified in paragraph 30(g). (e) A Guest Choreographer may cast a BalletMet 2 Student in any role; provided, however, that should a BalletMet 2 Student be cast in a role other than a corps role a second time within a single season, the EMPLOYER must convert that BalletMet 2 Student to an Apprentice rank for the remainder of he season. Compensation at the Apprentice level will be due from the posting of the cast list identified in paragraph 30 (g). (f) Any BalletMet 2 Student who is converted to an Apprentice and works 20 weeks or more in such classification, shall be considered to have completed an entire season. If the total amount of weeks worked is less than 20 weeks, he/she may be permitted to repeat his/her first year as an Apprentice provided that the repeat year is contracted for a full season. (g) BalletMet 2 Students may be engaged for a period not to exceed one full season; provided, however, that the EMPLOYER may engage up to two (2) BalletMet 2 Students per year for a second season, so long as such individuals continue to meet the definition of a BalletMet 2 Student as set forth herein.[71]

This agreement protects both the BalletMet and BalletMet 2 dancers by establishing a clear system for any issues that may arise from a BalletMet 2 dancer performing with BalletMet.

Ballet West

Ballet West is a large ranked company located in Salt Lake City, Utah. Ballet West II established in 2005 is an example of a very successful feeder to the main

[70] "AGMA Contract BalletMet," BalletMet Agreement, accessed April 1, 2016, http://www.musicalartists.org/agreements/BalletMetColumbus.2014-2017.s.pdf.
[71] Ibid.

company, Ballet West. For the 2015-2016 season, Ballet West employs forty dancers including twenty-five who began their careers in Ballet West II.[72] The dancers for Ballet West are divided into titles as follows: Principal Artists, First Soloists, Soloists, Demi-Soloists, and Corps Artist.[73] With sixty-three percent of the company beginning their career in Ballet West II, the clearest path to becoming a member of the main company is to gain experience with Ballet West II. For the 2015-2016 season Ballet West II has twelve dancers, six male and six female.[74] American Guild of Musical Artists represents Ballet West, and Ballet West II dancers as explained in the contractual agreement:

> The EMPLOYER herby recognizes AGMA as the exclusive collective bargaining agent for all ARTISTs, (all herein referred to individually or collectively as "ARTIST" or "ARTISTs") employed by the EMPLOYER, including Ballet West II Dancers when they rehearse or perform in Ballet West productions.[75]

While not being covered as an "ARTIST" in the AGMA agreement, Ballet West II dancers are allowed to perform in productions of Ballet West as covered, but "no more than ten (10) Ballet West II Dancers may be engaged by Ballet West at any time. And, Ballet West II Dancers may not be engaged in any role above Corps level."[76] Ballet West II dancers can receive benefits from the AGMA agreement as explained, "If the total number of weeks within which a Ballet West II Dancer is engaged in a Ballet West Artistic Activity equals twenty (20) or more."[77]

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[72] "Ballet West Dancers,".
[73] Ibid.
[74] Ibid
[75] "AGMA Contract Ballet West," Ballet West Agreement, accessed April 2, 2016, http://www.musicalartists.org/agreements/BalletWest.2011-2014final.pdf.
[76] Ibid.
[77] Ibid.

In addition to Ballet West II, Ballet West also has a Professional Training Division, which was created in 2009 by Artistic Director Adam Sklute.[78] Dancers in the Professional Training Division are selected by audition-only, and are defined as trainees that participate in rehearsals with Ballet West and Ballet West II.[79] Trainees are enrolled September through May and are required to pay a tuition fee of $5,850.00 per year, with an additional performance fee listed as TBD.[80] The goal of the Professional Training Division upon completion is for the dancers to posses, "all of the qualities necessary to dance in Ballet West II or many other outstanding dance companies around the world".[81] Although dancers in the Professional Training Division, have to pay tuition, they are offered opportunities to participate with the main company dancers.

Boston Ballet

Boston Ballet is one of the largest companies in the United States with fifty-eight dancers for the 2015-2016 Season.[82] Of the fifty-eight ranked dancers, twenty-five began their career in a trainee or second company, and nineteen dancers graduated from the affiliated second company, BB II.[83] Boston Ballet II's mission states that,

> Boston Ballet II is the second company of Boston Ballet. The two-year program bridges the gap between a dancer's formal training and their professional career. BBII's focus is on developing strong, technical artists who have the skills to thrive in a world-renowned company. The group of nine to twelve dancers performs extensively with the main company at the Boston Opera House in addition to their own touring engagements throughout the Greater Boston community.[84]

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[78] "Ballet West Trainee," Professional Trainee Division, accessed March 8, 2016, https://balletwest.org/academy/levels/professional-training.
[79] Ibid.
[80] Ibid.
[81] Ibid.
[82] "Boston Ballet Dancers,".
[83] Ibid.
[84] "Boston Ballet II,"

For the 2015-2016 season Boston Ballet II consists of eight dancers, five male, and three female.[85]

Benefits for the Boston Ballet II dancers include:

- Compensation
- Full health and dental benefits
- Shoe allowance
- Access to Pilates and gyrotonic training
- Care by Boston Ballet's full-time physical therapy staff[86]

Besides Boston Ballet, Boston Ballet II members have had careers dancing professionally with companies such as The Royal Ballet, Cincinnati Ballet, Tulsa Ballet, American Ballet Theatre, Pittsburgh Ballet Theatre, and Houston Ballet.[87]

The performance opportunities for Boston Ballet II is explained, " Each season BBII performs a repertoire of works selected specifically for them featuring classical, neo-classical and contemporary ballets. This repertoire matches the company aesthetic, allows for more focused coaching, and provides performance opportunities for BBII dancers to take the spotlight. BBII often has the opportunity to work with choreographers on works commissioned especially for the group." [88]

Boston Ballet defines Boston Ballet II, as "An invaluable component of Boston Ballet's outreach and educational efforts."[89]For the Boston Ballet II dancers, Boston

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[85] Ibid.
[86] Ibid.
[87] Ibid.
[88] Ibid.
[89] "Boston Ballet Touring," Touring Boston Ballet II, accessed March 11, 2016, http://www.bostonballet.org/company/touring/bb2.html.

Ballet has created a touring performance program titled "Classical Moves".[90] This program is explained as a,

> One-hour, interactive program [introducing] young audiences to ballet as a distinctive art form while highlighting the integral relationship between ballet and classical music. It provides a rare opportunity for students to get up close and personal with dancers while breaking down barriers to the art form by inviting children to learn the exercises dancers use to build strength, stamina, and flexibility and experience the creative artistic process as they 'build a ballet' with choreography, music, costumes and scenery.[91]

Boston Ballet II dancers are typically between the ages of sixteen to twenty-one, and the company is geared towards graduates of professional ballet schools.[92] In addition to Boston Ballet II, Boston Ballet also has a Pre-Professional Training Program. The Pre-Professional Training Program at Boston Ballet School is audition-only and is structured to prepare students for a professional career with Boston Ballet.[93] Of the eight current Boston Ballet II dancers, five have graduated to Boston Ballet II from the Boston Ballet School Pre-Professional Training Program.[94]

Boston Ballet is represented by American Guild of Musical Artists (AGMA), however the contractual agreement states, "It is understood and agreed that Boston Ballet II is not a part of the collective bargaining agreement and that AGMA does not represent BBII Dancers."[95]

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[90] Ibid.
[91] Ibid.
[92] Ibid.
[93] "Boston Ballet Trainee," Pre-Professional Program, accessed March 11, 2016, http://www.bostonballet.org/school/Pre-professional.html.
[94] "Boston Ballet II,".
[95] "AGMA Contract Boston Ballet," Boston Ballet Agreement, accessed April 2, 2016, http://www.musicalartists.org/agreements/BostonBallet.2011-2014.s.pdf.

Charlotte Ballet

After forty-four years as North Carolina Dance Theatre, the unranked dance company was renamed Charlotte Ballet in 2014.[96] Originally established in the year 2000, as NC Dance Theatre 2, Charlotte Ballet II is defined simply as, "A group of young professional artists affiliated with Charlotte Ballet."[97] Of the twenty dancers of Charlotte Ballet for the 2015-2016 Season, five dancers joined the main company after beginning their careers with Charlotte Ballet II.[98] Currently Charlotte Ballet II consists of eight dancers, four male and four female.

In addition to Charlotte Ballet II, Charlotte Ballet also has an Apprentice Program titled Pre-Professional Division Apprentices.[99] Of the eight dancers for Charlotte Ballet II, only one was a member of the Apprentice Program.[100] The Charlotte Ballet Apprentice Program is defined as,

> A transitional experience for dancers as they move from the academic ballet setting to the world of professional dance. It gives dancers an opportunity to increase their stylistic range and versatility by exposing them to a variety of dance styles in class, rehearsals and performances. Charlotte Ballet is known or its eclectic repertory and we are committed to preparing our dancers to be as versatile as possible not only for work with our own company but to increase their chances for employment with other dance companies. Apprentices receive unique opportunities to learn the repertoire of and perform with Charlotte Ballet and Charlotte Ballet II.[101]

Charlotte Ballet is an example of a three-tiered organizational model, with a main company, a second company, and an apprentice program.

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[96] Lawrence Toppman, "N.C. Dance Theatre Changes Name to Charlotte Ballet," *The Charlotte Observer* April 25, 2014, accessed March 16, 2016, http://www.charlotteobserver.com/entertainment/article9116267.html.
[97] "Charlotte Ballet Dancers,"
[98] Ibid.
[99] Ibid.
[100] Ibid.
[101] Ibid.

Cincinnati Ballet

Cincinnati Ballet is a ranked company with a total of twenty-three dancers for the 2015-2016 Season.[102] Of the twenty-three dancers twelve have had previous experience with a trainee or second company, while nine dancers have graduated from the affiliated second company, CBII, which includes two of the five soloists. [103]Cincinnati Ballet's Second Company is divided between CBII, and Trainees.[104] CBII is defined as, "elite pre-professionals within Cincinnati Ballet Second Company."[105]While Trainees are defined as, "Trainees within Cincinnati Ballet Second Company [which] represent the most promising new talent."[106] For the 2015-2016 Season CBII contains six dancers, four male and two female, while Trainees consists of eleven dancers, three male and eight female.[107] Cincinnati Ballet describes CBII as,

> The Cincinnati Ballet Second Company is a group of talented, pre-professional dancers who come from around the world to study at Cincinnati Ballet and perform alongside Cincinnati Ballet's company dancers. Second Company dancers can be found in the studio from 9:00 am to 6:00 pm every weekday, rehearsing and dancing with the company dancers, and in schools, community centers, churches, nursing homes and more, sharing the joy of dance throughout our region. With a focus on engaging audiences of all ages, Second Company dancers reach over 20,000 students and community members annually and serve as the education outreach ambassadors for Cincinnati Ballet.[108]

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[102] "Cincinnati Ballet Dancers,".
[103] Ibid.
[104] "Cincinnati Ballet Second Company," CBII and Trainees, accessed March 17, 2016, http://cballet.org/wordpress/dancers/.
[105] Ibid.
[106] Ibid.
[107] Ibid.
[108] Ibid.

For the 2015-2016 Season, Cincinnati Ballet performs in the listed Cincinnati Ballet performance, *Ballet Toybox.*[109] In it's firth season, Cincinnati Ballet explains *Ballet Toybox* as,

> Now in its fifth season, *Ballet Toybox* offers an exciting opportunity to introduce children from ages 3 to 12 to the joy of dance. An interactive performance featuring the Cincinnati Ballet Second Company in a mix of ballet and storybook classics, *Ballet Toybox* offers a fun way to experience dance and even learn a few moves of your own!"[110] The Cincinnati Ballet Second Company also participates in the Cincinnati Ballet In-Step program.[111]

The In-Step program is described as, "[bringing] the power of dance right to your school or community center. Cincinnati Ballet continues its longstanding, 50 minute In-Step program featuring an interactive demonstration with Cincinnati Ballet Second Company. Dancers provide an exciting peek into the typical day in the life of a professional ballet dancer, and perform excerpts from classical repertoire on-site at your school."[112]

Cincinnati Ballet's definition of their second company is another example of a professional ballet company utilizing the second company as its outreach performance troupe. With established programs such as *Ballet Toybox* and *In Step* Cincinnati Ballet has created systems for community outreach while also providing additional performance experience for the Cincinnati Ballet Trainee and Second Company dancers.

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[109] "Cincinnati Ballet Toybox," Ballet Toybox, accessed March 17, 2016, http://cballet.org/wordpress/ballet-toybox/.
[110] Ibid.
[111] "Cincinnati Ballet Outreach," In-step, accessed March 17, 2016, http://cballet.org/wordpress/community/in-step/.
[112] Ibid.

American Guild of Musical Artists (AGMA) represents the dancers of Cincinnati Ballet.

[113] Members of Cincinnati Ballet II are discussed in the following agreement as,

> CB II- The term "CB II' shall apply to a full-scholarship work study dancer who is cast in a corps role only.
> 1) For NUTCRACKER and one other full length ballet, Company may utilize up to six (6) CB IIs. Otherwise, the ratio of CB IIs will be as described in (dd) #2 below
> 2) The ratio of Company dancers to # CB IIs utilized will be as follows:
>
> | # of Contracted Dancers | # of CB IIs utilized |
> |---|---|
> | 24-30 Dancers | six (6) |
> | 22-23 Dancers | five (5) |
> | 21 Dancers | four (4) |
> | 20 Dancers | three (3) |
>
> 3) EMPLOYER may utilize additional students only after engaging the number of CB IIs specified above.
> 4) CB IIs shall be cast in corps roles only.
> 5) CB IIs shall rehearse and perform with other ARTISTS in accordance with company schedule, and may also take classes, do outside engagements or any other activities that the EMPLOYER may require them to do.
> 6) EMPLOYER shall pay CB IIs $50.00 per week. This rate applies during all company guaranteed work weeks in a season and EMPLOYER shall provide shoes. CBIIs do not pay AGMA dues or an other AGMA fees.
> 7) CB IIs shall be engaged during a period not to exceed one full season AGMA will consider on a case by case basis the request by management to offer a current CBII a contract for a 2nd year as a CBII.
> 8)_EMPLOYER is granted an exception to rules 38(a)(4)(dd) to allow a CBII to be cast in an Apprentice role (see rules for casting Apprentices in 38 (a)(4)) in any Production including New Works with not additional compensation due. This shall be referred to as a "bump-up" and each CB II is allowed this bump-up one time per season. Should the said CB II receive a bump-up a 2nd time within his/her season, EMPLOYER must raise said CB II to the Apprentice rank (following all casting rules for that rank) from that point to the end of the season. Compensation will be due from the first day of rehearsal (as long as said CB II was cast in that role), unless bump up is due to emergency or illness in which case, compensation will be due from the moment the CB II takes over the role. Furthermore, should the CB II be promoted to Apprentice and work 20 weeks or more at the new rank, he/she shall be considered to have completed an entire season. If the total amount of weeks works is less than 20, he/she may be permitted to repeat his first year as an Apprentice provided that the repeat year is contracted for a full season.[114]

[113] "AGMA Contract Cincinnati Ballet," Cincinnati Ballet Agreement, accessed April 3, 2016, http://www.musicalartists.org/agreements/Cincinnati%20Ballet.2011-2014.s.pdf.
[114] Ibid.

Cincinnati Ballet Second Company dancers are protected in the case of exceeding expectations as a Second Company member, and are compensated justly for their performance ability and contributions to Cincinnati Ballet.

Colorado Ballet

Colorado Ballet is a midsize company with thirty dancers in the main company, and thirteen dancers in the affiliated Colorado Ballet Studio Company for the 2015-2016 Season. Of the thirty dancers contracted for Colorado Ballet, thirteen dancers began their careers in a Trainee or Second Company, while seven dancers graduated from the affiliated Colorado Ballet Studio Company into the main company. The current Colorado Ballet Studio Company has thirteen dancers, two male, and eleven female.

Colorado Ballet defines the Studio Company as,

> a pre-professional training opportunity for dancers with the potential and desire to become professional dancers. Studio Company members are selected by audition only. Those auditioning must have a strong technique and be committed to pursuing dance as career. The program is designed to offer young dancers the chance to experience life in a professional setting, while receiving excellent training. Studio Company members have the opportunity to work in a professional dance environment with the Professional Company and gain first-hand exposure to the demanding rigor of dance as a profession. The Studio Company is designed as a one-season program, with the option for a second season if invited by the Artistic Director.[115]

For the average Colorado Ballet season, Studio Company members will appear in two to three of the main Company productions.[116] The Colorado Ballet Studio

[115] "Colorado Ballet Second Company," Studio Company, accessed March 18, 2016, http://coloradoballet.org/company/studiocompany.
[116] Ibid.

Company is also involved in a public lecture/demo series, promotional and media calls, and special performances presented by Colorado Ballet's Education Department.[117]

The listed benefits for Colorado Ballet Studio Company dancers is as follows,

- Stipend of $75.00 per week
- Female dancers receive four pairs of pointe shoes per casted performance run
- Male dancers receive technique shoes on a per show basis[118]

In the frequently asked section on the website for the Colorado Ballet Studio Company, the question is asked, "Does participation in the Studio Company guarantee a position for me in the company?" The posted response is as follows,

> No, being a member of the Studio Company does not guarantee a position with the Company. However, many current Company dancers were selected from the Studio Company after proving their talent and dedication during their time as Studio Company members. Nonetheless, the program should not be viewed as a yearlong audition for the Company; as historically fewer than ten percent of Studio Company members have been offered a Company position. The program is intended to provide young dancers with pre-professional training and Company experience. Participants are introduced to the rigors and realities of life as a full-time dancer. Several Studio Company members have moved on to work for other dance companies, while some dance with Colorado Ballet and still others enroll in college of pursue other goals.[119]

Colorado Ballet is honest about the time commitment involved with becoming a dancer in the Colorado Ballet Studio Company. Another frequently asked question about the Studio Company is, "Can I secure a job while involved with the Studio Company?"[120] The response is as follows:

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[117] Ibid.
[118] Ibid.
[119] Ibid.
[120] Ibid.

> Studio Company members receive a modest stipend of $75/week. In order to meet living expenses, most Studio Company members are able to find part-time work in the immediate metro area. Nevertheless, the importance of other financial support from family, a savings account and sound budgeting skills for Studio Company members cannot be downplayed. When seeking supplementary employment, morning work seems to fit best with the Ballet's schedule. In addition, it is most helpful if dancers are able to secure a job that provides a flexible work schedule and is close in proximity to the downtown area. It is noted that the primary responsibility of Studio Company members is to carry out the duties of their agreement with Colorado Ballet.[121]

Another expense while being a member of the Colorado Ballet Studio Company to keep in mind is insurance,

> Colorado Ballet is only able to provide insurance to its paid employees. Studio Company members are considered student trainees of Colorado Ballet and are not provided health insurance by the Company. Moreover, Studio Company members must provide proof of current health coverage and complete medical examination before beginning with the Studio Company.[122]

The American Guild of Musical Artists (AGMA) represents the artists of Colorado Ballet, but the dancers of the Colorado Ballet Studio Company are not represented.[123] This relationship is described in three sections of the Colorado Ballet AGMA agreement as,

> (a) Students and Studio Company members shall only be cast in corps de ballet roles (as defined by the Artistic Director). (b) Studio Company members may be used to cover Principal or Solo roles only in an emergency (injury or illness). EMPLOYER shall so notify AGMA delegates upon request, will meet with the AGMA delegates to discuss. (c) EMPLOYER shall use best efforts to cast all Corps Dancers before casting Studio Company dancers in any ballet. In the event a student or Studio Company member is cast in place of a Corps Dancer, EMPLOYER shall so notify AGMA delegates and upon request, will meet with the AGMA delegates to discuss.[124]

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[121] Ibid.
[122] Ibid.
[123] "AGMA Contract Colorado Ballet," Colorado Ballet Agreement, accessed April 3, 2016, http://www.musicalartists.org/agreements/ColoradoBallet.2010-2013.pdf.
[124] Ibid.

This AGMA agreement holds a form of protection for main company dancers, and the acknowledgement of a discussion if an issue arises with a Studio Company dancer cast in a role that is suited for a main company dancer.

Houston Ballet

Houston Ballet is a large ranked company consisting of fifty-seven dancers for the 2015-2016 season. Of the fifty-seven dancers thirty-seven began their careers with a trainee or second company, with thirty-two dancers promoted from the affiliated second company Houston Ballet II.[125] The company mission of Houston Ballet II is stated threefold, "to provide students the opportunity to dance leading roles in varied repertoire; to allow the dancers to develop technically and artistically by actual performance experience; to serve the greater Houston community by providing quality, professional performances."[126] Of all the trainee and second companies in this study, Houston Ballet II is the only company to discuss the method of ballet training for its members. Their ballet training is a primary study of Vaganova method with emphases in Royal Academy of Dance (RAD) method and Cecchetti method.[127] In addition to ballet, dancers are exposed to modern class three times a week with a mixture of Graham, Cunningham, Evans, and Limon style of movement, and to additional classes in improvisational techniques.[128] Houston Ballet II dancers also experience a wide range

[125] "Houston Ballet Dancers,".
[126] "Houston Ballet II," Houston Ballet II, accessed March 29, 2016, http://www.houstonballet.org/Academy/Houston-Ballet-II/.
[127] Ibid.
[128] Ibid.

of additional dance training including classes in character dance, social dances, choreography exploration, jazz, and contemporary dance.[129]

Houston Ballet Academy Director, Shelly Power, is also the Artistic Director of Houston Ballet II with Sabrina Lenzi and Claudio Muñoz serving as Ballet Mistress and Ballet Master of Houston Ballet II.

In terms of performance opportunities, "every Houston Ballet II dancer will be asked to learn a series of classical repertoire variations in which one variation will be chosen and performed for an artistic panel."[130] In addition to the classical variations performed for the artistic panel, Houston Ballet II dancers are required to choreograph and present an original solo for themselves.[131] As a member of Houston Ballet II, dancers are required to learn several works by Houston Ballet Artistic Director, Stanton Welch.[132] Dancers learn and perform works by Welch such as *Fingerprints, Blue,* and *A Time to Dance*, and the classical repertoire of Houston Ballet.[133] Besides works by Welch, Houston Ballet II has the opportunity to present original works by upcoming choreographers such as Garret Smith, Ma Cong, and Ilya Kozadeyev.[134] They also have the opportunity to perform with Houston Ballet in addition to having their own season. For the 2015-2016 Season Houston Ballet II has scheduled touring performances in Pennsylvania, Michigan, North Carolina, Tennessee, Arkansas, and Mexico.[135] Houston Ballet II also participated in collaboration with San Francisco Ballet School in

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[129] Ibid.
[130] Ibid.
[131] Ibid.
[132] Ibid.
[133] Ibid.
[134] Ibid.
[135] "Houston Ballet II Season," Houston Ballet Season Calendar, accessed March 29, 2016, http://www.houstonballet.org/content/HBII_Season_Calendar_2015-2016.pdf.

November of 2015.[136] These touring and collaboration experiences exposes dancers to new audiences and dancers gain valuable experience for their eventual performance career.

In addition to performance opportunities, Houston Ballet II also offers assistance with career planning for their dancers.[137] The leadership of Houston Ballet II provides, "up to date information on company hires, assistance in making audition appointments, help with resumes/vitae preparation, and professional head and body photo guidance. Advice and guidance on alternative dance career planning is available as needed. Information and assistance with college dance programs is also available." This is integral to the future of dancers who complete the Houston Ballet II program. Houston Ballet II leadership is displaying a commitment to the dancers of the Houston Ballet II program by providing them with as much insight into a career involved in dance or help with finding their career path outside of the dance world.

Hubbard Street

Hubbard Street Dance Chicago contains four components to its organization, Hubbard Street, Hubbard Street 2, Lou Conte Dance Studio, and Youth, Education, and Community Programs.[138] Hubbard Street is defined on the company's website as "[the] main, professional performing company. Hubbard Street appears domestically and around the world, in addition to regular engagements in Chicago."[139] While HS2 is described as, "[the] second, professional performing company. For exceptional early-

[136] Ibid.
[137] "Houston Ballet II,".
[138]"Hubbard Street Dance," Company History & Financials, accessed March 21, 2016, http://www.hubbardstreetdance.com/index.php?option=com_content&view=article&id=99&Itemid=92.
[139] Ibid.

career dancers, HS2 is central to the organization's community visibility and audience development.[140] For the 2015-2016 Season, Hubbard Street is a small company consisting of seventeen dancers, and Hubbard Street 2 has a roster of seven dancers.[141] Of the seventeen dancers on the current roster of Hubbard Street, eight have had experience in a trainee or Second Company, and six dancers began their careers in Hubbard Street 2.[142] The mission of Hubbard Street 2 is to "prepare early-career dancers in contemporary dance, and identify next generation choreographers."[143] While members, talented young artists receive professional experience in experience in a dynamic environment that fosters artistic growth while allowing them to hone multiple techniques."[144]

The difference between Hubbard Street 2 and most affiliated second companies is a focus on the development of choreographers. "As part of its mission to identify and nurture young choreographers, HS2 initiated a National Choreographic Competition in 1999, now called the International Commissioning Project. Each year the competition provides winners the opportunity to create original works for HS2 dancers, and to conduct master classes."[145] This allows dancers of Hubbard Street 2 to be exposed to different choreographers "Former winners include Robert Battle, Aszure Barton, Camille Brown, Norbert De La Cruz III, Gregory Dolbashian, Jonathan Fredrickson, Alex Ketley, Gabrielle Lamb, Edward Liang, Terence Marling, Andrea Millers, Katarzyna Skarpetowska, Samar Haddad King, Dominic Walsh, and Edgar

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[140] Ibid.
[141] "Hubbard Street Dancers,".
[142] Ibid.
[143] Ibid.
[144]Ibid.
[145] Ibid.

Zendejas."[146] The opportunity to work with emerging choreographers staging original choreography on HS2 is an invaluable experience for a dancers career.

Additionally Hubbard Street 2 dancers are essential members in Hubbard Street's "Youth, Education, and Community Programs, which brings students into the world of dance by actively engaging them in perception, research, reflection and discussion, assisting them in strengthening basic proficiencies to develop analytical and abstract thinking, interpretation and problem-solving skills."[147] These opportunities both satisfy a performance opportunity for the dancers, while educating students from outside the organization.

Joffrey Ballet

Joffrey Ballet located in Chicago, Illinois consists of The Joffrey Ballet main company, The Joffrey Studio Company, and The Joffrey Academy Trainee Program.[148] The Joffrey Ballet is an unranked company with forty-one dancers for the 2015-2016 season.[149] Of the forty-one dancers, eighteen gained experience from a trainee or second company, with nine dancers graduating from either the Joffrey Studio Company or the Joffrey Academy Trainee Program.[150]

Artistic Director of The Joffrey Ballet Ashley Wheater, and Co-Artistic Directors of the Joffrey Academy of Dance, Alexei Kremnev and Anna Reznik, created

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[146] Ibid.
[147] Ibid.
[148] "Joffrey Ballet Academy," Programs, accessed March 22, 2016, http://www.joffrey.org/academy/programs.
[149] "Joffrey Ballet Dancers,".
[150] Ibid.

the Joffrey Ballet Studio Company for the 2014-2015 Season.[151] The Joffrey Studio Company is defined as,

> A scholarship program of the Joffrey Academy of Dance, Official School of The Joffrey Ballet. The Joffrey Studio consists of up to 10 outstanding students selected by Ashley Wheater, Alexei Kremnev and Anna Reznik. Joffrey Studio Company participants will train alongside dancers in the Trainee Program of the Academy and participate in daily classes Monday through Saturday. Led by Kremnev and Reznik, the Joffrey Studio Company will be taught and rehearsed by Academy Faculty, Academy Directors, and the Joffrey Artistic Staff.[152]

In addition to training with Joffrey Academy, Studio Company dancers have the opportunity to be selected to perform with the Joffrey Ballet main company at the Auditorium Theatre.[153] Joffrey Studio Company additionally performs in the Joffrey Academy's performance series at Joffrey Tower, as well as additional opportunities around Chicago.[154]

The process to becoming a member of the Joffrey Studio Company is "by audition only."[155] Students may be asked to join the Trainee Program in the Academy for one to two years prior to being selected for the Joffrey Studio Company, or may be asked to join the Joffrey Studio Company from an Academy audition."[156] The experience of being a dancer with The Joffrey Studio Company is explained as "individualized training and performance opportunities provided by the Joffrey Studio Company, and offers students unique insight into the life of a professional dancer,

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[151] "Joffrey Ballet Announces the Creation of the Joffrey Studio Company," Dance News Desk, January 20, 2014, accessed March 23, 2016, http://www.broadwayworld.com/bwwdance/article/Joffrey-Ballet-Announces-the-Creation-of-the-Joffrey-Studio-Company-20140120-page2.
[152] "Joffrey Ballet Studio Company," Studio Company, accessed March 23m 2016, http://joffrey.org/studiocompany.
[153] Ibid.
[154] Ibid.
[155] Ibid.
[156] Ibid.

assisting students in preparation for a professional career in dance and helping them expand their technique and artistry."[157] After the first season of the Joffrey Studio Company, two dancers were promoted to the main company.[158]

The Joffrey Academy Trainee Program was founded for the 2010-2011 season and is defined as,

> A one to two year program for students ages 17 and older who are preparing for a professional dance career. Students are selected to participate in the Trainee Program by invitation from The Joffrey Ballet Artistic Director, Ashley Wheater, and Academy Artistic Directors, Alexei Kremnev and Anna Reznik. The Trainee Program is a rigorous program in which students train in ballet and other dance disciplines. Trainees rehearse and perform classical and contemporary works from The Joffrey Ballet's extensive repertoire and have the opportunity to work with world-renowned guest choreographers.[159]

The Joffrey Academy Trainee program boasts an impressive list of the companies alumni have joined after dancing as a Trainee including: The Joffrey Ballet, American Ballet Theatre, Staatsballett Berlin, Dresden Semperoper, Dance Theatre of Harlem, Ballet West, Ballet Austin, Memphis Ballet, Cincinnati Ballet, Tulsa Ballet, Milwaukee Ballet Colorado Ballet and others.[160]

For the 2015-2016 Season, The Joffrey Academy Trainee Program has a roster of thirty-four dancers, thirty-two female and two male.[161] Performance opportunities for dancers in the Joffrey Academy Trainee Program include, "annual performances of *Nutcracker Suite,* a Spring Production, and a year-end presentation performed in the Black Box Theater at Joffrey Tower. Additionally, Trainees perform world premiere works choreographed by the winners of the annual Winning Works Choreographic

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[157] Ibid.
[158] "Joffrey Ballet Dancers,".
[159] "Joffrey Ballet Trainee," Trainee Program, accessed March 22, 2016, http://www.joffrey.org/academy/programs-and-divisions/trainee-program.
[160] Ibid.
[161] Ibid.

Competition now at the Museum of Contemporary Art Chicago; as well as a work by Alexei Kremnev, Academy Artistic Director. Trainees may also be selected to perform in The Joffrey Ballet's season at the Auditorium Theatre of Roosevelt University."[162] Additional opportunities for Joffrey Academy Trainee Program dancers include, "an apprentice exchange program with Semperoper Dresden Ballet (Dresden Ballet) and Palucca School (Germany) and an exchange program with the Royal Danish Ballet and American Academy of Dance in Paris (France)."[163] The opportunity for dancers to experience an exchange program is an excellent incentive to a trainee program. AGMA represents the Joffrey Ballet, although the current agreement does not mention the Joffrey Ballet Studio Company or Trainee Program.[164]

Milwaukee Ballet

Milwaukee Ballet is a ranked company divided by Artists and Principal Artists, with twenty-three total dancers for the 2015-2016 Season.[165] Of the twenty-three dancers ten began their careers in a Trainee or Second Company and are graduates of The Nancy Einhorn Milwaukee Ballet II Program, including one of the seven Leading Artists with Milwaukee Ballet.[166] Milwaukee Ballet II consists of eighteen dancers, six male and twelve female for the 2015-2016 Season.[167] While Milwaukee Ballet is a

[162] Ibid.
[163] Ibid.
[164]"AGMA Contract Joffrey Ballet," Joffrey Ballet Agreement, accessed April 3, 2016, http://www.musicalartists.org/agreements/JoffreyBallet.LetterofAgreement.2008-2011.pdf.
[165] "Milwaukee Ballet Dancers,".
[166] Ibid.
[167] Ibid.

member of the American Guild of Musical Artists (AGMA), there is no mention of Milwaukee Ballet II in the contract with AGMA.[168]

The mission statement of Milwaukee Ballet II is as follows:

> The Milwaukee Ballet II program, established in 1978 nurtures and develops dancers' technical skills and artistry required for a professional career in dance. The Nancy Einhorn Milwaukee Ballet II curriculum is based on the artistic vision of Milwaukee Ballet and gives dancers the training needed to bridge the gap between student and professional through performing opportunities with the Milwaukee Ballet Company, as well as performances created specifically for Milwaukee Ballet II. These dancers are a vital part of the Department of Community Outreach's mission to reach and educate the community. Their participation in outreach programs through teaching and performing fully enhances their education.[169]

Milwaukee Ballet II has an established leadership structure consisting of:

- Rolando Yanes- Director
- Mireille Favarel- Associate Director
- Alyson Chavez- Milwaukee Ballet II Manager
- Lori McNichols- Milwaukee Ballet II Faculty[170]

Dancers of Milwaukee Ballet II are selected "during participation in Milwaukee Ballet's Summer Intensive Program. All dancers interested in MBII for the 2015-16 Season should audition for Milwaukee Ballet Summer Intensive Program. Milwaukee Ballet II Artistic Staff reserve the right to audition and accept students into the program independently of the Summer Intensive Program."[171]

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[168] "AGMA Contract Milwaukee Ballet," Milwaukee Ballet Agreement, accessed April 3, 2016, http://www.musicalartists.org/agreements/MilwaukeeBallet.2008-2011.pdf.
[169] "Milwaukee Ballet II," The Nancy Einhorn Milwaukee Ballet II Program, accessed March 20, 2016, http://www.milwaukeeballet.org/about-us/milwaukee-ballet-ii.
[170] "Milwaukee Ballet Dancers,".
[171] Ibid.

The benefits of Milwaukee Ballet II include a small stipend, an allotment of pointe and technique shoes, and protection with workers comp.[172] Milwaukee Ballet II dancers also receive a physical evaluation from Froedert and Medical College Sports Medicine Center, who also provide injury prevention and care throughout the season. Milwaukee Ballet II dancers are also permitted to take any classes at Milwaukee Ballet Academy free of charge.[173] The scheduled core classes for Milwaukee Ballet II dancers are ballet, men's class, pointe, variations, and partnering.[174] "Throughout the year, special workshops and master classes will be offered in modern, pilates, contemporary, jazz, and even acting."[175] Milwaukee Ballet II dancers are exposed to master classes with guest teachers including, "Trey McIntyre Project, Alvin Ailey II, Val Caniparoli, American Repertory Ballet, Graham Lustig, Reggie Wilson, Sarah Wilbur, the entire dance department at University of Wisconsin-Milwaukee including Andre Tyson, and Janet Lilly.[176] The University of Wisconsin-Milwaukee Dance Department has a partnership with Milwaukee Ballet II involving composition workshops and teacher exchanges to enhance the exposure and modern dance training for Milwaukee Ballet II dancers.[177] The exposure to outside artists provides dancers with a connection to different leaders in the dance field outside of Milwaukee Ballet.

The performance opportunities for Milwaukee Ballet II dancers is extensive and is explained by Milwaukee Ballet as,

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[172] "Milwaukee Ballet II Training," Milwwauke Ballet II: What to Expect, accessed March 20, 2016, http://www.milwaukeeballet.org/about-us/milwaukee-ballet-ii/expectations.
[173] Ibid.
[174] Ibid.
[175] Ibid.
[176] Ibid.
[177] Ibid.

> [Having] many facets to it – beyond the continuation of ballet training to prepare young dancers for professional careers and education and outreach work throughout the city, performance opportunities are a major focus. Members of Milwaukee Ballet II will perform with the company in *Dracula*, *The Nutcracker* and *ALICE* (*in wonderland*) this season. Milwaukee Ballet II dancers perform in their own studio performances three times a year, with the Academy in the fall *Assemblé* show, in the *Classical to Contemporary* production in the spring and their *Graduation Celebration* at the end of the season. These performances include an array of repertoire and solo work. Milwaukee Ballet II dancers tour throughout the community performing on average six times a year at small venues and sometimes out-of-state. There is a four week Ballet-in-a-Box tour to local schools, retirement communities and libraries each season. Milwaukee Ballet II boys perform with the Milwaukee Ballet Academy in the Holiday Arts Festival and all Milwaukee Ballet II dancers perform at The Nutcracker Tea, the Milwaukee Ballet Ball and sometimes in the Milwaukee Ballet School & Academy spring showcase.[178]

Milwaukee Ballet II dancers also have the opportunity to participate in guesting opportunities at the international, national and local level.[179] In past seasons Milwaukee Ballet II dancers have appeared in performances in Illinois, Wisconsin, Texas, and at the Gala de Danza in Cancún, Mexico.[180]

The chance to perform not with just Milwaukee Ballet II, but to appear in large productions with Milwaukee Ballet and guesting opportunities are one of the strongest highlights of the Milwaukee Ballet II program.

Like other affiliated Trainee and Second Companies, Milwaukee Ballet II dancers participate in community outreach explained by Milwaukee Ballet as,

> [A program] meant to offer young dancers a way to become well-rounded citizens, not merely well-trained dancers. With the myriad of opportunities to perform, educate and continue training, dancers learn about many aspects of the professional dance world. The emphasis on personal growth and education is vitally important to the program and Milwaukee Ballet II dancers are given the chance to see as much dance as possible throughout the year with field trips around Milwaukee and in Chicago. Milwaukee Ballet II dancers work with the director of community outreach to create and participate in educational

[178] Ibid.
[179] Ibid.
[180] Ibid.

> workshops for schools and with other arts organizations such as the Milwaukee Art Museum, the Betty Brinn Children's Museum and the Milwaukee Public Libraries. Nearly all of the community outreach programs utilize the Milwaukee Ballet II dancers so that people see first hand the dancers in action as they learn about the art form of ballet. With the help of the Milwaukee Ballet II dancers, the community outreach department has expanded its reach into the community to 30,000 people each year.[181]

The goal of Milwaukee Ballet II is not just to train dancers as explained by Artistic Director Rolando Yanes, but "[to give] (the MBII dancers) tools that they can use in their lives as well as on stage. Some come out of the program absolutely ready to be professionals and some take their experience into another avenue of life- college or something completely new. Whatever they chose, we know we are giving them skills that are applicable for the rest of their lives."[182] This statement asserts that not all dancers with Milwaukee Ballet II will end up as a professional ballet dancer, which is an honest account. Milwaukee Ballet is another example of utilizing the affiliated second company for community outreach performances. This provides an opportunity for dancers to gain performance experience and reach out to their own community.

Nashville Ballet

Nashville Ballet is a company featuring twenty-four dancers in the main company, and thirty-four dancers in the affiliated second company, NB2 for the 2015-2016 Season.[183] Of the twenty-four dancers in the main company, seventeen have had experience in a trainee or second company, with fifteen graduating to the main company from NB2.[184]The main company is divided into two groups, Company Dancers and

[181] Ibid.
[182] Thomas,.
[183] "Nashville Ballet Dancers,".
[184] Ibid.

Apprentices, with nineteen Company Dancers, and five apprentices.[185] NB2 however, is divided into three sections,: NB2 Elites, NB2-Second Years, and NB2-First Years. [186] For the 2015-2016 season NB2 Elites consists of five female dancers, NB2-Second Years contains thirteen dancers, nine female four male, and NB2- First Years consists of sixteen dancers, ten female and six male.[187] Nashville Ballet defines NB2 as,

> NB2, the official second company of Nashville Ballet, providing world-class training to dancers who wish to refine their classical technique, develop artistry, build strength and prepare for a career in a professional environment. Dancers must audition to be considered for NB2. NB2 programs provide opportunities for dancers to learn and grow in their craft through:
>
> • Performance opportunities
> • Instruction from master teachers
> • Customized strength training
> • Resume guidance
> • Audition preparation
> • Choreography and teaching workshops
> • Career guidance[188]

There is no tuition for the NB2 program, and NB2 dancers can take any classes offered at the School of Nashville Ballet free of charge.[189] NB2 performance opportunities include the opportunity to perform with Nashville Ballet in ballets such as *Nashville's Nutcracker, Serenade, Swan Lake* and *Giselle*, depending on the opportunities available in Nashville Ballet's season repertoire.[190] NB2 also perform

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[185] Ibid.
[186] "Nashville Ballet II," NB2- Nashville Ballet's Second Company, accessed March 20, 2016, http://www.nashvilleballet.com/nb2/.
[187] Ibid.
[188] "Nashville Ballet Mission," Artistic Vision, accessed March 17, 2016, http://www.nashvilleballet.com/artistic-vision/.
[189] Ibid.
[190] Ibid.

NB2-specific repertory throughout the community, with works created by Nashville Ballet Artistic Director Paul Vasterling and guest choreographers.[191]

In 2009, a partnership was launched between Nashville Ballet, NB2, and Belmont University to establish a chance for Nashville Ballet and NB2 dancers an opportunity to earn a college degree.[192] Belmont University describes this partnership as; "a bachelor's degree program in convenient part-time evening and daytime formats-ideal for current Company and NB2 dancers who want to achieve their academic dreams while pursing a full-time dance career."[193]

The structure of the partnership between Nashville ballet and Belmont University is described below,

> As a full-time dancer with the Nashville Ballet, if you choose to participate in this program, you will:
> be assigned a professional advisor to guide you through your time at Belmont.
> initially be enrolled in one of Belmont's adult degree programs.
> After the first semester of enrollment in one of Belmont's adult degree programs, you may change to any other major on campus, provided you meet the academic and admissions requirements for that program (examples: you'd have to have a successful audition to become a Voice major or you'd have to have a strong math background to become a Business major).
> Note that tuition for adult degree programs is significantly less than regular programs list, you will be charged the higher tuition rate that's associated with that major.
> If you end your affiliation with the Nashville Ballet and continue your education at Belmont, you will need to consult with your advisor regarding the most appropriate path for you to take to complete your degree.
> Typically take one three-credit course in the Fall term, one three-credit course in the Spring term, and up to 12 credits in the Summer term for an annual total of approximately 18 credit hours. This 18-credit limit does not include credits earned directly through your affiliation with Nashville Ballet or via "challenge exams" (see below). You may exceed 18 credits or take fewer than 18 credits per year with the consent of your academic advisor.

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[191] Ibid.
[192] "Nashville Ballet Degree Plan," Nashville Ballet Partnership Overview, accessed March 17, 2016, http://belmont.edu/uc/degree_programs/nashville_ballet/index.html.
[193] Ibid.

be able to fulfill the requirements for the 20 credit-hour dance minor in the following ways:
Dance Technique (Ballet, Modern, Jazz, Tap) (DAN 4200): 10 credits taken over two or more semesters. With the permission of the Artistic Director of Nashville Ballet Company, these 10 credit hours may be taken via study at the Nashville Ballet and registered for at Belmont as DAN 4200.
Dance Performance (DAN 1010): 2 credits taken over two semesters. With the permission of the Artistic Director of the Nashville Ballet, these credits may be taken via performance with the Nashville Ballet and registered for at Belmont as DAN 1010. In addition, during one of the two semesters of DAN 1010 you will perform at the annual Dance Minor Recital on the Belmont campus.
Alternately, this credit may be earned through participation in the regular campus DAN 1010 class.
The Dance Experience (DAN 2000): 3 credits. You may take the regular on-campus course or may meet the requirements of the course through a "challenge exam." You will be responsible for requesting a challenge exam which will be coordinated by your academic advisor working in conjunction with the Chair of the Department of Theater and Dance. If you choose not to pursue the exam, or do not pass the exam, you should take the regular course.
Kinesiology of Dance (DAN 3030): 3 credits. You'll need to take this one as a regular class at Belmont.
Dance Composition (DAN 3020). 2 credits. You may take the regular on-campus course or may meet the requirements of the course through a "challenge exam." You will be responsible for requesting a challenge exam which will be coordinated by your academic advisor working in conjunction with the Chair of the Department of Theater and Dance. If the you choose not to pursue the exam, or do not pass the exam, you should take the regular course.[194]

In addition to NB2, the School of Nashville Ballet, also contains a Professional Training Division. "The Professional Training Division was developed to give dancers age 16-20 a comprehensive program designed to further develop technique, strength and artistry in a rigorous pre-professional environment. Dancers selected for this program are chosen for their talent and potential to pursue a career in professional dance."[195] Dancers in the Professional Training Division, "have the opportunity to perform with the main company in *Nashville's Nutcracker*. They are also featured in the School of

[194] Ibid.
[195] "Nashville Ballet Trainee," Professional Training Division, accesse March 17, 2016, http://www.nashvilleballet.com/professional-training-division/.

Nashville Ballet's Spring Performance and host their own in-studio showing each October. In addition, students have the opportunity to perform in Outreach & Education programs throughout the community with members of Nashville Ballet's official second company."[196]

For a main company consisting of only twenty-four dancers it is surprising that NB2 currently has thirty-four members. Although sixty-three percent of the company graduated from NB2, it seems like a daunting task for the aspiring dancer to receive a promotion to the main company from such a large second company. However it is important to note that, NB2 is one of the very few second companies to offer a partnership with a University, giving dancers the benefit of receiving a higher education degree, while still pursuing a performance career. What sets NB2 apart from many of the other second companies, is an option for dancers in their affiliated second company to be considered for a third year. Most of the trainee and second companies considered the goal to be a one to two year process for the dancer.

Orlando Ballet

Orlando Ballet is a midsize unranked company consisting of twenty-four dancers for the 2015-2016 season.[197] The dancers of Orlando Ballet are divided into two sections, Company and Apprentices with twenty dancers in the company, and four apprentices.[198] Orlando Ballet II is defined on the company's website as, "the bridge between student and professional. Artistic director, Robert Hill and School Director, Diedre Miles Burger through an audition process, selects all OB II dancers. They train

[196] Ibid.
[197] "Orlando Ballet Dancers,".
[198] Ibid.

and rehearse with the professional company on a regular basis and dance in both company and school performances."[199] The current roster of Orlando Ballet's twenty-four dancers has fourteen who began their careers in a trainee or second company, and ten dancers were promoted from Orlando Ballet II.[200]

With the opportunity to be a part of performances with the main company Orlando Ballet, OB II dancers perform classical and new works to senior citizens, and underprivileged youth at free and affordable costs.[201] "OB II performs for over 50,000 individuals annually in local festivals, schools, nursing homes, and at Orlando's premium theatres."[202] Much like many of the other companies in this study, Orlando Ballet II is vital to the community outreach element of Orlando Ballet.

In addition to Orlando Ballet II, Orlando Ballet has a Trainee Division.[203] The Orlando Ballet Trainee Division is affiliated with the Orlando Ballet School Academy program, and the Orlando Ballet artistic director, Robert Hill, selects the dancers from the top-level students.[204] Dancers from the Trainee Division have the opportunity to perform with Orlando Ballet if supplemental dancers are needed.[205] Orlando Ballet is another example of the three-tiered organizational model, main company, second company, and a trainee division.

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[199] "Orlando Ballet II," Orlando Ballet School, accessed March 15, 2016, http://orlandoballet.org/educationandtraining/school-year-programs/.
[200] "Orlando Ballet Dancers,".
[201] "Orlando Ballet II,".
[202] Ibid.
[203] Ibid.
[204] Ibid.
[205] Ibid.

Pennsylvania Ballet

Pennsylvania Ballet is a large ranked company with forty-three dancers for the 2015-2016 Season.[206] Of the forty-three dancers on the roster of Pennsylvania Ballet, seventeen began their career in a Trainee or Second Company, with sixteen dancers ascending the ranks from Pennsylvania Ballet II, including two principal dancers.[207] Pennsylvania Ballet II was founded in February 2002 through the generous gift of founding donors Joyce and Herbert Kean.[208] For the 2015-2016 Season Pennsylvania Ballet II consists of nine dancers, six female and three male.[209] Pennsylvania Ballet II is directed by Pennsylvania Ballet principal dancer, Francis Veyette, and is, "a trainee program for pre-professional dancers. The Second Company dancers receive intensive daily instruction and fine tuning with Mr. Veyette and rehearse and dance with the main company for all of the larger ballets Pennsylvania Ballet performs at the Academy of Music and Merriam Theater."[210]

The American Guild of Musical Artists (AGMA) represents the artists of Pennsylvania Ballet. Pennsylvania II artists work policy is as follows,

> Members of Pennsylvania Ballet II shall not be cast in leading dancing roles. The definition of leading dancing roles shall be consistent with Paragraph 38(g). A dancer shall be considered to have been cast in a role after they have been rehearsing the role for more than two weeks. The EMPLOYER will advise all guest choreographers of this provision. After a member of Pennsylvania Ballet II has performed in their third program of any season, for any performance or rehearsal weeks that dancer is used by the Employer in that season, they shall be paid at the First Year Apprentice rate. Guest Dancers, including members of

[206] "Pennsylvania Ballet Dancers,".
[207] Ibid.
[208] Pennsylvania Ballet II," Pennsylvania Ballet II, accessed March 22, 2016, https://www.paballet.org/pennsylvania-ballet-ii.
[209] Ibid.
[210] Ibid.

> Pennsylvania Ballet II and students of the Pennsylvania Ballet School, shall be so denoted in the program.[211]

This agreement protects the dancers of Pennsylvania Ballet by not allowing dancers of Pennsylvania Ballet II take any opportunities away from the dancers of Pennsylvania Ballet. However, this also provides protection for a Pennsylvania Ballet II dancer he or she be cast in a role with Pennsylvania Ballet, he or she will be compensated justly.

With the use of Pennsylvania Ballet II i "enables Pennsylvania Ballet to greatly expand the scope and depth of its outreach effort through theatre and non-theatre based performances at Philadelphia area schools and other small venues." The expansion of the outreach program was organized by Francis Veyette, "in conjunction with the Company's Artistic Director Angel Corella, and has developed a performance-based program that includes audience participation, a demonstration of ballet exercises dancers use to build strength, stamina, and flexibility, excerpts from the Company's repertoire, and a question and answer period. These one-day school residences give students the opportunity to see the dancers training, rehearsing, and performing."[212] The development of outreach programs is vital to any professional companies image and future. These chances provide opportunities for the dancers of Pennsylvania Ballet II to gain valuable and unique performance experience.

Richmond Ballet

Richmond Ballet is a medium sized unranked professional company. For the 2015-2016 season, the are seventeen dancers in the main company, ten dancers in the

[211] "AGMA Contract Pennsylvania Ballet," Pennsylvania Ballet Agreement, accessed April 3, 2016, http://www.musicalartists.org/agreements/PennsylvaniaBallet.2013-2016.s.pdf.
[212] "Pennsylvania Ballet II,".

affiliated second company, Richmond Ballet II, and twenty-nine trainees in the Richmond Ballet Trainee Program.[213] Of the current members of Richmond Ballet, twelve have had experience with a trainee or second company, and eleven have had experience with Richmond Ballet II or the Richmond Ballet Trainee Program.[214] In order to become a member of Richmond Ballet II "[you] must be between the ages of 18 and 21 and must attend an audition during the season's audition tour."[215] To be considered for a trainee position with Richmond Ballet, dancers must attend the Richmond Ballet Summer Intensive Program with the opportunity to learn Richmond Ballet repertory, in order to be considered for a position as a trainee.[216] With three different levels of the organization Richmond Ballet's leadership is defined as Stoner Winslett as Artistic Director of the main company, Igor Antonov who leads Richmond Ballet II, and Richmond Ballet School Director Judy Jacob who leads the Trainee Program.[217]

Richmond Ballet lists the contract for the main company and Richmond Ballet II as 38-42 weeks with competitive salaries.[218] Richmond Ballet is the only company in this study to list a height requirement for dancers in both the main company and the second company.[219] This is a demonstration of a clear artistic vision for the dancers of Richmond Ballet and Richmond Ballet II.

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[213] "Richmond Ballet Dancers," Artists/Dancers, accessed March 13, 2016, http://www.richmondballet.com/season-tickets/artists/.
[214] Ibid.
[215] "Richmond Ballet Audition," Upcoming Auditions, accessed March 13, 2016, http://www.richmondballet.com/audition/.
[216] Ibid.
[217] Ibid.
[218] Ibid.
[219] Ibid.

The Richmond Ballet Trainee Program was founded in 1993, and identifies itself as "one of the few in this country that enables the aspiring dancer to pursue formal dance training and gain valuable performance experience with a professional company."[220]Richmond Ballet also has an affiliation with a university for its Trainee Program, a partnership with Virginia Commonwealth University with a degree plan for Trainee dancers to receive a B.F.A. with a concentration in performance with Richmond Ballet.[221] Virginia Commonwealth defines this program as,

> VCU's Department of Dance and Choreography offers a four-year degree concentration within the B.F.A. specifically designed for Richmond Ballet trainees. This unique program bridges trainee experience with the Richmond Ballet professional company and rigorous pre-professional training with a focus in modern/contemporary dance. During the first two years, students receive VCU credit for their work at the Richmond Ballet while taking general education courses, dance history and improvisation at VCU. Students then complete the degree with two years at VCU, taking courses in modern/contemporary dance, ballet, composition, dance science, teaching methods and more. There are many opportunities to perform throughout the four years. This B.F.A. program is designed for disciplined students who are interested in attaining versatility in both ballet and modern/contemporary dance while exploring creative, historical and global perspectives of the field.[222]

The partnership between VCU and Richmond Ballet is very unique and offers dancers who want both a college experience, and a performance career the opportunity to find the path to success that works the best with them. Having the chance to experience pre-professional training with Richmond Ballet while still having the opportunity to pursue a higher education degree is a great option for many aspiring dancers. It is a testament to the artistic vision and training of the affiliated Second

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[220] "Richmond Ballet Trainee," Trainee Program, accessed March 13, 2016, http://www.richmondballet.com/school/classes/trainees/.
[221] Ibid.
[222] "Richmond Ballet Degree Plan," Bachelor of Fine Arts (B.F.A.) with a concentration in performance/ Richmond Ballet, accessed March 13, 2016, http://bulletin.vcu.edu/undergraduate/arts/dance-choreography/dance-choreography-bfa-performance-concentration-richmond-ballet/.

Company. That sixty-five percent of the current main company dancers promoted from Richmond Ballet II.

The Washington Ballet

The Washington Ballet located in the nations capital is a midsize unranked company consisting of twenty-five dancers for the 2015-2016 season.[223] Of the twenty-five dancers currently on the main company roster, twelve began their careers in a Trainee or Second Company, and ten dancers have been promoted from the Washington Ballet Studio Company.[224] The Washington Ballet consists of The Washington Ballet Company Dancers, The Washington Ballet Studio Company Dancers, and The Washington Ballet Trainee Program.[225] Washington Ballet is a member of the AGMA, but the Studio Company and Trainee Program are not mentioned in the agreement.[226] The Washington Ballet Studio Company consists of twelve dancers for the 2015-2016 season, four male and eight female.[227] Repertoire for the Washington Ballet Studio Company is not listed on the Company website. The Washington Ballet Trainee program is described as "[preparing] advanced students ages 17 and older for the transition to a professional career. Trainees receive vigorous training, coaching, and mentoring as they maintain a challenging performance schedule often dancing alongside

[223] "The Washington Ballet Dancers,".
[224] Ibid.
[225] "The Washington Ballet Studio Company," Studio Company Dancers, accessed March 23, 2016, https://www.washingtonballet.org/dancers/studio-company.
[226] "AGMA Contract The Washington Ballet," Washington Ballet Agreement, accessed April 3, 2016, http://www.musicalartists.org/agreements/WashingtonBallet.2015-2018.s.pdf.
[227] "The Washington Ballet Studio Company,".

the artists of The Washington Ballet."[228] Trainees receive the opportunity to work with Artistic Director, Septime Webre, Trainee Program Ballet Master, Luis R. Torres, Ballet Master, Elaine Kudo, Director of The Washington School of Ballet, Kee Juan Han, and other distinguished faculty of The Washington School of Ballet. "Resources and seminars such as resume building/career counseling, nutrition, injury prevention, and body conditioning will be included to help transition from student to professional dancer."[229] It is also noted, that "Trainees are given consideration for higher positions within the organization."[230]

AGMA represents the dancers of The Washington Ballet and the work policy for the artists of The Washington Ballet Studio Company is stated in the current contractual agreement as follows,

> Apprentices and students of the Washington School of Ballet (including members of the Studio Company and Trainees, who are students of the Washington School of Ballet) shall not be used to perform principal roles (not including solo roles), as defined by the Choreographer and/or the Artistic Director, unless that dancer is paid at Company Pay Rate (B) for the week(s) in which performances of that role occur. There shall be no restrictions on the casting of children in children's roles and no restrictions on the use of the Washington Ballet Artistic Staff and the Washington School of Ballet Faculty in Character Roles.[231]

Tulsa Ballet

Tulsa Ballet is a ranked company consisting of twenty-eight dancers for the 2015-2016 season.[232]Among the twenty-eight dancers seven dancers began their career

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[228] "The Washington Ballet Trainees," Trainee Program, accessed March 23, 2016, ttps://www.washingtonballet.org/dancers/trainees.
[229] Ibid.
[230] Ibid.
[231] "AGMA Contract The Washington Ballet," Washington Ballet Agreement, accessed April 4, 2016, http://www.musicalartists.org/agreements/WashingtonBallet.2015-2018.s.pdf.
[232] "Tulsa Ballet Dancers,".

with a trainee or second company while four dancers were promoted to the main company from the affiliated second company, Tulsa Ballet II.[233] Tulsa Ballet II was established for the 2005-2006 Season, "to help aspiring dancers transition from dance school to a professional company by providing them with performance experience and instruction in a professional setting."[234]Tulsa Ballet II dancers receive a monthly stipend, and have performance opportunities such as Backstage at the Ballet, TBII's Mini-Season, touring performances, and the possibility of performances with the main company.[235] For the 2015-2016 Season Tulsa Ballet II had its own season of two productions: "On Your Radar", and "Emerging Choreographers Showcase."[236] Tulsa Ballet II dancers have the opportunity to perform works by Tulsa Ballet Resident Choreographer Ma Cong, upcoming choreographers through "On Your Radar" and "Emerging Choreographers Showcase", including works choreographed by Tulsa Ballet dancers.[237]

Tulsa Ballet states,

> Every dancer that would like to audition for TBII should have the following skills:
> Classical Technique
>
> - Dancers need to be able to execute every dance step in the classical repertory or, at the minimum, have knowledge of those steps to be able to perfect them during the 1st year in TBII.

[233] Ibid.
[234] James D. Watts Jr, "Tulsa Ballet II Marks 10th Anniversary with World Premiere," *Tulsa World,* August 16, 2015, accessed March 8, 2016, http://www.tulsaworld.com/scene/artsandentertainment/tulsa-ballet-ii-marks-th-anniversary-with-world-premiere/article_a3431816-e92e-5c42-858e-f46ea47da586.html.
[235] "Tulsa Ballet II," About TBII, accessed March 8, 2016, https://tulsaballet.org/company/tbii/.
[236] "Tulsa Ballet II Performances," 2015-2016 Performances, https://tulsaballet.org/tbii-emerging-choreographers-showcase/.
[237] Ibid.

- Ladies: pointe work should be strong and accurate, with the goal of be able to do a required classical variation, solo or partnered.

- Gentlemen: should have a strong classical technique, specifically in jumps and turns required in classical variations, as well as partnering skills such as: pirouettes promenade in different positions and some lift (shoulder sit, etc.).

> Overall we are looking for young dancers with strong technical skills, with a good work ethic, and with the ability to adapt and change for the different styles of the classical repertory. A working knowledge of contemporary dance or an introduction to the contemporary style is helpful, but is not required.[238]

While the American Guild of Musical Artists (AGMA) represents Tulsa Ballet, TBII is not mentioned as part of the current contractual agreement.[239]

Overall Analysis

Of the eighteen companies selected for this study and six-hundred total number of dancers currently in a main company, three-hundred and six dancers have had experience in a trainee or second company, with two-hundred and fifty-one dancers have been promoted from the affiliated trainee or second company to the main company. This data collected indicates the most likely scenario to a career, as a professional ballet dancer, is to commit their time to a trainee or second company program. These eighteen companies are examples of the growing trend in classical ballet companies to establish a three-tiered organizational model. The three-tiered organization is the main company dancers, an ensemble of pre-professional dancers, and a group of dancers in a training program.

One of the most recent examples of this process is Kansas City Ballet. The newly appointed Artistic Director of Kansas City Ballet founded Kansas City Ballet II

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[238] Ibid.
[239] "AGMA Contract Tulsa Ballet," Tulsa Ballet Agreement, accessed April 5, 2016, http://www.musicalartists.org/agreements/Tulsa%20Ballet.2012-2015.pdf.

in 2013.[240] Like many of the second companies in this study KCB II has a training model described as, "talented young dancers [receiving] intensive professional experience, honing their skills through community presentations, lecture-demonstrations, arduous daily classes, rehearsals, and, as necessary, participation in corps de ballet roles for larger productions of the main Kansas City Ballet company."[241]

This structure is similar to the training established by the other companies in this study. Additionally Kansas City Ballet II is also a part of Kansas City Ballet's community outreach described by being,

> Committed to arts education, community outreach and the professional development of college graduates and undergraduates preparing for professional dance careers. KCB II will provide a platform for emerging performers, teachers and choreographers to hone their technical skills and showcase their artistic talent. KCB II will perform throughout the region through public performances, lecture demonstrations, residencies and workshops, enabling the community to experience live dance in a public setting. Dancers in KCB II will act as ambassadors for Kansas City Ballet.[242]

Similar to other companies KCB II is the outreach arm of the main company organization. Since the establishment of KCB II, Kansas City Ballet has also started a Trainee Program described as,

> [A] Trainee Program, which is tuition based, aims to nurture and develop young aspiring post graduate dances' technical skills and artistry, ultimately preparing them for a professional dance career by bridging the gap between the student and KCB II. Trainees participate in some company classes and have the opportunity to be considered for performances with Kansas City Ballet Company during the season and also perform in tandem with the KCB II in their own educational and community outreach performances throughout the year.[243]

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[240] Kansas City Ballet, "Kansas City Ballet Announces KCB II," News release August 22, 2013, accessed April 1, 2016, https://www.kcballet.org/wp-content/uploads/2014/07/KCBKCBIIReleaseFINAL.pdf.
[241] Ibid.
[242] Ibid.
[243] Ibid.

Chapter III: The Impact of Trainee/Second Companies on the Aspiring Dancer

With the growing popularity of professional ballet companies establishing trainee and second companies, it is becoming increasingly harder for aspiring dancers to initially obtain a professional company contract.

Candice Thompson a freelance writer for the *Pointe Magazine* April/May 2016 Issue examines the role of trainee programs and second companies in the United States. She states that, "trainee programs and second companies are often marketed as an even exchange. Young dancers gain professional training and performance experience while cash-strapped companies can expand their corps de ballet onstage, allowing them to draw bigger audiences with full-length story ballets and larger neoclassical and contemporary works."[244] A question can be raised from an aspiring dancer is a professional ballet company's focus of the trainee program or second company to enhance the corps de ballet? Or is the focus on training the next generation of the main company? As stated from Pointe Magazine, "the number of Trainees and Second Company members growing, the possibility of making it to the next level has become more limited."[245] While the path to secure a contract as a professional dancer has become harder, is important for dancers to find the opportunities that work best for their career.

The argument can be made that are trainee/second companies are exploiting dancers without the intention of hiring them in the future? Aurélio Guimarães, a trainee with The Washington Ballet states, " I'm working with amazing choreographers, like

[244] Candice Thompson, "Semi-Pro Limbo," *Pointe,* April 2016, 37.
[245] Ibid., 38.

Septime Webre, and I'm given opportunities, which is definitely a positive thing, but it is difficult because we are not always treated as professionals."[246] As companies continue to expand the entry-level system of a professional performance career, it is becoming increasingly harder for dancers to join a main company at a young age. This system can become extremely frustrating especially for a dancer such as Kathleen Dahlhoff, who transitioned from a Trainee with San Francisco Ballet beginning at age fifteen, to becoming an apprentice with Cincinnati Ballet at age twenty-two without a full corps de ballet contract.[247] The time spent performing *corps de ballet* roles without the benefits of having a contract with the main company can be damaging to a dancer's psyche. It is difficult financially for dancers who are in Trainee or Second Companies today by rehearsing and performing with a professional company, and not receiving the professional company paycheck.

To gain insight on the psyche of dancers currently in trainee or second company programs, I created a questionnaire to understand the dancers role in a trainee or second company. The questionnaire consists of three questions aimed at finding the most understanding of what life is like for an aspiring professional dancer who has yet to be promoted to a main company. It was very fortunate for this study to receive feedback from several dancers who are currently members of a Trainee or Second Company for the 2015-2016 Season. Questions and responses are stated below from the following dancers who participated in this questionnaire:

Melanie Jensen, Trainee Kansas City Ballet

Hannah Jew, BHDOS member, affiliated second company of Ballet Hispanico

[246] Ibid.
[247] Ibid., 39.

Lindsey Steed, Ballet West's Professional Training Division

Camille Robinson, Colorado Ballet Studio Company

And an unnamed member of a current second company in the United States

What are your personal views on the state of Trainee/Second Ballet Companies in the United States?

Lindsey Steed, a current member of Ballet West's Professional Training Division acknowledged the state of current leadership of trainee and second companies, "She states that the state of these programs depends on the leadership and administration. Some programs are very well organized and involved with company activity while others are "just for show" to say they have a second company or trainee program." Steed speaks to the fact that many trainee and second companies do not outline their leadership, faculty or staff of their trainee program. It is vital for companies to realize the importance of organization by the artistic staff when developing a trainee or second company.

Hannah Jew currently a member of BHDOS, the second company affiliated with Ballet Hispanico in New York City spoke to the positive impact a Trainee or Second Company can have on an aspiring dancer, "They give young dancers great exposure to company life and some have great benefits to them as well, such as pay, community outreach, dance/exposure to the main company and artistic training."[248] This is a fact that many trainee and second companies do provide dancers great benefits and exposure to what life is really like as a member of a professional ballet company. Camille

[248] Hannah Jew, email to author, 2016.

Robinson a current member of Colorado Ballet's Studio Company echoed these sentiments by saying,

> These programs provide opportunities to first hand partake in the rehearsal and performance process that company members will go through. It helps the dancers get an idea of what is expected of them and how to engage and execute their duties as a new dancer.[249]

Jew, however, also explained the drawbacks to some trainee and second companies,

> I believe that there are also many trainee programs/second companies that are somewhat of waste of time especially when there are twenty plus trainees. This gives aspiring dancers almost no attention to develop. Even worse, sometimes they are unpaid, so dancers are spending so much time dancing and maybe not even getting much performing experience with no pay. No one can live off of nothing.[250]

Melanie Jensen, currently a member of the Kansas City Ballet Trainee Program reiterates this position. "While the hierarchy of ballet requires paid dues, the dancer also deserves respect from the artistic director as well as [the] ability to live within means given their talents and abilities to perform alongside main company members."[251] Jensen and Jew give credence to the fact that while dancers are committing time and effort to the second company, and expected to fill roles for main company productions, they are often not given a stipend to cover living expenses.

Jensen was realistic in explaining how not all companies can afford to pay members of their trainee or second company and stated, "my personal view is that Second Companies are a necessity due to limited budgets of ballet companies. Particularly with AGMA, main company budgets are limited due to dancer wages,

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[249] Camille Robinson, email to author, 2016.
[250] Jew, 2016.
[251] Melanie Jensen, email to author, 2016.

healthcare, etc.“[252] Budgets for many professional ballet companies are very limited and the desire for all dancers to be paid significant wages can be impossible.

Have you considered/experienced being a member of a Trainee/Second Professional Ballet Company? If yes, what are the positive and negative aspects of this experience?

Jew listed the positives for the Second Company where she is currently a member, as, “It is very exclusive, 10 dancers (4 men, 6 women) which is great for individual attention and the dancers get the advantage of becoming familiar dancing with the same people and continuing to grow as artists.”[253] This exclusivity allows the artistic staff of these companies to give attention to the dancers of their second company. When having a large Second Company likely there are negatives aspects explained by a dancer, “[there are] too many dancers in the Second Company for the limited number of opportunities to perform with the main company.”[254] It is important for pre-professional dancers to receive performance opportunities to best enhance their dance career.

Detailing the performance aspect of the second company Jew explained,

> No one is ever really standing on the sides not getting to dance; we are all dancing a lot or learning each other’s parts. We don’t have enough people to not have anyone not dancing or performing. BHDOS learns a lot of repertoire that the main company is currently dancing as well. BHDOS and the main company have come together last October and this April for a show in which both companies get to share the stage in a performance and then Q&A at the end.[255]

Jensen explained the performance aspect of a trainee dancer as, “Having an equal opportunity as company dancers for *corps de ballet* work has been very

[252] Ibid.
[253] Jew, 2016.
[254] Unnamed Dancer, email to author, 2016.
[255] Jensen, 2016.

rewarding, particularly performing in a full-length *Swan Lake.* The repertoire is definitely the top reason for pursuing a Trainee position."[256] If dancers never get the opportunity to perform with the main company the connection between the Trainee or Second Company to the main company suffers. And, if the Trainee or Second Company is affiliated with the school, and not the main company there can become a disconnect. Jensen explained the following dynamic,

> The Trainee and Second Company positions are considered a part of the Kansas City Ballet School, that means Tuesday and Thursday mornings are filled with academic classes. These classes range from Acting, Variations class, to Hip-hop. During busy times such as Nutcracker, or large productions, many important notes are missed by Second Company members due to these academic classes, which cause hours of lost communication with company rehearsals. Over time, this causes miscommunication between the first and second companies. This can often times be frustrating attempting to catch up to main company members, who have had more hours of rehearsal and correction than second company members.[257]

Steed simply listed the positives of a trainee or second company as, "professional experience, resume builder, exposure to new teachers, and the ability to see the daily operation of a professional company."[258]Speaking to the operation of a main company Robinson elaborated, "I am able to take technique class with the company, this is a very special privilege in which I am able to have Principal, Soloist, and Corps members to watch and learn from. Being surrounded and immersed in the same environment as the professionals gives me a much better idea of how the company operates during a season." The element of taking class with the main company allows dancers to have role models sharing the same space with them daily. Jensen expanded,

> I have loved the ability to dance alongside company dancers almost every day in class. It is truly inspiring to learn by watching the very best, particularly dancers

[256] Jensen, 2016.
[257] Jensen, 2016.
[258] Lindsey Steed, email to author, 2016.

> age 30-plus who have the physical and mental maturity that can't b taught in class. I've learned more in a year from these company dancers and their generosity in sharing their knowledge than any academic class.[259]

When speaking of the negative side of Trainee and Second Companies many dancers referred to the lack of compensation. Jensen explained, "With a tuition cost, Trainee members are not only expected to pay tuition, but to also work a 9:00 a.m. to 6:00 p.m. job five days a week. That creates little opportunity to find a job outside of dance that can help subsidize rent and living expenses."[260] Robinson reiterated, "Most Trainee/Studio Company members do not get paid, although, Colorado Ballet Studio Company does… this payment is not nearly enough to survive on alone and so dancers and Trainees as Studio Company members must get second jobs outside of the company."[261] It is detrimental to a dancers psyche to be placed in financial distress while a member of a Trainee or Second Company.

While Colorado Ballet Studio Company is an integral part of the outreach for Colorado Ballet, Robinson explained the positive and negative aspects of outreach performances by stating, "This is a wonderful experience to be able to enlighten kids in surrounding areas about ballet and other art forms as well. However, transportation is not provided for performances at schools. The dancers must find and pay their own way to get to the schools."[262] It is interesting that for such an important part of the company, dancers are expected to find their own way to travel to outreach performances. An unnamed dancer also questioned the professional level of outreach performances by stating, "Outreach ballets are geared toward young audiences and while they are approachable and well

[259] Jensen, 2016.
[260] Jensen, 2016.
[261] Robinson, 2016.
[262] Ibid.

received by children, they do not challenge the dancers technically or artistically." While an integral part to the future of a ballet company is to engage with the community, perhaps providing additional performing opportunities could supplement dancers of a trainee or second company.

How do you feel Professional Ballet Companies should structure their Trainee/Second Company?

This question was presented because I found that Trainee and Second Companies vary in their organizational structure. Robinson states,

> Companies should definitely keep their Trainees/Studio Company dancers in their technique classes. This gives the artistic staff a better idea if they wish to give potential dancers promotions. The artistic staff can see these Trainees/Studio Company dancers compared to the rest of the company and decide if they are a good fit.[263]

It is apparent that it is very beneficial for dancers to be around the main company dancers on a regular basis to gain knowledge and inspiration for their careers. Jew agreed stating, "Dancers should be able to take company class with the company daily and have opportunities to perform with the main company."[264] For some companies the trainee or second company is organizationally a part of the school and not of the actual main performance company. Jensen spoke of this approach,

> I understand the need to make second companies separate of the main company due to AGMA rules and regulations. I do believe that placing this second company in the company's "school" is intolerable. While Trainees do receive additional classes and coaching, I do not believe that they should pay a tuition fee mostly because of the large participation they have in main company rehearsals and performance.[265]

[263] Ibid.
[264] Jew, 2016.
[265] Jensen, 2016.

It is a fact that AGMA restrictions usually do not include the members of the Trainee and Second Company, however an organizational structure must be planned to avoid dancers of the Trainee and Second Company for having a negative experience.

Another organizational approach that was questioned was the actual size of a trainee or second company. An unnamed dancer stated,

> I think the size of a Second Company should be limited so dancers have many opportunities to perform and train with the corresponding main company. I think a second company should regularly supplement the main company in larger ballets, and also perform second company-specific repertoire that is geared toward mature audiences. Second companies need to be challenged in rehearsals and repertoire in order to be prepared for working with a professional company.[266]

Jew also agreed with this statement by theorizing, "A maximum number of fifteen dancers would be good. I think ten is the best though."[267] The exclusivity is also important to maintain a high standard across the organization. Robinson agreed, "Keeping the amount smaller not only helps in the process of hiring from the studio company, but also keeps the standards high for the company."[268]

Any additional thoughts on Professional Ballet Trainee/Second Companies?

Robinson spoke to the eventual outcome of many dancers from Trainee and Second Company programs, "These programs all across the United States gives more dancers a chance on being accepted long-term into a company."[269] With the data collected for this study this statement is true with over fifty-percent of main company professional dancers having spent time in a Trainee or Second Company.

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[266] Dancer, 2016.
[267] Jew, 2016.
[268] Robinson, 2016.
[269] Robinson, 2016.

Steed however approached the negative aspect of a Trainee or Second Company stating, "I feel like most companies do not take these programs seriously. Dancers are seen as bodies for the corps de ballet. Overall these programs need better organization and leadership."[270] It is apparent the artistic staff, while sometimes faced with budget concerns, can only hire a select number of dancers. They must keep in mind their treatment towards dancers who are not being compensated financially by the company.

All in all, these dancers currently in a trainee or second company provided great insight to the positive and negative aspects of trainee and second companies in the United States.

[270] Steed, 2016.

Chapter IV: Recommendations and Conclusions

Trainees and Second Companies are very comparable to the minor leagues in Major League Baseball. Aspiring baseball players dream of making it to the big league team, and while many baseball players are successful others are left with a career spent in the minor leagues. In professional ballet many dancers never make it to the big league main company. Dancers pass through a Trainee or Second Company and never receive a promotion to the main company. Through this study it is very apparent many organizations have created a successful training process, a system where dancers from the trainee program or the affiliated Second Company eventually become dancers for the main company. Based on the results of this study, the best path for an aspiring dancer is to begin their career in a trainee or second company.

When the initial second company, Joffrey II, started in 1964 it was a two-step process. The established Second Company led dancers to join the main company. Now this process has evolved to a three-step process. This three-step process has been adopted by the majority of major ballet companies in the United States, including the recent addition of the Kansas City Ballet II and Trainee Program. With this process, it leaves many dancers in the United States trying to find their path to become a professional dancer and it has become increasingly harder for dancers to receive a main company contract.

Over the next five years, it would be interesting to see if this trend progressively continues, with the founding of more Trainee and Second Companies. And, to see if it continues to become a three-step process with a post-high school training program, a Second or Ensemble Company, and a main company. If this process were to continue it

would be apparent for trainee and second companies to develop partnerships with universities or academic programs to enhance the level of education the dancers are receiving.

It is recommended for the future of trainee and second companies in professional ballet to invest more attention and thought on this integral part to the future image and perception of the overall company. For most of the companies in this study, the second company is a vital component in the outreach portion of the organization. For many people, the first association with any ballet company, or ballet in general, is with the Trainee or Second Company members participating in community outreach presentations. This is an opportunity to not only present ballet to future generations of patrons, but to keep the legacy of classical ballet alive through art education with the best representation possible. For some, the only connection to ballet they will have in their entire life is through the outreach programs established by professional companies. The ballet company should constantly evaluate the dancers of these Trainee and Second Companies who are considered the ambassadors of the main company, and best prepare them to be an exemplary model of a main company dancer. Trainee and Second companies should also only accept the number of dancers the artistic staff can fully nurture and train to the best of their ability. It is impossible for one superior to give full attention to a large group of aspiring professional dancers. When Trainee and Second Companies are more exclusive in acceptance rate, the dancers of these trainee or second companies benefit from the amount of individual care and attention.

Trainee and Second Companies must also establish clear leadership and organization to be most successful in training future dancers of the main company.

Dancers can be taken advantage of by being cast in a ballet performing the same role as a dancer who has more benefits and pay because he or she is a member of the main company. In establishing these programs the company must realize they are training dancers aged sixteen to twenty-two for a career in dance. This is a time when most individuals their age are headed to college, or higher job training for the future career they intend to have. Dancers are committing their time and effort to become a member of a Trainee program or a Second Company. Trainee and Second Company directors must be honest with each individual dancer's career prospects. To help mentally prepare dancers of a second company for life outside of their organization, dancers should be given regular feedback. For companies like Houston Ballet II, the assistance of career counseling from a knowledgeable artistic staff is suggested to be a policy all Trainee and Second Companies should adapt. It should be the company's responsibility to act and serve as educators and future career facilitators. As an example, it is highly improbable, if not impossible, for every member of a forty-five member second company to graduate into a main company of twenty-four dancers. This is a statistic that can easily be determined by the company's leadership, but a difficult situation to communicate to the dancers in their trainee program or second company. It is suggested that artistic staff should only select the number of dancers they are capable of providing with individual education, performance opportunities, and training. Dancers should also be realistic about their expectations of securing a contract with the affiliated main company.

The best suggestion to aspiring dancers whose professional ambition is to have a performance career with a professional ballet company is to conduct research into what

situation would best suit their career, as there are many types of Trainee and Second Company situations in the world of ballet in the United States.

This study compiled information on these eighteen companies, and it is important for dancers to research what type of dancers work for a given professional company. This information can be obtained by studying the biographies of dancers in the main company in terms of background training, and experience, in order to determine if they could have a possible match. Few companies list a height requirement like Richmond Ballet, but it is also important for an aspiring dancer to try to determine the visual aesthetic of the dancers in each main company in which they are interested. For some companies, dancers all have the same look, i.e. style, height, physical appearance, and physical ability. Aspiring dancers must also find an organizational fit. Dancers must evaluate the opportunities afforded to them by different trainee and second companies. It is important for dancers to remember that not only are companies selecting them, but the dancers are also selecting their company. If a dancer does not take the time to research the Trainee or Second Company they are joining, then it is the fault of the dancer if they are not successful in this situation.

Trainee and Second Companies in the United States are evolving and changing the process for aspiring professional dancers. While the school to company is a more direct route, the Trainee or Second Company model is currently necessary for ballet companies. These Trainee and Second Companies are vital to the goals and organizational model of professional ballet companies. Those with the most success contain the most structure, and produce dancers who graduate to the main company. Trainee and Second Companies should serve as a place of education, not only to create

a pool of dancers for the main company to utilize for larger productions, but to guide dancers from pre-professional to professional careers. Lastly, the counseling of dancers should be implemented in all Second Companies to promote their future.

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