



La Compagnie de danse folklorique Philippine de Montréal, Québec, Canada

# PAMANA ng LuzViMinda

Philippine Folkloric Dance Company of Montreal, Quebec, Canada

## Rules and Regulations Acknowledgment Form

**PLEASE SIGN AND RETURN THIS FORM TO THE SECRETARY**

I acknowledge receipt of my copy of the PAMANA ng LuzViMinda Rules & Regulations. I recognize that these rules and regulations are subject to change and that PAMANA ng LuzViMinda may revise or revoke the same or any portion thereof at any time and from time to time. I understand these guidelines supersede any and all prior guidelines. I recognize that these rules and regulations are not an employment contract and do not establish contractual rights.

**MEMBERS 15 YEARS OLD AND UNDER MUST HAVE A PARENTS' SIGNATURE.**

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Please print full name

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Signature

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## Rules and Regulations

### 1. Practice Rules

- a. Practice is very important for the training of the dancers in technique and choreography. As such, dancers should be committed to coming to practice, and practice should be prioritized.
- b. Practice Time:
  - i. Dance practice will be held regularly on Sundays, roughly from 12:00p.m. to 4:30p.m., at the Lorne Centre in Point-Saint Charles, unless otherwise stated by the Artistic Director.
  - ii. Any changes to the times of regular dance practice or any extra dance practices will be communicated to the dancers by the Artistic Director, Associate Artistic Director, Dance Masters, and/or Secretary via telephone, e-mail, and/or members' website at least three days before the scheduled practice. If there is any problem with receiving messages via these methods, it is the dancer's responsibility to notify the **Artistic Director**.
  - iii. Dancers should arrive fifteen to twenty minutes ahead of the scheduled starting time in order to ensure they are ready to start on time. Any dancer who is not ready on time will be considered late.
- c. Attendance:
  - i. Unreported and unexcused absences are unacceptable. Such absences will affect the member's eligibility for casting opportunities in future performances. After three unreported and unexcused absences, the dancer will not be prioritized in the casting for the next performance.
  - ii. Any foreseen absences should be communicated to the **Artistic Director** directly, at least twenty-four hours before the scheduled practice.
  - iii. Any absence due to emergency or unforeseen circumstances must be communicated to the **Artistic Director** directly, at least thirty minutes before the scheduled practice.



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- iv. Any foreseen lateness should be communicated to the **Artistic Director** directly, at least thirty minutes before the scheduled practice. Any unreported lateness will be considered an unreported absence.
  - v. Repeated unexcused lateness will result in the dancer not being prioritized in the casting for the next performance.
  - vi. Attendance will be tracked using a sign-in format, in which dancers will be asked to note down the time they are ready for practice.
- d. Practice Uniform:
- i. The uniform for practice includes: a white top (t-shirt, tank top, sando) and black bottoms (jogging pants, tights, shorts).
  - ii. Clothing worn for practice should be fitted so as to show the dancer's form. The dancer's arms should be free to move, and the neck should be exposed. Baggy clothing is not acceptable.
  - iii. Girls are expected to tie their hair back during practice. Hair should not be in the face and should not cover the neck.
  - iv. Those who do not comply with these rules will be penalized at the discretion of the **Artistic Director**.
- e. Behaviour / Attitude at Practice:
- i. Once practice starts, time must be used constructively for the training of dancers in technique and choreography. Sitting idly, socializing, and eating should be reserved for break times and for any time after practice is over. Any gaming devices, CD's, mp3 players, laptops, card games, books, and other knick-knacks should be left at home. They have no place at practice.
  - ii. Once practice starts, all dancers and musicians are expected to remain in the practice room, unless otherwise specified by the Artistic Director, Associate Artistic Director, and/or Dance Masters. Reasons to leave the room include, among others: to practice in the hallway, to go to the toilet, and to speak with the parents. The **Artistic Director** must be informed if-/ whenever the need arises to leave the room. This rule is in place for the safety of the dancers, and to make sure that all performing members are accounted for.



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- iii. It is of utmost importance that the atmosphere at practice is one in which all dancers feel safe, secure, and free to make mistakes. As such, negative attitudes, unwillingness to cooperate, gossip, “tsismis,” and mockery will not be tolerated. Such negativity is destructive to the sense of teamwork and trust upon which PAMANA must be based. It lowers the group morale and hinders the development of the dancers and group both immediately and in the future. The Artistic Director and Associate Artistic Director reserve the right to ask anyone undermining this sense of safety and trust to leave the practice area.
  - iv. All performing members of PAMANA, whether musician or dancer, Junior / Intermediate / Senior dancer, are integral to the dance company’s success, reputation, and cohesion. Although divided into different groups, these divisions are artificial and are only meant to simplify training. These groups are not hierarchically arranged, and their divisions are not based on individual merit. As such, any hostility, condescension, unwillingness to work together, and animosity will not be tolerated.
  - v. Parents of the dancers are also members of PAMANA and must be treated with respect. Negative attitude and rude behaviours towards the parents from the dancers will not be tolerated.
- f. Parents:
- i. During practice time, parents are not allowed within the practice area, unless otherwise stipulated by the Artistic Director.
  - ii. Parents are also important contributors to the success, growth, and atmosphere at practice. Parents must strive to foster a sense of responsibility, self-reliance, and respect in all the dancers. They must also contribute to the safe and secure atmosphere during practice. The Parents’ Representative reserves the right to ask anyone who is disrupting this atmosphere to leave the practice area.



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- g. Clean-up:**
  - i.** Dancers are responsible for cleaning up after themselves. They must throw out their own garbage and put away any props, musical instruments, and costumes they may have used.
  - ii.** Parents should not clean up after the dancers; rather, they should encourage the dancers to do it themselves.
  
- h.** The way in which a dancer dances at practice will be the way in which he/she will perform on stage. Therefore, when practicing a dance, full character is expected. Character is as important as the choreography, so it too must be practiced. Focus and professionalism should be fostered at all times.

## 2. Performance Rules

- a.** Performances are largely what PAMANA's reputation is based on. As such, it is of utmost importance that all dancers demonstrate a level of professionalism and discipline at performances.
  - i.** In the spirit of professionalism, all PAMANA members (dancers, parents, and anyone affiliated with PAMANA) must be on their best behaviour at all times while in the vicinity of the performance venue. The guests at the performance will be looking at all PAMANA members as ambassadors of the Filipino culture. All members should consider their words and actions to be the source of positive or negative reactions from the community.
  - ii.** In line with this, profanity and obscene gestures will not be tolerated. All clothing worn to performances (whether civilian or uniform) must be modest and professional.
  - iii.** Alcohol and any other intoxicants are to be avoided before and during performance time. It is expected that members of majority age (18 years old and up) who consume alcohol at performance venues do so in extreme moderation. Intoxication while still being identified as a member of PAMANA is unacceptable.
  - iv.** Dancers must avoid smoking while in costume.



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**b. Performance uniform:**

- i.** Dancers must arrive at the performance venue in their PAMANA logo t-shirt and black bottoms. There will be times when a semi-formal outfit (ie., slacks, button-down shirts, skirts, and dresses; no jeans, no sneakers, no T-shirts) will be preferable. This will be determined by the Artistic Director, and will be communicated to the dancers via telephone, e-mail, and/or members' website.
- ii.** Female dancers must arrive at the performance venue with their hair in a bun already. Basic makeup (foundation, eyeshadow) should already be applied upon arrival to the venue. Any exception to this rule will be communicated by the Artistic Director.
- iii.** Nail polish must be removed before the performance.
- iv.** Failure to comply with these rules will result in a penalty at the discretion of the Artistic Director.
- v.** Any item (accessory, prop, costume) needed for a performance that is forgotten at the dancer's home will be subject to a fine per piece. The amount of this fine is at the discretion of the Artistic Director.

**c. Teamwork:**

- i.** In the spirit of teamwork, more experienced dancers are expected to help newer dancers with their costumes, hair, and makeup. This will foster a sense of belonging for the newer dancers, as well as a sense of togetherness and responsibility in the more experienced dancers.
- ii.** Once the performance is finished, dancers and parents must leave as a group. No one will be allowed to leave until all costumes, accessories, and props have been counted and put away. This is to ensure that nothing is lost, as well as to encourage dancers to work together to clean up.

**d. Parents:**

- i.** Oftentimes, the changing room provided for the dancers is very small. Therefore, during performances, parents are not allowed backstage at any time, unless otherwise stated by the Artistic Director.
- ii.** Specific parents, selected by the Artistic Director and/or Associate Artistic Director, may be permitted into the backstage area for the purposes of helping with costumes and hair and makeup.



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e. Clean-up:

- i. Dancers are responsible for their own costumes, accessories, and personal belongings. Upon arrival to the performance venue, dancers should put all their necessary items in one corner in order to keep things organized.
- ii. Once the performance is finished, dancers are expected to fold and put away their costumes, props, and accessories **before** attending to their hair and makeup. All costumes, accessories, and props must be given back to the person from whom the dancer got them. This must be done **before** the dancer undoes her bun and takes off his/her makeup.
- iii. Any item, be it costume, accessory, prop, or musical instrument, forgotten at the venue after a performance will be subject to a fine per piece. The amount of the fine is at the discretion of the Artistic Director.

### 3. Casting Rules

- a. PAMANA has tried to maintain a certain standard when it comes to performances. Considering that the majority of PAMANA's reputation is based on the quality of its performances, the casting of dancers is very important.
- b. The dance line-up for every performance, if not determined by the person or organization hiring PAMANA, will be determined by the Artistic Director, Associate Artistic Director, with the help of the Dance Masters.
- c. Casting decisions are made primarily by the Artistic Director.
  - i. Any questions, comments, and/or complaints concerning casting should be addressed first and foremost to the Artistic Director. These can also be addressed to the Dance Masters and/or Parents' Representative. However, it is preferable to forward them directly to the Artistic Director, since he/she is directly responsible for training and casting dancers. Answers to questions and comments will be most readily available from the Artistic Director.



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- d. All casting decisions are based on the following criteria:
  - i. Dancer's knowledge of the choreography;
  - ii. Dancer's ability to properly execute the movements of the dance;
  - iii. Dancer's ability to properly assume the character of the Suite;
  - iv. Dancer's attendance record. Priority will go to those dancers who are regularly present and on time at practices. It would not be fair or beneficial to the dancers and the group to cast those dancers who are not regularly at practice.
  - v. Visual presentation. The audience's perspective is taken into account while casting. Uniformity in height and body type will be emphasized whenever possible.





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## Rules and Regulations

### Appendix A:

#### Possible Infractions and Penalties

<u>Type of Infraction</u>	<u>Possible Penalty (payable to AD)</u>
1. Unreported absence	After 3, dancer will not be casted in upcoming performance
2. Unreported lateness	After 3, dancer will not be casted in upcoming performance
3. Lack of uniform at practice	\$2.00-\$3.00
4. Lack of uniform at performance (i.e., hair not done, PAMANA logo t-shirt or semi-formal outfit missing)	\$2.00-\$5.00
5. Forgetting an item needed for performance	\$2.00-\$5.00 a piece + reimbursement to parent for transportation
6. Forgetting an item at a performance venue after a performance: If the item is a personal belonging If the item is a costume/accessory/prop/ musical instrument owned by PAMANA	\$2.00 per item \$10.00-\$20.00
7. Not removing nail polish before a performance	\$2.00