



WHIDBEY ISLAND
DANCE THEATRE

COMPANY HANDBOOK SEASON 2025-26



PUBLISHED JUNE 2025

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INTRODUCTION

I. ABOUT WIDT

A. MISSION STATEMENT

Whidbey Island Dance Theatre seeks to be a significant cultural resource for the Whidbey Island community and its visitors, while providing dancers the opportunity for artistic growth and achievement by adhering to the highest possible standards of technique, choreography and production.

WIDT is a pre-professional dance company. It is not recreational, like intramural sports. Equal participation is not guaranteed. It is an elite company of aspiring young dancers who dedicate themselves to the art and discipline of dance, and want as many opportunities as possible to learn, perform, network and possibly pursue a career in dance. Dance is an art form that demands dedication, self discipline, self awareness, musicality, artistry in movement, creativity, and teamwork. Dance is not for the fainthearted, thin-skinned, egotists, or hobbyist. If you are a dancer who approaches dance as a fun hobby, are easily disheartened by critique, or unwilling to do what is necessary to ensure the performance is the best it can be, including just being a background dancer or not dancing in the piece, you should not join WIDT. WIDT only wants those dancers who have aspirations for personal excellence and willing to put in the good work to achieve it. Even if not pursuing a career in dance, WIDT will foster other aspirations that will aid them in any and every other career goal they have.

II. HISTORY

WIDT was founded by Charlene Brown originally as Whidbey Dance Theatre (WDT) in 1991, just four years after opening her dance studio, Island Dance, in her ongoing commitment nurture to high quality dance on Whidbey Island.

Two years later, in 1993, community friends and family who valued Char's mission helped the young company obtain non-profit status. In 2001, WDT became a member of Regional Dance America/Pacific (RDA/P). In recognition of the company's new national status, WDT changed its name to Whidbey Island Dance Theatre (WIDT). In 2012, WIDT withdrew membership from RDA/P, opting instead to attend northwest area workshops and festivals, while still maintaining the high standards developed under RDA/P. WIDT was invited and attended the RDA/P Festival as a guest company in 2018 and 2019. RDA/P has recently separated from the national organization to become The Ballet Alliance (TBA) of which WIDT became a member in November 2019.

WIDT continues to present a broad range of dance genres including classical, contemporary, modern, character, and cultural forms of dance. Community support has been overwhelming, and the company has survived for over three decades.

Since 2001, WIDT has performed in Pittsburgh, PA; Provo and Salt Lake City, UT; Torrance and Long Beach, CA; Las Vegas, NV; El Paso, TX; Seattle, Bremerton, Everett, Spokane and Tri-Cities, WA; and other smaller communities around the Puget Sound. In 2012, WIDT attended the National Festival in Montreal, Canada.

WIDT produces at least two full stage concert dance productions every season: The Nutcracker ballet each winter, and a full concert of various dance styles in the spring. From 2011- 2013, WIDT presented a condensed version of Cinderella which was revived again in 2016. In 2015, WIDT produced and premiered the emotional and stunning ballet, Giselle. For the last two years their spring show, Celebration of Dance, has wowed audiences with a broad range of dance works created by professional and emerging choreographers. WIDT has hired professional choreographers from California, New York and all over Washington to set work on the company. We are excited about what WIDT will bring to our dancers and our beautiful community this upcoming season.

III. WIDT'S RELATIONSHIP WITH ISLAND DANCE

Although WIDT grew out of Island Dance, they are two distinct and separate companies, each with their own separate mission, organizational structure, and finances.

- **Island Dance** is a for-profit dance education business providing dance, gymnastics and other movement arts to anyone interested in joining regular classes, and provides WIDT with access to rehearsal and office facilities.
- **WIDT** is a non-profit, pre-professional dance performance company only available to invited dancers and volunteers to create high-quality stage productions for the community and to provide much greater training, performance, and networking opportunities to those dedicated dancers.

IV. ORGANIZATIONAL STRUCTURE

WIDT is a 501(c)(3) non-profit organization, C corporation. Its fiscal year ends June 30th, and is divided into three major divisions: the Board; the Artistic Director; the Company Dancers; the Parents Guild.

- A. **The Artistic Director** (AD) is the driver that steers WIDT toward the fulfillment of its mission. Hired by the Board, the AD is responsible for all material and aesthetic aspects of what, when, who, how, and how much WIDT provides to its Company Dancers and the community; primacy is maximizing experiences and opportunities for the development of Company Dancers and secondarily the quality of the performance.

It must be well understood by all Company Dancers and parents that the AD is the final word of everything WIDT related: who is invited to join WIDT and at what ranking, which Dancer performs in which piece; which performances, events, festivals, conventions, competitions WIDT participates in and who attends; establishing Dancer training and other requirements, policies, disciplinary actions, and rewards; production costumes, makeup, hair, music, props, sets, backdrops, special effects, lighting, choreography; and hiring outside instructors, performers, choreographers, crew members, designers, branding, etc. The final word of the AD is actionable policy and cannot be further negotiated.

- B. **The Board** is the engine of WIDT. It is responsible for raising and appropriating funds, procuring materials, assets, and personnel to ensure the mission is fulfilled at the direction of the Artistic Director. **It comprises an all volunteer body of elected adults with a passion for dance and the community.** They address all matters financial, including procurement of grants, soliciting for donations and sponsorships, sets the fundraising and volunteering goals of the Parents' Guild, as well as track the monies and hours of Dancers and parents to appropriate toward the dancer's and production's benefit.
- C. **The Parents' Guild** coordinates all fundraising events outside of those conducted by the Board & ADs as well as coordinating all volunteer and their tasks.
- D. **The Company Dancers** (Dancers or Company) are the body of WIDT. They are both the recipient of the experience and the provider of the art created for the community. Recruited by the AD, the Dancers serve in the completion of the mission. Company Dancers are divided into several rankings in accordance with their current technical and performance skills.

V. COMPANY ADMISSION

Admission into WIDT as a Company Dancer follows a procedure of vetting, inviting, and accepting as follows. This procedure happens every year. Membership must be renewed each season.

- A. The AD observes dancers that are actively training at Island Dance. From their observation, the AD identifies those dancers who demonstrate maturity, skill, dedication, the ability to complement the aesthetic vision, and who seems would benefit from the pre-professional experience WIDT offers. The AD additionally considers the historic relationship of dancers and their parents with WIDT as to whether or not to invite them to join for the new season.
- B. Once identified, the AD will extend a formal invitation to the selected dancer, accompanied with a formal agreement, this handbook, and all necessary forms within the month of June.
- C. The invitation will include the rank offered. The rank offered is non-negotiable, and should be a key consideration of a dancer's acceptance.
- D. The dancer has until the submission due date in July to review, sign and return the agreement to the AD, and enroll in the Summer Intensive. The Company Dancer fees are not required until the Company Kickoff held during the Summer Intensive. See the **Season Schedule** (below) for important dates of this invitation process.
 - Summer Intensive is required of all Company Dancers. If a dancer received an invitation but did not attend the SUMMER INTENSIVE, the invitation is withdrawn, unless otherwise approved by the AD, solely at the AD's discretion.
 - The Company Kickoff is a mandatory event where the Board, AD, signed dancers and their parents meet and go over the requirements, benefits, and procedures to be expected throughout the Company Season.
 - It is at the Company Kickoff that Company Fees are paid or an installment plan secured, and all additional forms such as the Medical Release, Emergency Action, Contact Information, Parent Commitment & Volunteer, etc. are completed and collected.

vi. COMPANY RANKING

WIDT, like every professional dance company, employs a ranking system that informs dancers, choreographers, and festival tracks of a dancer's eligibility for casting, training and program participation. The ranking system is divided into two main groups: the Performance Company and the Preparatory Company. Within these two groups are the individual rankings: The Performance Company includes Principle, Soloist, Ensemble, and Apprentice, and the Preparatory Company includes Junior 2 and Junior 1.

WIDT is no longer making a distinction of ranking between classical and contemporary styles. Professional dance companies expect well-rounded, cross-trained dancers in both styles. WIDT is reflecting this industry trend by having only a single ranking.

A. Ranking Assignment

Ranking reflects the AD's assessment of a dancer's CURRENT technical skills, performance ability, and professionalism based on their weakest style (classical or contemporary).

- A. Ranking has nothing to do with a dancer's chronological experience, age, or favoritism.
- B. Ranking assignments are at the sole discretion of the AD. The rank assigned to a dancer is NON-NEGOTIABLE. To participate in WIDT, dancers must accept their assigned ranking.
- C. Although rare, it is possible that the AD may raise or lower a dancer's rank mid-season depending on their observations of the dancer and how they compare to the rank's expectations of quality and skill. If a dancer wants to rise in the ranks, they must first satisfy the level of quality and skill that rank demands and demonstrate it consistently for the AD to take notice.

1. Performance Company

Performance Company Dancers are the primary performing members of the Company of whom is expected the highest level of maturity, dedication and performance.

They must demonstrate ever-growing proficiency in ballet, contemporary, modern, jazz, and other styles of dance as opportunity presents itself.

They will be called upon most often to be in the shows and pieces that the public see on stage and in video, and therefore must demonstrate a pursuit of excellence that WIDT expects.

Performance Company Dancers will audition for all guest choreographers and will participate in TBA Evaluations. NOTE: All Performing Company dancers are required to attend any scheduled festivals/performances with WIDT.

a. Principal

Principal is the highest rank in WIDT (as in any professional dance company). A Principal Dancer is one of excellence in technique, artistry, performance, and professionalism. This rank is not assigned lightly and demands the greatest of commitment, stamina, and resilience. This rank is not assigned on a curve, but based on absolute fitness. WIDT will hire a professional dancer to fill a principal role before assigning this rank to a Company Dancer not ready to fulfill its demands.

- To be invited as a Principal Dancer, the following conditions apply:
 - Must have been a **Dancer in Good Standing** for their entire tenure as a Soloist Dancer.
 - Must be at least a **Level VII Ballet Dancer** according to the Island Dance Ballet Syllabus.
 - Must be an **Advanced Pointe Dancer** according to the Island Dance Pointe Syllabus.
 - Must be comfortable **Partnering en Pointe**, being lifted overhead.
 - Must demonstrate professionalism, and technical and artistic mastery in all classes, auditions, rehearsals, and performances.
 - Must demonstrate the ability to memorize large repertoire of choreography without visual cues of neighboring dancers, follow precise blocking, formations and traffic tracks.
 - Must be in excellent physical condition to meet the highest demands of the rank.
- A Principal Dancer is required to do the following:
 - Attend all Festivals, Performances, Master Classes
 - A Principal Dancer is eligible for, ***but not guaranteed***, the following benefits:
 - To be cast in leading roles.
 - To be invited to be an Emerging Artist.

b. Soloist

Soloist is the second highest rank in WIDT. A Soloist Dancer is one of exceptional technique, performance, and professionalism. This rank is not assigned lightly and demands a great level of commitment, stamina, and resilience. This rank is not assigned on a curve, but based on absolute fitness. WIDT may enlist an alum dancer to fulfill a soloist role before assigning this rank to a dancer not ready to fulfill its demands.

- To be invited as a Soloist Dancer, the following conditions apply:
 - Must have been a **Dancer in Good Standing** for their entire tenure as an Ensemble Dancer.
 - Should be at least an **Intermediate Pointe Dancer** according to the Island Dance Pointe Syllabus (highly expected but not required).

- Must be at least a **Level V Ballet Dancer** according to the Island Dance Ballet Syllabus.
- Must demonstrate professionalism, and technical and artistic mastery in all classes, auditions, rehearsals, and performances.
- Must demonstrate the ability to memorize large repertoire of choreography without visual cues of neighboring dancers, follow precise blocking, formations and traffic tracks.
- Should have a couple dance or tumbling tricks in their back pocket.
- A Soloist Dancer is required to do the following:
 - Attend all Festivals, Performances, Master Classes
- A Soloist Dancer is eligible for, **but not guaranteed**, the following benefits:
 - To be cast in solo dances and duets.
 - To be cast as an Understudy for Principal roles.
 - To be invited to be an Emerging Choreographer.

c. **Ensemble**

The Ensemble Rank is equivalent to most ballet companies' corps de ballet. Ensemble Dancers are the main body of the performance company and dance in groups.

- To be invited as an Ensemble Dancer, the following conditions apply:
 - Must have been a **Dancer in Good Standing** for their entire tenure as an Apprentice Dancer.
 - Must be at least a **Level IV Ballet Dancer** according to the Island Dance Ballet Syllabus.
 - Must demonstrate the ability to memorize large repertoire of choreography, and maintain precise blocking and formations, and traffic tracks.
 - Must demonstrate professionalism, and technical and artistic mastery in all classes, auditions, rehearsals, and performances.
- An Ensemble Dancer is required to do the following:
 - Attend all Festivals, Performances, Master Classes.
- An Ensemble Dancer is eligible for, ***but not guaranteed***, the following benefits:
 - To be cast in large and small group pieces.
 - To be cast as an understudy for Soloist roles.

d. **Apprentice**

The Apprentice Rank is the entry level of the Performance Company. It is at this rank the hardest work begins. Apprentices in WIDT are still considered part of the corps de ballet, but are not given the same level of responsibility as Ensemble or above.

- To be invited as an Apprentice Dancer, the following conditions apply:
 - Must have been a **Dancer in Good Standing** for their entire tenure as an Junior 2 Dancer.
 - Must be at least a **Level IV Ballet Dancer** according to the Island Dance Ballet Syllabus.
 - Should be at least 13 years old (required to perform at TBA Festival).
 - Must demonstrate professionalism, and technical and artistic mastery in all classes, auditions, rehearsals, and performances.

- Must demonstrate the ability to memorize entire pieces of choreography including blocking and traffic.
- Demonstrate a mastery of performance requirements:
- Proper hair and makeup
- Proper care for shoes (including pointe shoes if applicable), dance wear and costumes.
- An Apprentice Dancer is required to do the following:
 - Attend all Festivals, Performances, Master Classes
- An Apprentice Dancer is eligible for, ***but not guaranteed***, the following benefits:
 - To be cast in large group pieces.

2. Preparatory Company

The Preparatory Company is the entry level into WIDT reserved for very young dancers who have demonstrated a desire to excel in both the technical and artistry of dance but don't yet have the depth and breadth of experience to take on the full responsibility expected of Performance Company Dancers.

The Dancer must be invited by the AD to join. There is no audition process for Preparatory Company. It may take anywhere from 1 to 4 years as a Preparatory Company Dancer (Junior 1 & 2) before being promoted to the Apprentice Rank of the Performance Company. Promotion is contingent upon maturity in attitude and discipline, and proficiency in technique and performance ability.

a. Junior 2

- To be invited as a Junior 2 Dancer, the following conditions apply:
 - Must have been a **Dancer in Good Standing** for their tenure as an Junior 1 Dancer
 - Must be at least a **Level III Ballet Dancer** according to the Island Dance Ballet Syllabus
 - Must be at least 10 years old
- A Junior 2 Dancer is **required** to do the following:
 - Attend all Performances for which they've been cast, and Master Classes appropriate for this age and skill level as deemed by the AD.
- A Junior 2 Dancer is eligible for, **but not guaranteed**, the following benefits:
 - Junior 2 Dancers will be cast in The Nutcracker in more distinct dancing roles.
 - May be cast in one piece in Celebration of Dance.

b. Junior 1

- To be invited as a Junior 1 Dancer, the following conditions apply:
 - Must be at least a **Level IIB Ballet Dancer** according to the Island Dance Ballet Syllabus by September of the Season.
 - Must demonstrate the ability to pay attention, follow instructions, memorize choreography, have a passion for dance, a willingness to work hard, and a level of raw talent that can be developed.
 - Must be at least 9 years old
- A Junior 1 Dancer is **STRONGLY ADVISED** to do the following:
 - Attend all performances and master classes, at least as observers, if not as dancers/ participants as cast or deemed appropriate by the AD.

- Attend TBA Festival, as an observer only. This is recommended for the sake of experience, but NOT required.
- A Junior 1 Dancer is eligible for, **but not guaranteed**, the following benefits:
 - To be cast in The Nutcracker and **may** be included in the Celebration of Dance.
 - May observe or participate (by permission) in festivals/workshops.

3. **Company Dance Captain**

The AD will select a Company Dancer to serve as the Company Dance Captain. Their selection is based on the Dancer's maturity, reliability, punctuality, and Dancer's interest in taking a leadership role and wanting to build a cohesive team.

- Duties of Company Dance Captain
 - Make sure all dancers are warmed up before starting rehearsals, and run the warmup if the dancers need guidance to be warmed up enough
 - Taking Agency in rehearsal when appropriate (lead warm up or review if the choreographer has to step away)
 - Make sure dressing rooms and dance spaces are cleaned and occupied respectfully.
 - Relaying reminders to the company upon Artistic Director's request
 - Advocacy on behalf of fellow dancers simply by standing with them for support when they've needed to have a difficult conversation with an AD.
 - Plan and execute team building events.

4. **Mentorship Program**

WIDT is introducing a mentorship program for Performance Company Dancers to help raise Preparatory Company Dancers in the ways of this pre-professional company, and of the dance world in general. This will help facilitate greater team cohesion and propel Preparatory Company Dancers to a higher competency when they reach Performance Company levels.

Each Performance Company Dancer will be assigned a Preparatory Company Dancer by the AD to establish a one-on-one mentor-mentee relationship between them.

- Mentors will maintain an open relationship with their mentee to help guide, encourage, and assist in their development in dance and life.
 - This includes little things, like how make a proper bun, using pins, and bun nets; sewing and breaking in their shoes; how to conduct themselves in class or on stage; learn stage makeup; costume handling; what to expect in performance and navigating backstage; what to pack your dance bag; festival expectations; recommend products for hair; general dance advice.
 - This also includes the bigger things, like checking in on how they're doing/feeling or have questions; make them feel welcome as part of the Company; say, "Hi," every time you see them; invite them to Company team building events; advise feminine issues and products; guide them through issues of bullying.
 - Basically, being a big sister/brother to those that are about to go through a lot navigating this challenging industry.

VII. CHOREOGRAPHERS

A. HIRED CHOREOGRAPHERS

Choreographers are selected by the AD to create original works for Company Dancers for productions, like The Nutcracker, Celebration of Dance, TBA Festival, other events, showcases, and performances as the guest company.

Choreographers are selected based on their high quality, public appeal, professional standards, and are affordable by non-profit standards.

Choreographers are commissioned to have complete domain over their original work, insofar as in the AD's opinion the work is appropriate for the age of WIDT's Dancers and for the sensibilities of the audience as it pertains to the WIDT brand.

- Choreographers, with AD approval, determine which Dancers are cast in their piece, and what choreography is applied to each Dancer. Choreographers have the right to add, remove, or change Dancers as they see fit to fulfill their vision of the work. No Dancer is guaranteed casting in any Choreographer's work.
- Choreographers may (depending on the production) determine what music is danced to, what costumes are worn, and how the hair and makeup is applied.
- Choreographers may, if Dancers cannot manifest their vision of the work, withdraw their work from the production.
- Choreographers can schedule rehearsals at any reasonable time, and all Dancers in the work are obligated to attend.

Dancers have no say in when, how, why, where, or with whom they dance within a choreographer's work once accepting the role. The Dancer only has the right to refuse the role before any choreography has been set on them. Once a role has been accepted, the Dancer is fully obligated to complete and perform the work faithfully.

B. EMERGING CHOREOGRAPHER

Emerging Choreographer is an elite educational and creative honor providing a special opportunity for the most senior WIDT Dancers selected by the AD to have access to the resources of WIDT to sharpen their choreographic teeth creating a single piece with the intention of performing. It is not a title of authority. It does not permit the Emerging Choreographer to engage in any commitment to a third party on behalf of WIDT, or to lord it over their peers.

1. REQUIREMENTS FOR EMERGING CHOREOGRAPHER

- The Emerging Choreographer must be either a junior or senior in high school (or equivalent) at the time of AD selection.
- The Emerging Choreographer must have been a WIDT Company Dancer in good standing for at least three consecutive years.
- **Emerging Choreography Proposal Form** must be completed no later than the end of Summer Intensive.

2. BENEFITS FOR EMERGING CHOREOGRAPHER

- Opportunity to develop and present original choreographic work using the resources of WIDT.

- Opportunity to have their piece performed with full lighting and costumes on stage at WIDT's spring concert, Celebration of Dance.
- Opportunity to have their piece reviewed by The Ballet Alliance that may be selected to be performed at the TBA Festival. (Piece must be less than 5 minutes in length for TBA consideration.)
- Opportunity to have quality video recording of their performed work for their portfolio/reel, that may be used for applications for university dance programs, scholarships, or professional company hiring.

3. **LIMITATIONS FOR EMERGING CHOREOGRAPHER**

- All aspects of the Emerging Choreographer's piece must be approved by AD to ensure it complies with WIDT's mission, branding, budget, and availability: including but not limited to, the music, especially when lyrics are involved; the costumes, especially when body exposure is involved, their availability, or cost; the dancers cast, especially if AD has sanctioned a dancer not in good standing, or unavailable due to other WIDT commitments, or illness/injury; the lighting, dependent on venue capabilities; rehearsal times, dependent on venue or dancer availability.
- AD may change anything in the emerging piece. Young choreographers must understand that this is a learning process. If the piece is not performance-ready by playbill publishing due date, the piece could be pulled from the performance at the discretion of the AD.
- Emerging Choreographer may not incur ANY expense without prior approval from the AD.
- Rehearsals for emerging choreography will be scheduled by the AD, so as not to conflict with other rehearsal schedules.
- Emerging Choreographers will not receive any compensation for their choreography, both for the current season and if replicated as company repertoire. Contract consideration given to the Emerging Choreographer is the access to WIDT dancers and resources with which to create their piece. The Emerging Artist may replicate the same piece outside WIDT with proper attribution given to WIDT in any program or playbill listing its showing, and reflexively WIDT will properly attribute the choreographer.

4. **CONSIDERATIONS FOR EMERGING CHOREOGRAPHER**

- Renting rehearsal space can be costly, so Emerging Choreographer should plan to keep rehearsal times to a reasonable minimum.
- Costume selection should first consider those already available in the WIDT costume shop before requesting new costumes be purchased or made. Costumes should also be appropriately modest for minors to wear: not overly revealing or contextually sexual.
- Dancer selection should be based on the artistic integrity of the piece, not on any current internal politics or favoritism. Getting past personal feelings to achieve a high quality goal is part of professionalism. This consideration is part of the training for an Emerging Choreographer.
- Music selection should not have lyrics that are sexually explicit (or strongly implicit), profane, politically charged, or otherwise considered inappropriate for minors, or violates WIDT's brand and mission. This includes lyrics in a foreign language, as someone in the audience might understand it. It is best to select music without lyrics to reduce the risk. If there are lyrics, have the AD review and approve before committing to it. Also note that not all music is licensable for this purpose, so the Emerging Choreographer should be flexible to change their music if licensing issues arise after AD already approved the selection.
- Choreography should not be sexually suggestive in any way, or include profane gestures. The AD has the right to nix any movement deemed as such.

BENEFITS

VIII. BENEFITS FOR COMPANY DANCERS

There are many benefits to becoming a WIDT Company Dancer, some of which can greatly give the Dancer a head start in their higher education or career, no matter what career they choose. Research shows that students who participate in extracurricular activities (like WIDT) do better academically and have a lower incidence of getting into trouble outside of school. Taking a satellite view some of the most life-changing benefits for dancers that will support every aspect of their adult life include the development of physical awareness, overall fitness, self-control, teamwork, self-confidence, commitment, respect for self and others, and personal and collective pride in accomplishment, just to name a few. Company Dancers will experience some of the most rewarding moments of their lives. And taking a more on-the-ground view, the more immediate benefits WIDT offers its dancers include:

A. Many Performance Opportunities

WIDT offers many opportunities for Dancers to dance on stage in great costumes, under professional lighting, dancing professional choreographic works all to show off their talent to family, friends, the community, and the world. These opportunities include The Nutcracker, a mid-season Festival, the TBA Festival (if selected by TBA to perform), the Spring Auction Dinner, and the Celebration of Dance.

B. Master Classes

The AD tries to secure as many master classes in various styles of dance, and other performing art disciplines to give WIDT Dancers the best possible education available beyond Whidbey Island; drawing in master instructors from Los Angeles, New York, Seattle, San Francisco, or prominent and well established artists of our community. And all of these classes are FREE to WIDT Dancers.

C. Professional Photography & Videography

As part of WIDT's need for promotional images and videos, Dancers will have professional headshots, dance pose shots, character pose shots, and performance videos recorded and edited for the best possible result. The shooting and editing of these photos and videos are covered by WIDT at no cost to the Dancer; however, depending on the photographer/videographer they may charge a small fee for a Dancer to acquire a copy, for which WIDT receives nothing. It is an excellent and affordable means for a Dancer to build a portfolio or reel to aid in future auditions, or just as memorabilia.

D. Wellness Program

WIDT offers a wellness program exclusively for Company Dancers developed by WIDT's former Health Coach, Sigi Johnson. The wellness program was created to be a valuable resource where dancers can receive support for their physical and mental health throughout the season by local healthcare professionals with experience working with the issues common to serious dancers. Some of the offerings of the Wellness Program include:

- Connections to local healthcare providers, including Orthopedic Surgeon/Sports Medicine Physician, Emergency Medicine Physician, Physical Therapists, Registered Dietitian, Mental Health Therapists, an On-Site Go-To Person during hours of dance instruction and stage rehearsals with a background in Dance and Integrative Nutrition, and a Wellness Program Facilitator/Health Coach.

- During the Company Kickoff, several of these healthcare professionals will introduce themselves, explain their services as it pertains to dancers, and volunteer their time to screen dancers in the areas of physical, nutritional, and mental/emotional health. It is preferable that the Pre- Participation Physical Evaluation Form, included in your invitation packet, be completed prior to Company Kickoff so the healthcare professionals have a solid starting point to address the dancer.
- Free access to a Company-Dancer-exclusive food tent, filled with nutritionist curated snacks/meals tailored to keep dancers filled and energized during their long rehearsals of The Nutcracker at the theater. Special care is given to curate items that account for various dietary considerations and allergen exposure.
- First aid and other supportive supplies, like KT Tape, bandages, ice packs, etc. at key rehearsals and performances.

The Wellness Program is currently headed by the Wellness Program Director (see SEASON SCHEDULE & CONTACT INFORMATION below).

It is up to the individual dancer and their parents whether they decide to take advantage of these services available to them. No pressure. No expectations. Just options should they be needed. All of the team members have been thoroughly interviewed and approved by the WIDT Board.

E. Professional Networking Opportunities

During the Festival(s) mentioned above, Dancers have an excellent opportunity to make friends with fellow dancers from around the region or nation, meet other dance instructors, artistic directors, vendor resources, and other educational resources. These connections can be tapped in the future to help the Dancer more quickly establish themselves off Whidbey Island when the time comes, advancing their career.

F. Mentorship Program

AD will pair younger dancers with more senior dancers to help them along their journey in dance. Giving them someone to look up to and instill a feeling of connection with the group.

G. Leadership Opportunities

a. Emerging Choreographer

AD will select one or more dancers demonstrating a strong sense of creativity and artistry in dance to create original choreography with the resources of WIDT.

b. Company Captain

AD will select one or two of the most mature and experienced dancers to take on a very important role. Company Captains serve as the liaison between the AD and dancers when the AD cannot be present. They are responsible for knowing the choreography for every part of every piece, at least sufficiently enough to run rehearsals if the choreographer or AD is not available. They organize Company bonding activities that are fun and engaging to grow Company cohesion. They start warm ups. They help enforce policies in the dressing rooms.

c. Mentorship

AD will pair older dancers with more junior dancers to give them an opportunity to take the leadership role, guiding the younger dancers in the world of dance, serving as examples, keeping them engaged and connected to the group.

H. Letter of Recommendation

A Dancer in good-standing may request that the AD write for them a letter of recommendation tailored to their needs, like for employment applications, college admissions, scholarship or organization consideration, or any other need for which such a recommendation would prove beneficial to the Dancer.

I. Opportunities for Scholarships to University and Larger Company Programs

WIDT's membership with The Ballet Alliance (TBA) affords our Dancers to audition for many different types of scholarships to dance programs of larger companies and even universities throughout the United States.

J. Free Use of Open Studio for Video Audition

Company Dancers may, with prior approval by AD and Island Dance, schedule free studio time for the purpose of practicing and shooting video for audition submissions.

K. Memorabilia at Cost

Company memorabilia can be purchased at cost (no markup).

IX. BENEFITS FOR COMPANY PARENTS

Although WIDT is principally for young dancers, there are some benefits for Parents, too.

- Meeting other parents on the same path with their child dancer and working together for a common goal to benefit their child.
- Satisfaction of the success in seeing a project through and its results, and how it positively affects their child.

REQUIREMENTS

- In order for the benefits mentioned above to be realized, there are requirements that make it all happen. The requirements are meant to be challenging and developmental. Nothing valuable in life comes easy. Working for your own growth and pursuing realization of your potential takes dedication, commitment, and support from those that care about your growth (i.e., your parents, family, friends, peers, teachers, and AD). It requires that everyone lend a hand. Below are the requirements that both the dancer and parents (family) need to fulfill in order for WIDT to provide the greatest benefits to the dancer.

x. FULL SEASON COMMITMENT

- Being a Company Dancer of WIDT is a full-year commitment, from August 1st thru July 31st. **WIDT does not offer nor accept partial-season agreements.**
- **DO NOT join WIDT if you know you do not want, or are unable, to participate in ALL WIDT performances, classes, and festivals.**

If you join WIDT with intention for partial commitment you and your parents remain legally obligated, regardless of actual participation, to pay for the full cost of TBA Festival Kit Fee, TBA Festival Hotel Fee, WIDT Auction Items, and Parent Participation Hours (or equivalent buyout fee). You will also forfeit any future opportunity to become a WIDT Company Dancer in the future. The signed agreement is a legally binding and enforceable contract.

- Once the Company Dancer & Parent Agreement is signed, WIDT commits with third parties that are expensive, and all such expenses are obligations of the Dancer/Parent. It's also a matter of building a cohesive team of trust. To drop mid-season without a major life event excuse is a slight against WIDT and all fellow dancers. **WIDT does not take this lightly, and the consequences are longstanding.**

A. SUMMER INTENSIVE

- Summer Intensive is required of all WIDT Company Dancers of all ranks for three key reasons: 1) Pre-Season Training, 2) Company Kickoff, 3) Company Photos, 4) COD & TBA Choreography.

1. Pre-Season Training

- Continuous training is paramount to the maintenance, development, and quality of a Dancer's technique and performance. After having a period of reduced dancing over the summer, it is imperative for dancers to gear up in preparation for the start of the new season. It is also a time where dancers can train under instructors not available during the normal dance season, exposing themselves to new techniques, styles, and perspectives on dance; a most valuable benefit of Summer Intensive training.
- It is conducted by Island Dance & Gymnastics during the month of August (see SEASON SCHEDULE & CONTACT INFORMATION).
- If a Dancer does not attend the Summer Intensive without **advanced written notice and AD approval for good cause**, their invitation may be rescinded or other action deemed appropriate by the AD for the cause of the absence.
 - Good Cause: death in the family, **significant** physical injury,
 - Not Good Cause: other intensives, vacations, work,

2. **Company Kickoff**

- During the Summer Intensive WIDT holds its Company Kickoff. This is a vitally important meeting where all dancers, parents, AD, and Board members gather to get acquainted, ask questions, get answers, complete any additional paperwork, and pay the fees necessary to conduct the business of running a pre-professional dance company.
- In addition to the Company Kickoff, the Wellness Program is introduced, health professionals are presented as a contact and resource for dancer-specific health and wellness issues, and for some basic assessments to help the dancer start off on the right foot in terms of awareness of their health and wellness for the coming Season. *Note: The Wellness Program may be introduced at a separate gathering if necessary.*

3. **Company Photos**

WIDT Company photos may be shot during the Summer Intensive by a professional photographer and professionally edited for the best possible result. There will be a full Company group shot, individual dancing pose shots, and a headshots. This expense is covered by WIDT.

- However, any Dancer that has missed the Company photoshoot must procure their own headshot and dance pose shot at their own expense. These self-procured photos must fully match those photos taken during the scheduled Company photoshoot session or they will not be used (same hair, makeup, outfit, venue, lighting, photographer). **WIDT will not refund this expense.**
- Only those photos originally shot (or later procured and approved) will be available for public display on the website, thank you cards to donors, bio-boards in performance venue lobbies, and various publications.
- **Company dancers not present for the Company group shot will no longer be Photoshopped in.** If WIDT does not have a photo of a dancer, that dancer will not be included in the images published and simply a note that, "(dancer's name) is not shown," will be in the caption.

4. **COD & TBA Choreography**

- During the Summer Intensive two professional choreographers will audition and select WIDT Dancers present at the Summer Intensive and set original choreography on them that may be showcased in the Celebration of Dance, and may be presented to TBA for possible selection to be performed at Festival. **Any dancer missing during the time choreography is being set will not be permitted to dance in that piece.**

B. **CONTINUED TRAINING**

- In order for WIDT to fulfill its mission and produce the best possible performances for the community while developing our Company Dancers to a level of excellence expected by the professional dance world, Company Dancers are required to maintain a high level of training throughout the year in accordance to the criteria established for their rank as defined under the Standard Training Requirements (below).
- Although the Company Season starts August 1st, the summer classes in July at Island Dance are HIGHLY RECOMMENDED. Please note that some casting decisions for The Nutcracker are made mid-summer and these decisions are influenced by what the AD observes during July classes.

1. **Standard Training Requirements**

- The following is the Standard Training Requirement for all Company Dancers depending on their assigned rank between September and June. Each dancer must attend all of their respective classes (given very limited, fully excused absences, and with adequate make-up classes) in order to remain a Dancer in GOOD STANDING. See Policies & Procedures for details.

- Note: Ranking, Ballet and Pointe levels listed below are generalizations of their relationships to each other, and are effectively mutually independent. For example: a Ballet VIII could be ranked as an Ensemble, and be Beginning Pointe — highly unlikely, but possible. However, it is impossible to be ranked as Principal if the dancer is not Advanced Pointe.

Ranking	Ballet	Pointe	Modern	Elective
Principal (12 classes)	VI, VII, VIII (5)	Advanced (3)	2	2
Soloist (11 classes)	VI, VII, VIII (5)	Advanced (3)	1-2	1-2
Ensemble (9 classes)	V, VI (5)	Intermediate (2)	1	1
Apprentice (8 classes)	IV, V (4)	Beginning (2)	1	1
Junior (5 classes)	III, IV (3)	Pre/Beginning (1)		1

- **Dancers in any rank can add classes as desired for their individual needs.**
- If the classes offered are fewer than the above requirements by no fault of the Dancer, such a shortfall of meeting requirements will be considered excused.
- If there is a scheduling conflict between required classes causing the Dancer to fall short of their required training, it is advised that the Dancer err on the side of diversity.

2. Special Training Requirements

- If the AD deems it necessary for a Dancer to deviate from the Standard Training Requirements, the AD will advise the Dancer and Parent of the corrective plan-of-action. This could be an increase, decrease, or lateral shift in training to compensate for a shortfall in technique or strength, or allow for healing from an injury. Special Training Requirements are still REQUIREMENTS and the plan-of-action must be followed to remain a Dancer in GOOD STANDING.
- Every effort is made to coordinate these requirements with Island Dance. If however, Island Dance's schedule renders it not possible to fulfill the requirements as literally stated above, then the nearest possible fulfillment will be allowed.
- Pointe classes listed above are now REQUIRED for all Company Dancers, including male dancers, excepting those with anatomical reasons precluding them from going on pointe per doctor's instructions, or by AD's determination.

c. REHEARSALS

ALL REHEARSALS ARE CLOSED.

This is a safety and liability issue. ONLY contracted personnel (performers and crew) with a valid pass are allowed in studio, on stage or backstage!!!

- Parents, other family members, and friends are not allowed anywhere in the line-of-sight of the rehearsal process (television monitors **may** be available). At the studio, visitors must wait in the lobby or leave the building. At the venue, visitors must remain outside of the theater, and any place of the venue where dancers and crew traffic in the course of rehearsing/performing.
- Any authorized person possessing a valid pass has the authority to expel any person not complying with this policy.
- Any person violating this policy and refusing to comply with authorized personnel's direction will have in remediation actions taken against them as determined by the AD.

- Rehearsals are a very significant commitment of time for both Dancers and Parents. It is when Dancers are taught and refine choreography to the point of being performance ready. Any Dancer called to a rehearsal on the schedule is REQUIRED to attend.
- Company Members must take personal responsibility for reading the rehearsal schedule, arranging transportation to and from all rehearsals, arriving on time to warm up and be properly dressed and groomed for rehearsal.
- Parents must pick up their dancer immediately after rehearsal. Staff should not feel the need to give up their own time waiting in the interest of the dancer's safety. Dancer's will not be released to anyone but their Parent unless that Parent expressly identifies the alternative adult to pick up the Dancer, AND that Dancer expressly agrees to that adult picking them up (both Dancer and Parent must agree).

1. REHEARSAL TYPES

a. STUDIO REHEARSALS

- Studio Rehearsal are where most rehearsal time is spent. They are done in the less expensive studio space sans set pieces. The space is not exact to that of the performance venue (but hopefully close enough so as not to rehearse with skewed expectations of scale). Rarely are costumes worn during these rehearsals unless testing fits or construction repairs are necessary.

b. STAGE REHEARSALS - BLOCK & TECH

- Block or Tech Rehearsals are when the show is walked through in a stop-n-go fashion. It's the first time performers are exposed to the venue, the laid floor, full set pieces, etc. Performers are blocked to hit specific marks on stage and traffic clarified both on and off stage to ensure they know where to go and to learn where all the hazards and traffic jams are. This is the time when the crew works out the kinks, setting lights, adjusting sound, programming cues, test and operate special effects equipment, spiking where set pieces go and how they are moved.
- Block and tech rehearsals are tedious, repetitive, and can be frustrating, but are extremely necessary. Everyone, especially WIDT Dancers, are expected to be quiet, patiently waiting and staying warmed up while others work out the kinks.

c. DRESS REHEARSALS

- Dress rehearsals are when the show is rehearsed in full costume, hair and makeup, all technical effects, lighting, sound are employed, and all performing is done full-out (no marking). Usually, dress rehearsals try to go at full performance speed, but if situations arise where the scene/piece has to be stopped to fix something and restart from some point it would be done. These are the rehearsals where quick changes are tested and perfected.
- Often times these rehearsals are when scene and character photographs are shot.

d. RUN-THRU & PICKUP REHEARSALS

- Run-Thru or Pickup Rehearsals are a type of dress rehearsal and behaves exactly like a regular performance. There is no stopping to fix anything, and includes the full duration of intermission (if applicable). These happen usually the day immediately before the opening show, and/or immediately before the first show after a hiatus. Sometimes these rehearsals could be recorded for B-roll footage.

2. REHEARSAL TIMES

a. REGULAR REHEARSALS

- Dancer/Parent must not schedule any regular non-WIDT commitments during these times. Only after REHEARSAL POSTING and a Dancer is not called on the schedule may a Dancer/Parent schedule a non-WIDT activity.
- The following blocks of time are reserved for Company rehearsals. Any rehearsal scheduled during these times are MANDATORY. No Dancer will be expected to rehearse for ALL these times listed here, but must remain available to be scheduled. Every reasonable effort will be made to keep the actual amount of rehearsal time to a minimum.
 - Fridays 3:00 – 8:00 (rarely scheduled)
 - Saturdays 12:00 – 8:00 (most common times for rehearsals — every reasonable effort will be made to end by 5:00, if possible — however, it may be necessary to run as late as 9:00)
 - Sundays 12:00 – 8:00 (second most common times for rehearsals — every reasonable effort will be made to end by 5:00, if possible — however, it may be necessary to run as late as 9:00)

b. ADDITIONAL REHEARSALS

- In the event that regular rehearsal times listed above are insufficient, additional rehearsal time will be required to fulfill the demands of a successful show. Any scheduling of additional rehearsals will be negotiated between Dancer/Parent and AD/Choreographer to find times that work; however the needs of the show, as deemed by the AD/Choreographer, will take precedence over Dancer/Parent elective wants.
- Additional rehearsal times, if necessary, would be scheduled outside the regular rehearsal blocks(above), and are likely to be held as follows:
 - Before or after normal dance classes at Island Dance. In extreme circumstances, a Dancer could be excused from a regular dance class to rehearse. Such an absence will be considered excused and a makeup class offered.
 - Before or after the regular rehearsal blocks (above), from as early as 9:00 AM to as late as 9:00 PM.
- The following conditions are likely to lead to additional rehearsal times.
 - Individual or group pieces are not progressing as expected toward being show-ready. This is more probable as the date of performance approaches.
 - Understudy needs to be incorporated into a piece to fulfill their replacement duties in the event the Dancer they are replacing is unable to perform.
 - There are not enough regular rehearsal times to accommodate all rehearsal needs. This is most often the case when individual Dancers have a solo or principal role, where the details of the role cannot be addressed during the group rehearsal.

c. EMERGENCY REHEARSALS

- There may be some cases where an emergency rehearsal has to be called at the last minute. Every reasonable effort will be made by the AD to avoid emergency rehearsals, so if the situation arises that one is needed the Dancer must make every reasonable effort to attend. A scenario where this may occur is if a Dancer is injured and the understudy needs to be brought up to speed right away. The closer to performance dates, the more likely an emergency rehearsal may be called.

3. **REHEARSAL POSTING**

- All Regular Rehearsals and Additional Rehearsals will be scheduled and posted, identifying when, where, and who is required to attend. Emergency Rehearsals, by their very nature, won't be posted in advance.
- Rehearsals **should** be posted by Wednesday 7:00 PM weekly on the WIDT website (widtonline.org/backstage), as well as printed and posted on the Island Dance bulletin board in the downstairs lobby.
- An email will be sent out to all Dancer/Parents when the schedule is officially posted. Even if it is after 7:00 PM Wednesday, do not consider the schedule "posted" till the official email is sent.
- Rehearsal schedules may be subject to change. Check the widtonline.org/backstage for the most current status as the rehearsal day approaches. It may not be possible to post the printed version in time.

4. **REHEARSAL CONFLICTS**

- Dancers must provide advanced notice of any anticipated conflicts that would prevent the Dancer from attending rehearsals during regular and additional rehearsal windows (see ATTENDANCE). This notice should be no later than noon the Sunday before the Wednesday posting. The earlier the better.
- Internal rehearsal conflicts, where the AD double booked a Dancer, the Dancer should bring it to the AD's attention, and the AD will provide which conflicting rehearsal takes precedence, or have the Dancer split their time between the conflicting rehearsals. Every reasonable effort will be made to minimize such a situation, but it is possible.

5. **DURING REHEARSAL**

- Follow all Pre-Professional Standards in the Policies section of this handbook.
- When rehearsing in costume, dance full-out (do not try to protect the costume by marking). It is necessary to know the integrity of the costume construction before performance, so any failures happen before performance on stage and can be repaired adequately.

6. **AFTER REHEARSAL**

- DO NOT leave the studio or stage until dismissed by the AD. Wait until your parent arrives to pick you up.
- Return all costumes and props to their rightful place.
- Notify Costume Coordinator, Props Coordinator, Technical Director, AD, choreographer, of any stains, tears, breaks, cracks, or other issues affecting the efficacy of the piece.

a. **Late Pickup Fee**

- There is a Late Pickup Fee for when the parent is excessively late to pick up their child after the rehearsal ends, unless pre-approved arrangements have been made. See Season Fee & Expense Schedule for rates.

D. **PERFORMANCES**

- WIDT produces two major productions: ***The Nutcracker***, and the ***Celebration of Dance***. All WIDT Dancers are REQUIRED to dance in all shows of these two productions. However there may be additional performances that vary depending on what opportunities arise. Some examples include the TBA Festival, WIDT Auction, other collaborations and community outreach.

1. **THE NUTCRACKER**

- The Nutcracker is performed in December for as few as six to as many as eight shows over a two week period on Fridays, Saturdays, and Sundays.
- The Nutcracker is a holiday tradition of a classical ballet modified to suit Whidbey Island audiences. It is WIDT's largest fundraiser, and as such is where WIDT invests the greatest amount of time, money and effort to achieve the highest possible quality of production and performance.
- All dancers in pieces to be performed at The Nutcracker are REQUIRED to perform.
- Even if not performing, it is STRONGLY ENCOURAGED that all dancers attend The Nutcracker to support their fellow dancers. (Unless a serious violation of policy or injury precludes a dancer from performing The Nutcracker, every dancer would be dancing).

2. **CELEBRATION OF DANCE**

- Celebration of Dance is performed in the spring (usually around April or May) for as few as two to as many as four shows in just one weekend (usually Friday and Saturday).
- The Celebration of Dance is WIDT's more contemporary and multi-styled dance concert.
- All dancers in pieces to be performed at the Celebration of Dance are REQUIRED to perform.
- Even if not performing, it is STRONGLY ENCOURAGED that all dancers attend the Celebration of Dance to support their fellow dancers.

3. **TBA FESTIVAL (if selected)**

- As a member of TBA, WIDT presents about three pieces for review by TBA's FAD. If the FAD selects one or more pieces to be performed during the evening performances at TBA Festival, WIDT Dancers in the selected pieces will be REQUIRED to perform.
- Even if not performing, it is REQUIRED that all dancers attend the TBA Festival (except Junior 1 dancers, in which case are STRONGLY ENCOURAGED to attend to observe).
- TBA requires that eight dancers be in the Performance Company, but not all eight need perform.
- TBA requires that all dancers performing be over the age of 13 years. However, TBA Festival attendance has a minimum age of 10 years.

4. **SPRING AUCTION DINNER (and other fundraising events)**

- The Board may request that WIDT Dancers perform select pieces, in-whole or in-part, to support their message to donors of how their donations are used. WIDT Dancers in selected pieces will be REQUIRED to perform at the WIDT Auction Dinner.
- Even if not performing, it is REQUIRED that all dancers attend the Spring Auction Dinner.

5. **COLLABORATIONS *(with other producers where WIDT is a guest artist)***

- There may be times where another producer of an event, like WICA, Peninsula Dance in Bremerton, orchestra, school, or other dance company request WIDT to perform in their production. WIDT Dancers in the selected pieces will be REQUIRED to perform.
- Even if not performing, it is STRONGLY ENCOURAGED that all dancers attend collaboration events to support your fellow dancer.

6. **COMMUNITY OUTREACH**

- There may be times where WIDT, in its pursuit of its mission, may coordinate small performances to bring dance directly to the community when otherwise they may not have had access. This might include mini performances at senior or community centers, parades, school assemblies, etc. WIDT Dancers in the selected pieces will be **REQUIRED** to perform.
- Even if not performing, it is **STRONGLY ENCOURAGED** that all dancers attend community outreach events to support the community and WIDT's service to it.

E. **TBA FESTIVAL**

- The Ballet Alliance Festival (TBA Festival, or just Festival) is a national collective of pre-professional and college ballet companies all around the United States, as far east as Indiana (to date). It is the perfect opportunity to expand a dancer's training, performing (if selected) in front of national peers, directors of other companies, schools and universities, audition for scholarships, and start networking to build a dancer's career. It is an invaluable experience and is a lot of fun.
- All WIDT Company Dancers are required to attend the TBA Festival from Principal through Junior 2. Junior 1 Dancers are too young and not required to attend, but are **ENCOURAGED** that they come to observe.
- The minimum age to attend and participate in TBA Festival is 10 years old, and 13 years old to perform (if selected).
- All Dancers attending TBA Festival, when not actively participating in a class or seminar, eating their lunch, or doing required school work, **MUST** observe other classes. It is recommended that Dancers observe those classes that will expand their exposure (i.e., higher levels or different styles).
- TBA Festival provides opportunities for dancers to audition for scholarships either for university programs or other company training or performance programs.
 - It is essential that any company presenting dancers for audition ensures they meet a standard deserving of scholarship consideration. The AD has sole discretion in determining which dancers qualify.
 - University auditions are exclusive to junior and senior year high school students. Universities may award scholarships, fast-tracked admittance, or other supportive pathways to enroll in their dance program. These awards allow a dancer to not follow through without consequence.
 - Other scholarship or program auditions may be open to any age or year in school. These awards require the dancer to fulfill the terms of the award, so the dancer and AD must opt to audition only for those scholarships that they can actually accept.

F. **PARENT REQUIREMENTS**

1. **Support Fulfillment of Dancer Requirements (above)**

- Parents are required to ensure their dancer meets all their requirements, including but not limited to their transportation to/from all WIDT required activities/events (at least 20 minutes before any physical activity; at least 10 minutes before any non-physical, and within 15 minutes after completion), procurement of dress code compliant items and other dancer-necessary items, enrollment in classes, and their pre-professional conduct.
- Parents are expected to support the decisions of the AD pertaining to the dancer's involvement with WIDT.

a. **Attend Company Kickoff**

- At least one parent is required to attend the Company Kickoff; although both parents (if applicable) must sign the Company Dancer & Parent Agreement

b. **Payment of Fees & Expenses**

- Parents are required to fulfill the agreement signed including all required, expected, and incurred fees and expenses as is necessary. Estimates can be found in the sections titled Company Dancer & Parent Agreement, and/or the SEASON FEE & EXPENSE SCHEDULE, however these are just ESTIMATES and final values can be obtained by deferring to the Board of Directors, as they manage the finances and budget for operations and participation.

2. **Participation in the Parent Guild**

a. **Parent Participation Obligations (PPO)**

- Parents are required to participate in fulfilling WIDT's mission by providing their services toward the realization of dance productions and fundraisers as needed throughout the season.
 - All parents are automatically enrolled in the WIDT Parents' Guild. The officers and members of the Parents Guild will draft their own policies and procedures as needed to accomplish their objectives as directed by the Board. The Board will deliver a list of objectives, key performance measures, and deadlines to the Parents Guild officers on or before August 31st.
 - The total PPO required over the course of the season is based on: 1.) the number of company Dancers within the household; 2.) the number of non-Company members of the Parents Guild (which will increase the size of the volunteer pool); and 3.) the directives, performance measures, and objectives issued from the Board to the Parents Guild. The amount of PPO for a household does not increase proportional to the number of Company Dancers of a household, in order not to overburden parents with more than one Company Dancer. Therefore, the PPO milestones immediately following display two numbers. The first number is for single Company Dancer households, and the second is for households with two or more Company Dancers.
 - The Parents Guild will determine the number of PPO milestones to apply during the season after receiving its list of objectives and deadlines from the Board every August. The applicable PPO milestone deadlines may vary from year to year and they will include, but are not limited to: 1.) completion of The Nutcracker; 2.) either the Celebration of Dance, or the Spring Auction Dinner, whichever is later; and 3.) season end (i.e., July 31st).
 - By the first milestone the parent must have completed at least **four shifts** (single dancer) / **six shifts** (multiple dancers) toward the production of The Nutcracker.
 - By the second milestone the parents must have completed at least **one shift / two shifts** toward the production of either the Celebration of Dance or the Spring Auction Dinner.
 - WIDT anticipates that the Parents Guild will significantly increase the opportunities to contribute volunteer hours. By the third milestone the parents must have completed a sum total of at least **80 hours / 120 hours** of PPO. The total number of required PPO hours is flexible. The total may exceed this amount if necessary to accomplish the Board's objectives, or it may be reduced if the Parents Guild President issues a written directive that fewer hours are sufficient to meet the Guild's performance objectives.
 - The number of hours in each shift will be established in accordance with Parents Guild policy and procedure.

- Incomplete PPO at each milestone cannot be “made up” at a later milestone. Any incomplete PPO must be bought out at \$25 per hour when invoiced for that milestone, and must be paid within 30 calendar days of the invoice date.
- If that milestone’s invoice is not paid by the 30 calendar days, the PRE Fee (as defined in the Dancer Parent Agreement) will apply if invited next season.
- Excess shifts fulfilled within an earlier milestone deadline cannot carry over to cover the shift requirement of a later milestone. Each milestone’s shift requirements are exclusive to that milestone.
- PPO may be fulfilled through other fundraising activities, like the garage sale and car wash, or as indicated by the Parent Coordinator and in accordance with the Parents Guild policies and procedures.
- Any member of a dancer’s household can contribute to the fulfillment of their PPO, so the parents need not perform all hours themselves. Make it a family activity and satisfy the PPO quicker.
- All PPO hours are tracked by the Parent Coordinator, and any dancer or parent can request to see the balance of what has been completed and what remains in order to proactively meet their PPO by the milestones. It is recommended that parents request to see their balance earlier in the season to allow more time to stay on track. The Parent Coordinator will make a reasonable effort to ensure that all parents contribute a similar number of hours to Parent Guild activities and other PPO activities.
- If any issues or concerns arise regarding PPO, the parent must direct them to the Parent Coordinator, or the AD.

POLICIES

It is not possible to account for every contingency when writing policies for any organization, especially one as complex and diverse as WIDT. Although every reasonable effort was made to address as many situations as possible, for any situation that may arise not accounted for below, it is at the sole discretion of the AD to issue an ad hoc decision and action. Such an ad hoc decision and action is enforceable and must be followed, unless a contradiction is found within this handbook.

All policies below equally apply to Company Dancers, Company Parents, crew, choreographers, volunteers, community performers, guest artists, and any person engaging with WIDT events.

G. PRE-PROFESSIONAL STANDARDS POLICY

- Dancers inherently hold themselves to higher standards than the general public. The level of personal discipline and dedication to the art of dance is prerequisite for anyone to ever want to be a dancer. WIDT builds on this, raising the bar even higher for our Company Dancers. WIDT expects and requires our Company Dancers to be fully dedicated to the art, committed to the work that needs to be done, personally aware of their physical and mental wellbeing, and conduct themselves in a mutually respectful and professional manner.
- Dancers are expected to actively pursue excellence in their ability to present their dance technique with a strong sense of musicality; pantomimed and authentic facial expressions; refined nuances of movement and dynamics; and overall energetic aura on stage.
- No dancer will be considered to become a WIDT Company Dancer if they clearly cannot demonstrate an authentic passion to dance and embody the role they are dancing.
- WIDT is a pre-professional dance company dedicated to preparing its dancers for the demands and responsibilities of professional careers in the performing arts. As such, Company Dancers are held to high standards that mirror those of professional environments. Professionalism is expected at all times and includes being punctual, prepared, respectful, communicative, and safety-conscious. These behaviors demonstrate respect for the artistic director, choreographers, production crew, fellow dancers, and the broader performing arts community. Everyone involved commits significant time and energy to the creative process, and each dancer's conduct has a direct impact on the success and integrity of the company. Failing to meet these expectations compromises not only individual growth but also the collective pursuit of excellence.

1. Punctuality

- Know your call time to every class, rehearsal, event, meeting, etc.
- Frequently check online at widtonline.org/backstage, as this is a live schedule and should be the most up-to-date over any printed or emailed schedule.
- If you're unsure of the time, contact the AD for an updated schedule.
- Arrive at least 15 minutes prior to your call time and immediately start warming up so you can dance full out right at call time.
- Do not leave the rehearsal without permission. Remain readily available throughout your rehearsal time.
- Stay till the end of your scheduled rehearsal time.
- Parents: Know your dancer's class, rehearsal, event, meeting, etc. end time and pick them up promptly after completion. There is a Babysitting Fee for excessively late pickups.

2. **Preparedness**

- Being ready to respond to any demand, planned or a surprise, is a mark of a professional dancer. A dancer may need to stand in for an absent dancer to aid in blocking, or have a promised break repealed. Things can change fast. Be alert and ready.
- Be appropriately dressed (including proper shoes) according to the demands of the activity.
- Warm up immediately and remain warmed up throughout the activity, ready to dance full out at a moment's notice. Do not sit/stand/lean around cooling down. This is also a matter of physical safety. Injuries happen when cold.
- Know your own choreography and blocking. Take notes and review what was worked on in rehearsal, taking advantage of any available time and space to practice.
- Use any downtime and available studio space wisely. Practice what you have just learned or improve your skill by stretching.
- Remain alert to the choreography and blocking of others.
- Preset all of your own (checked out) props, costumes, and accessories as needed for the activity.
- Plan for every reasonable contingency for the entirety of the scheduled activity.
- Pack all necessary items accordingly and keep with you ready to be accessed at a moment's notice; this includes, all shoes, undergarments, water bottles, approved warmup wear, bobby pins, sewing kit, toe pads, etc.
- Bring appropriate snacks to keep you well nourished and energized. Note the following limitations and suggestions:
- No food that drips, crumbles or stains. (e.g., NO Cheetos, chocolate, puff pastries, pies, pizza, mustard/ketchup, etc.)
- Suggestions: cut veggies, non-staining fruit, cheese, etc. It is recommended that you consult with the Wellness Coordinator for other ideas, especially those tailored to your nutritional needs.
- Be very aware of other's allergies. Do not bring any foods that are known to be a severe allergen for a fellow cast or crew member.
- Keep food in designated areas. No food in dressing rooms, on stage, or backstage. Never leave food anywhere. Always take it with you when you leave.

3. **Respectfulness & Safety**

Show respect in both word and deed to the AD, choreographers, crew, teachers, fellow dancers, props, costumes, set pieces, venue, and the training, rehearsal and performance process. Putting a production together is hard work with a lot of moving parts trying to move in coordination with each other. There are plenty of opportunities for people to run into some friction. This is where respect, especially in the form of patience and emotional restraint, is absolutely necessary.

a. **Respect the Process & the Art**

- Graciously accept critiques/corrections and consistently implement them to your performance. All critiques/corrections are meant to make you a better dancer. They are not to be taken personally.
- Listen to critiques/corrections given to others. Even if not directed to you, it may still help you improve your own performance. It will also help you know what is going on around you on stage. To accomplish this you must remain respectfully quiet and listen at all times.
- Face the person talking and pay attention.

- DO NOT whisper or talk to anyone else while the AD, choreographer, or crew are talking. It distracts others, disrespecting their interest in hearing what is said. It prevents you from hearing what might apply to you; disrespecting the one talking as well as fellow performers by forcing everyone to repeat themselves because you made a mistake that was addressed already.
- DO NOT be distracted by others or by devices. Leave all devices out of the rehearsal/class space.
- DO NOT be a distraction to others. If you are clearly not needed at the moment and are reviewing your part, do so quietly and subtly out of the way of all other activity.
- DO NOT leave until excused/dismissed by the AD or choreographer. Request permission before leaving the rehearsal/class space so the AD or choreographer knows you have left for a moment. Return as quickly as possible.
- DO NOT take it upon yourself to correct or critique a fellow dancer/performer. Always defer to the AD, choreographer, or crew.
- Follow the dress code for any rehearsal, performance, class, or event.
- If you are unable to dance due to injury, you should still support your fellow dancers by attending the performances, or fundraisers to the best of your ability.

b. Respect Others

- DO NOT engage in obscene, offensive, discriminatory, or defamatory language or actions in any context or medium.
- DO NOT disparage, insult, slander, gossip, curse, yell at, publicly accuse, or undermine any person's dignity, or criticize any person in any context or medium.
- If you have any issues with any person, bring it to the attention of the AD. If the issue you have is with the AD, bring it to the attention of the Board President or Vice President (who is NOT your parent).
- DO NOT talk with others about a third person. This undermines group cohesiveness, which leads to an unpleasant working environment and poor performance.
- DO NOT shoot videos or photos during any rehearsals, performances, classes, in studio, on stage, backstage, dressing rooms. Only contracted photographers, videographers, or AD permissioned persons may do so only during prescribed times and places. This disrespects a person's privacy, and also could be a potential copyright issue.
- DO NOT take, move, or damage any item belonging to another.
- If a prop, leave it alone and try to find its proper handler or notify the Prop Coordinator.
- If a random item, ask around first, then if not finding the rightful owner give to the AD to be placed in the lost-and-found.

c. Respect Yourself

- Stand up and advocate for yourself against those actively violating your rights, safety, or property, and report to the AD, or nearest respected adult if needing immediate attention.
- Warm up and stay warmed up. Strains, sprains, breaks, and falls are less likely when the body is fully ready to dance at a moment's notice.
- Stay well fed and hydrated.

d. Respect the Safety of All

- DO NOT violate the rights, safety, or property of others. Stand up for others against those actively violating their rights, safety, or property, and report to the AD, or nearest respected adult if needing immediate attention.
- NO WEAPONS or explicitly dangerous items of any kind on the premises of any WIDT activity, especially firearms, explosives (except approved pyro effects), incendiary devices, and tactical blades. The police will be called to have you and your weapon removed, and possible further legal actions taken.
- NO CONTROLLED SUBSTANCES of any kind on the premises of any WIDT activity, especially illegal drugs, alcohol (unless licensed to serve), tobacco products or their derivatives (e.g. vapes, chew), cannabinoids derived products, and including prescription pharmaceuticals if such drugs affect motor or reasoning capacity that may cause harm to self or others in the process of performing tasks.
- DO NOT be UNDER THE INFLUENCE of any controlled or illegal substances at any WIDT activity, excepting only prescription drugs and/or OTC drugs used only as prescribed and when such use does not put anyone at risk.
- DO NOT handle any sharp or hot tools, open flames, volatile, toxic, or corrosive chemicals unless explicitly authorized, trained, and properly protected (PPE) to handle these, and only with the permission and full knowledge of the AD or Technical Director.
- DO NOT attend any WIDT activity if infected with any easily communicable disease, especially airborne. Knowingly exposing others to infection, regardless of severity of illness, is grounds for expulsion from the WIDT.
- If another pandemic arises, and even if you are not infected, still practice social distancing and wear approved masks as prescribed by the facility's policies when so prescribed.
- Be fully vaccinated of any dangerous communicable diseases according to CDC guidelines and South Whidbey School District policy, unless you have submitted a formal exemption form.
- DO NOT roughhouse, yell, throw items, run (unless choreographed), practice large moves in small areas with others that could be hit, etc.
- DO NOT enter areas where heavy equipment is being used, heights are excessive, or dangerous chemicals are present, unless accompanied by an authorized adult.
- If you are authorized to be around or handle such things, wear appropriate PPE, and watch for others nearby for their protection.
- DO NOT bring any allergen known to be dangerous to any participant of a WIDT activity. Every effort will be made to disseminate such health issues when necessary or appropriate.
- Any participant susceptible to anaphylaxis from a common allergen, must notify AD on the Emergency Medical Action Form, and keep with them any life-saving medications immediately available at all times (e.g., EpiPen) and instruct key persons how to administer.
- DO NOT wear or use potentially irritating substances, like scented deodorant, perfumes, aerosol hairsprays, incense, etc. If in doubt, as the AD.
- DO NOT engage in any compromising activity where yourself or others could be injured by reason of a chronic condition, such as carrying heavy items with fragile spine or knees, or handling power tools if prone to epilepsy, etc.

- **KEEP DRESSING ROOM DOORS CLOSED.** This is a matter of safety by reducing accessibility by unauthorized persons from entering, and to maintain privacy when changing.

e. **Respect the Venue, Sets, Props, Costumes, and Accessories**

- Keep all floors, set pieces, props, accessories, and costumes clean, and handle them in a manner consistent with their intended use.
- **DO NOT** eat while wearing or around any costumes, in dressing rooms, on stage, or in studio (except water).
- **DO NOT** put feet on or crawl over theater seats.
- **DO NOT** damage or unusually wear vinyl flooring or dance surfaces by wearing street shoes, eating, drinking (other than water), dragging items across it.
- **DO NOT** leave trash or food laying around. Put all such things in designated trash or recycling bins, or take home with you. Pick up anything you know is trash and dispose appropriately.
- **NO GUM** is allowed anywhere in the studio or theater.

f. **Respect the Performance and Audience**

- Give the audience your best performance possible every time. We want them to love what they see, tell others about us, and come back for more. They pay good money to see you perform. Make it worth their expense and time.
- **DO NOT** break character or break the fourth wall (unless directed to do so). Be as emotive and realistic as you can be to convey the “reality” of the story you’re performing.
- **DO NOT** exaggerate a mistake by stopping, making a face, etc. Rather try to continue as seamlessly as possible, making the audience think it was supposed to happen, or masking it to the point that it was never noticed.
- If something falls to the floor, and it’s an acting portion, be the character you’re playing and pick it up as the character would; **HOWEVER...**
- If you are in the middle of a tightly choreographed piece and something falls to the floor, **DO NOT** stop to pick it up. Either ignore and dance around it; discreetly kick it aside; or if a particular movement of choreographer allows seamlessly picking it up then do so only at that moment. You want to make it as invisible as possible.
- **DO NOT** bump into the legs. Moving legs breaks the magic of the stage.
- **DO NOT** stand off stage where you can be seen by the audience. If you can see the audience, they can see you. This breaks the magic of the stage.
- **DO NOT** stand off stage in the path of any dancer needing exit or enter the stage. Stand as far away from the action until it’s your turn. This is a safety issue.
- **DO NOT** touch or move another dancer’s placed prop. Handle only your own props. Performers place props where they will need them. Moving them can ruin a scene.
- **DO NOT** make noise, talk, etc. off stage (or on stage for that matter, being that a ballet is mute). Walk quietly. Only whisper if it is absolutely necessary for safety communication. Any distraction to the audience breaks the magic of the stage.
- **DO NOT** cause the backdrop to billow or sway. When walking behind a backdrop, walk as slowly as reasonable to minimize causing a breeze. Any distraction to the audience breaks the magic of the stage.

- DO NOT pass in front of a light, nor touch any light. If you touch (or accidentally bump into) a light, notify the Technical Director and/or Lighting Operator that it may have lost focus. Casting a shadow can be a distraction that breaks the magic of the stage, or changing the focus of a light and ruin the lighting of a scene.

4. **Communication**

- Communication is key to any successful professional endeavor. When everyone involved is in-the-know about the state of things and when things are to happen, everyone benefits from the efficiency and effectiveness clear communication affords.
- Ask questions if you do not understand something or need clarification. Raise your hand (or present yourself as wanting to talk) and wait to be acknowledged before interjecting.
- Notify pertinent people (e.g., AD, choreographer, crew) of any matters that might involve them so they can make appropriate and well informed decisions, including schedule conflicts, injuries (new or old), illnesses, and repairs.
- When you hear, "HEADS UP", it means to look up and move out of the way. This is a matter of safety.
- If you are passing through an area where people are working, provide a clear indication of your presence and path by saying something like, "BEHIND", "PASSING", etc. This is a matter of safety for both you and the those working.
- Avoid chronic complaining, disruption, gossip, or mischief. This hinders open and honest communication necessary for a smooth production.

5. **Public Relations**

- Every participant and parent associated with WIDT is required to conduct themselves in a way that positively represents WIDT, its affiliates, and fellow participants at all WIDT events, in public, and on social media, as individual actions directly influence the organization's public image, impacting donations, sponsorships, grants, affiliations, memberships, audience attendance, and can even result in legal consequences; therefore, any behavior by a dancer or parent that negatively affects WIDT will result in immediate termination of their agreement and may lead to legal action, with these standards applying equally to all dancers and parents.
- DO NOT engage in any criminal activities, including but not limited to theft, vandalism, assault, harassment, use any illicit substances, or minor using controlled substances, etc.
- DO NOT present any overtly political, religious, controversial, or obscene imagery or message at any WIDT activity, and avoid the same when engaging in social media, as this can affect public perception of WIDT itself.
- Conversely, DO NOT wear WIDT merchandise to any political, religious, controversial, or obscene event such that it would be seen on social or other media.
- DO NOT engage with the press directly or post on social media on behalf of WIDT without express written permission by the AD or Board to do so. Always defer to the AD any questions by a reporter or other inquirer.
- DO NOT dress provocatively in any context. See Dress Code for details.

6. **Classes & Rehearsals**

- Rehearsals (and sometimes performances) will usually be preceded by or followed by notes. Notes are when the AD or choreographers point out corrections or kudos of what was rehearsed in order to make the performance even better. Listen and commit to memory everything said during notes and apply them to your performance.

- Never mark the arms. If marking the choreography always do the arms full out. And in most cases, dance everything FULL OUT, so you are training your muscle memory, and allowing the choreographer to know where corrections are needed.
- Tech and blocking rehearsals are in full costume. Wear your correct tights and undergarments. The nature of these rehearsals is to stop and start. Layer your sweaters, leg warmers, and stay warmed up. While the nature of a tech rehearsal is tedious, dancers should strive for a focused, positive attitude. You will be asked to stand for a long time for lighting. Stay facing downstage until dismissed.
- Dress rehearsals are in FULL costume. Wear a nude leotard and proper hair and make-up. Final Tech/ Dress is FULL makeup and full out as we will usually be photographing.
- The Artistic Director and Choreographers can see what problems you may be having during tech rehearsals. Please hold any questions and concerns. Use frequent stop times to quietly work out traffic patterns, entrances and exits, and spacing. You will have a chance to ask questions.
- Dancers cannot have any media device, including phones, smart watches, tablets, or laptops, immediately accessible at any rehearsal, class, meeting, or performance.
- Dancers shall not record/shoot any photos, video, or audio without the express permission of AD.
- AD has the authority to compel any dancer to permanently delete any unauthorized recording of any WIDT activity on that dancer's device.
- The AD has the authority to confiscate any media device at any time, and not return to the Dancer until the WIDT activity has completed.

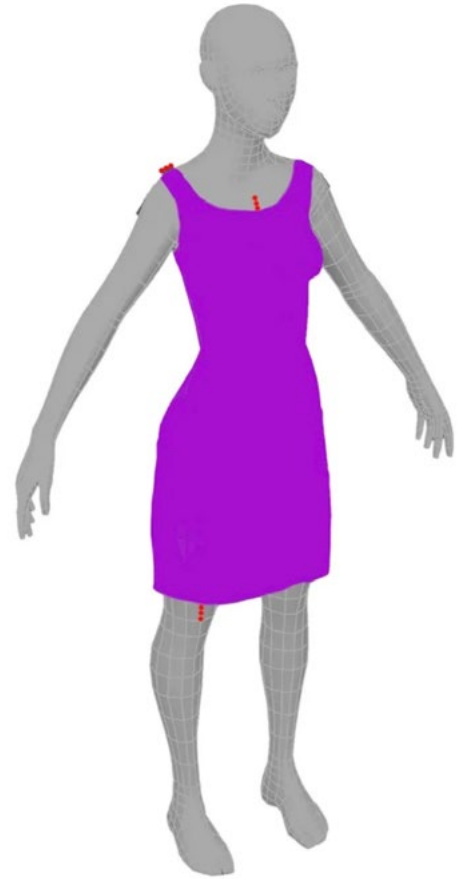
H. Dress Code

- Below is an outline of how Company Dancers must present themselves when participating in WIDT events or where WIDT may be associated with the dancer.
- Company Dancers must dress in a manner that is appropriate for the event, the dancer's age, and how it will affect the public perception of WIDT.
- The AD is the sole arbiter of what is deemed appropriate if there is any ambiguity in the rules below. The AD has the authority to compel a dancer who is dressed inappropriately to change their clothing, wear additional coverings, or be barred from participating in the event.

1. Public Facing Events

- **DO NOT wear costumes**, unless expressly instructed to do so by the AD. Costumes are not to be worn out in the lobby or in public spaces. Follow all costume rules when wearing.
- **DO NOT wear fragrances** or strong smelling deodorants. These can be a distraction at least, or at most cause an allergic reaction that could be severe. These can also affect the enjoyment of food if the event involves food.
- **DO NOT dress inappropriately** such that it would reflect poorly on WIDT.
- **Dress modestly.** DO NOT expose any portion of the body identified as needing to be covered per the illustration and description (below). Generally, follow the three-fingers rule. The AD has sole discretion to determine what is appropriate.
 - Shoulders, between the acromion and neck, must be covered by at least three fingers wide of opaque fabric. No off-shoulder, strapless, tube top, spaghetti straps, or transparent straps.
 - Necklines cannot be lower than three fingers wide below the clavicle. The backline also cannot be lower than the neckline limit.

- Hemlines cannot be shorter than three fingers wide above the top of the patella.
- Separates, slits, cutouts, tears, or meshes, if any, cannot reveal any portion of the body between the lowest allowed neckline and highest allowed hemline.
- High heels should not be taller than three fingers wide.
- If any of the base clothing does not comply, additional coverings will be required, like scarf, shawl, bolero, etc.
- **Dress consciously.** DO NOT wear clothing that displays imagery or wording (i.e., messaging) that is commonly recognized as offensive, provocative, inciting, obscene, political, or overtly religious. It is best to avoid any messaging on your clothing, but if there is it must be neutral or be branded by a recognized arts or educational organization, like WIDT, TBA, studio/school/university. The AD has sole discretion to determine what is appropriate.
- **Dress appropriately.** Dress for the weather and the event. If formal, dress formally. If casual, dress casually. If active, dress actively. In most cases, torn (even if not exposing modesty areas), stained, or otherwise dirty clothing should not be worn.
- **Wear supportive undergarments.** If necessary, bras should be worn, ideally straps hidden under the garment.
- **Wear minimal makeup,** unless attending a themed event where exaggerated makeup is expected; otherwise wear the makeup appropriate for your age.
- **Keep hair clean and well kempt,** unless attending a themed event where exaggerated hair is expected.
- **Jewelry should be discreet.**
- **In all cases, be well kempt and hygienic.**



2. Training Events (Classes, Festivals, Workshops)

Dancers must wear only Company approved dancewear for all training. This is like a team uniform with an added purpose of allowing the dancer and instructors to accurately assess technical alignment and muscular activation so corrections can be made. Island Dance will post on their website WIDT Company dancewear.

- **DO NOT wear any jewelry or accessories.** This is safety hazard due to snagging, ripping, tangling, or falling off. It can tear or cut the skin, rip clothing/costume, fall and be stepped on, or just distract the dancer such that they may fall out of a move or drop a partner.
- **DO NOT wear any fragrances or strong smelling deodorants.** These can be a distraction at least, or at most cause an allergic reaction that could be severe.
- **DO NOT wear any lotions, balms, ointments, creams.** These can transfer to the dance floor and cause slick spots that can injure a dancer.
- **DO NOT wear warmups or extra coverings.** Once class has started all warmup wear must be removed. Dance shorts, wrap skirts, boleros, etc. will no longer be allowed during class time, but may be worn pre-/post- class.

a. **Class Dress Code:**

All classes, rehearsals, and festival activities that do not require costumes, must wear WIDT approved attire selected from the Island Dance website.

- Female identifying:
 - Girls who are busty must take extra precaution with the fit of their leotards. Leotards should minimize the visibility of cleavage and should not require frequent adjustments to keep everything in place. Dancing includes jumping – please make sure you have supportive leotards!
 - Company leotard (black), tights (light pink, or comparable variation for darker complexions), stirrup/footless tights (black), canvas split-sole ballet slippers (matching tights), pointe shoes (matching tights), leotard (nude), supportive undergarments.
 - Hair pulled back, parted down the center, and tied into a tight low-bun (ear level) with all wisps secured (<https://www.youtube.com/watch?v=oj8T4q9DdYA>).
 - Hair accessories (hair/bun net, bobby pins, clips, barrettes) must be the same color as the dancer's hair.
 - Use ample amount of hairspray (non-aerosol, and unscented). Avoid gel, as this can transfer to the dance floor.
- Male identifying:
 - T-shirt (white), tights/leggings (black), tights (white), canvas split-sole ballet slippers (black, and white), crew socks (black, and white), dance belt (black, and white), leather split-sole jazz shoes (black)
 - Hair kept out of the face, depending on length, using a headband, hair tie/clip, or tied in a bun.

3. **Between Classes**

- Dancewear for class is not appropriate for public spaces. Dancers must wear appropriate coverings over their dancewear when out in public. This is especially true at TBA Festival as the venue is more public accessible than at the studio. Once class is over, dancers should put on their dance-appropriate warmup wear that sufficiently satisfies Public Facing Event guidelines (above) and allows for continued stretching and keeping warm between classes.
- Just as street shoes are not permitted on dance floors or in studios, so too dance shoes are not to be worn outside. Either take them off and wear appropriate outdoor shoes, or wear additional foot coverings that can go over the dance shoe, like Uggs.

4. **Rehearsals**

- For Dress / Run-thru / Pickup Rehearsals
 - Full hair and makeup are required for dress rehearsals, run-thrus, and pickups.
- For Tech Rehearsals
 - There is no need to have full hair and makeup for a tech rehearsal (unless photos are scheduled to be taken), but the hair should be done up as much as is necessary to test all accessories (e.g., tiaras, crowns, hats) to see that they fit and stay on throughout the course of the choreography.

5. **Performances**

- Costumes are not to be worn in public area view. Costumes are only to be seen on stage during the performance, not in the lobby.

- Wear appropriate and clean undergarments for all costumes. Dancers are responsible for supplying and maintaining their own undergarments.
- Full hair and makeup are required for performances.
- However, after performances, when a dancer may be involved in a meet & greet, the dress code for public-facing events applies.

I. SAFETY POLICIES

1. WEAPONS POLICY

Weapons of any kind are extremely dangerous and have no justifiable place being around minors. WIDT considers this the most serious of all policies and will take the swiftest, most decisive legal action available against dancers, parents or others who violate this policy, without exception or prejudice.

In accordance with RCW 9.41.280, it is unlawful for a person to carry any firearms onto, or possess a firearm on, school property. WIDT extends this to includes Island Dance and performance spaces at WICA and SWHS, as well as other events where WIDT dancers/children are predominantly present. And WIDT extends this to include any other item reasonably regarded as a weapon. This policy applies even if the person is legally licensed to carry concealed or open.

a. Firearms and other projectile weapons

- This includes, but not limited to
 - Revolvers, Pistols, Rifles, Shotguns
 - Bows & Arrows, Crossbows & Bolts of weapons grade
 - Slingshots, BB Gun/Rifle/Pistol
- This excludes
 - Nerf, water, or conspicuously recognized as toy representations. However, due to the psychological/emotional ramifications and PTSD considerations, even toy representations are highly discouraged. The only currently pre-approved exception is the wooden rifles used in The Nutcracker.
 - Firearms worn by active duty police officers.

b. Blades

- This includes, but not limited to
 - Tactical/Hunting Blades designed principally or reasonably to induce harm to another person or animal.
 - Swords that are hardened and sharpened sufficient to induce harm to another even if accidental (excepting condition below).
 - Shuriken, Throwing Knives.
- This excludes
 - Kitchen Knives in so far as they are necessary for the function of preparing food for a WIDT approved function, remain exclusively within the cooking area/kitchen, and are handled by an adult trained and approved to operate such knives.

- Utility Knives or Swiss Army Knives insofar as they are necessary for WIDT approved set, prop, or costume related functions, the blade length is less than four inches (4"), remaining exclusively in the areas designated for set, prop, and costume functions that require their use, and is handled by an adult trained and approved to operate such knives.
- Swords in so far as they are not sharpened or hardened to be combat ready, used exclusively in the location and context for which its use is approved (e.g., well trained and choreographed stage fighting), and is handled by an adult trained and approved to operate such sword in that context.
- Any generally regarded as safe representation or toy when its use would not reasonably induce bodily injury and is conspicuously recognizable as a toy. There is a currently pre-approved exception for toy swords are those wooden swords used in The Nutcracker.

c. **Explosives, Incendiaries, Assault Chemicals**

- This includes, but not limited to
 - M80s, Fireworks, Nitroglycerin/Dynamite, C4, IED, ANFo.
 - Gasoline, Kerosene, other flammable and volatile liquids, methyl alcohol.
 - Liquefied Reactive/Volatile Gases: O2, Propane, Methane.
 - Pepper Spray, Mace.
- This excludes
 - Pyro flash powder exclusive to the special effects for The Nutcracker, handled exclusively by an adult trained and contracted by WIDT to handle such materials, wearing appropriate PPE with appropriate safety zone.
 - Liquefied Gases that are non-volatile/non-reactive: CO2, LN2, that are handled exclusively by an adult trained and contracted by WIDT to handle such materials, wearing appropriate PPE with appropriate safety zone.
 - Commonly recognized non-commercial grade cleaning solutions, medical grade alcohols (isopropyl, ethyl).

d. **GENERALLY HAZARDOUS**

- Needles, scissors, or other sharp objects cannot be left on the dressing room floor, as they may be stepped on injuring the foot.
- No pointe shoes are to be left out/visible in the dressing room, as they are too tempting and dangerous for young children to try them on getting hurt, or otherwise damaging the shoes affecting the dancer's feet.
- Power tools should not be handled by any dancer. Only trained and approved adults are permitted to handle and use power tools.
- Avoid areas of excessive heights (like catwalks) or where heavy work is being done.

J. **HEALTH POLICIES**

1. **DRUG & ALCOHOL POLICY**

- The possession or consumption of alcoholic beverages and/or illegal drugs is strictly forbidden at or around any WIDT activity and is grounds for immediate dismissal.

- The consumption of alcoholic beverages by a dancer who is minor, regardless of where the consumption takes place, that dancer may be subject to disciplinary action affecting their “good standing” with the Company.
- Only OTC and prescription pharmaceuticals are permitted, insofar as it does not affect the dancer’s cognitive or motor skills that may cause injury to self or others. AD must be notified if such prescribed use is necessary.

2. **TOBACCO & MARIJUANA POLICY**

- The possession or consumption of any tobacco or marijuana product by any dancer (especially if a minor) is strictly forbidden at or around any WIDT activity and is grounds for immediate dismissal.
- The consumption of any tobacco or marijuana product by a dancer who is minor, regardless of where the consumption takes place, that dancer may be subject to disciplinary action affecting their “good standing” with the Company.

3. **ILLNESS & INJURY POLICY**

- All WIDT dancers must meet the same immunization requirements as SWSD students. If a dancer is enrolled in SWSD, CSD or OHSD no further ‘proof’ is required. Dancers enrolled outside these districts or home-schoolers must provide proof of immunizations or waiver.
- Dancer or parent must notify AD at first awareness of communicable illness.
- Any dancer attending any class, rehearsal, performance, or other event exhibiting any sign of communicable illness, especially if having a fever or is vomiting, will be immediately removed and may have policy enforcement measures enacted against the dancer for violating the respect and safety of others, thus affecting their “good standing”.
- All other non-fever and non-vomiting illnesses will have to be addressed on a case-by-case basis by the determination of the AD or any on-site medical professional (if applicable).
- If it is deemed to not be threatening to others and the ill dancer feels good enough to be present, then at the very least the dancer should watch, keeping distance as best as possible and wear a mask.
- Dancer or parent must notify AD at first awareness of significant injury.
- If the dancer is injured acutely during any class, rehearsal, performance, or other event, the dancer and witnesses to the injuring event must fill out an ACCIDENT REPORT, notify the AD, and in the case immediate action is necessary, call medical professionals.
- If the dancer is significantly injured chronically or outside of a WIDT activities, the dancer/parent should have the injury looked at by a medical professional and their diagnosis, prognosis, and therapeutic actions should be communicated to the AD so appropriate measures can be taken to help the dancer recover while maintaining the integrity of the production.
- Injury should not preclude any dancer from attending WIDT activities, especially classes, rehearsals, and performances. An injured dancer is expected to attend and observe, and in the case of rehearsals, help their understudy with assuming their role.

4. **GENERAL HEALTH POLICY**

- Any medical insurance coverage must be provided by the Dancer/Parent.
- All Company Dancers have free access to the Wellness Program. WIDT is attempting to make medical and psychological care professionals more readily available to dancers throughout the season, and help facilitate contact and exams.

- It is the responsibility of the dancer and parent to exercise their privilege to these services when needed. This includes seeking assistance or advice on issues of injury, general health, pointe issues, nutrition, eating disorders, anxiety, etc.
- Any dancer knowingly bringing an allergen that has been expressly banned due to another dancer having severe allergies to that substance (anaphylaxis) is considered a gross violation of another's safety and the offending dancer may be subject to disciplinary action affecting their "good standing" with the Company.
- It is the responsibility of the dancer with severe allergies to communicate this to the AD, and the AD to communicate the same to the rest of the Company to ensure exposure is minimized.
- It is the responsibility of the dancer with severe allergies to have on their person (or immediately nearby) any emergency medication in the event of exposure/reaction and to effectively train several peers, and the AD, on its administration.

K. **LOCAL FIRST POLICY**

- WIDT is a very special gem in a very small community surrounded by water. Logistics is a significant hindrance to WIDT having a greater reach for accessing talent, finances, material resources, and facility availability. Since part of WIDT's mission is to provide quality dance to the community and the logistical limitations affect this provision, WIDT strongly encourages all dancers and parents to consider local resources first to help keep the local resource strong and viable to continue its and WIDT's contribution to the community.
- This is why WIDT strongly encourages Company Dancers who reside on Whidbey Island to fulfill their training requirements at Island Dance. Island Dance is currently the highest quality and comprehensive dance training available on South Whidbey. If dancers seek training off island, it diminishes the studio's ability to recruit quality dance instructors. This, in turn, diminishes the quality of WIDT's performances. And this, in turn, reduces pathways for young dancers to become a professional dancer. Training at Island Dance is not an explicit requirement, but continued training at the level that Island Dance can provide or higher is a requirement. To fulfill the continued training requirement outside of Island Dance, the following policy applies:
- The dancer must be enrolled at a studio whose syllabus and quality of training meets the AD's expectations for the development of the dancer to meet or exceed WIDT's need for strong dancers.
- The dancer must be enrolled for the same number of class hours and of the same mix of styles as required by a dancer's ranking.
- The dancer must provide proof of attendance taking at the approved studio following the same attendance record as other company dancers. This proof must be supplied by the approved studio's office on a weekly basis.
- The training at the approved studio cannot interfere with any of WIDT's scheduled rehearsals, performances, festival, or other WIDT events.
- If the dancer fulfills their training requirements at Island Dance, but wishes to augment their training elsewhere, they may do so in accordance with the following policies:
- The extracurricular training must first be approved by the AD before starting. The AD's greatest interest for the dancer AFTER what WIDT itself requires is that the dancer's horizons be expanded beyond what can be provided by WIDT. The dancer's growth and professional readiness is the end goal. So if the extracurricular training supports this end without interfering with WIDT's requirements, the AD is likely to approve.

- The extracurricular training cannot interfere with any of WIDT's scheduled rehearsals, performances, festival, or other WIDT events.
- Ideally, the extracurricular training should expand the dancer's range of training beyond what they are currently receiving.

L. ATTENDANCE POLICIES

Time is an extremely limited resource. It is impossible to produce a show without coordinating many people to work together within extremely tight schedules. It is also impossible for a Dancer to maintain, much less advance, in technical skill without consistent training within the limited windows of available classes. Attendance is absolutely vital.

Attendance is not just a matter of being physically present. It requires that a Dancer is:

- **FULLY PRESENT** leaving personal issues outside of the class, rehearsal, performance, or other WIDT activity.
- **FULLY PREPARED** so as not to cause anyone to have to wait; wasting time. This means the Dancer comes to rehearsal in proper dress (per dress code or costume), functional shoes, proper hair (and makeup, if applicable), warmed up, and having memorized what they have been taught.
- **FULLY ATTENTIVE** to those leading the event so as not to waste valuable time of them having to repeat something.
- **FULLY ABLE** to accomplish what's been given to the Dancer to do.
- To be absent, late, or unprepared disrespects everyone involved. Valuable time is wasted waiting or repeating something already taught/practiced just so a Dancer can be caught up, or messing up blocking or timing of transitions/entrances, or can actually cause WIDT to lose money on additional or extended rentals. Attendance is **MANDATORY** to all rehearsals and performances.
- Attending scheduled classes on time and prepared is a show of respect to your AD, choreographers, teachers, your parents, and to yourself, and is a sign of professionalism. It is also a requirement for all WIDT Dancers. To be absent, late, or unprepared disrespects everyone involved. Valuable time is wasted and a Dancer's training suffers and thus their performance, rendering a Dancer less useful to any performance. Attendance is **REQUIRED** to all scheduled classes, including Festival.

1. ABSENCES & TARDINESS

The dancer must maintain a three-month rolling attendance rate of 90% or greater throughout the Season, excepting July. This is calculated based on the number of classes fully attended divided by the total number required classes (per ranking) registered to take.

a. Excused Absences

Every reasonable effort will be made by the AD to work with situations the Dancer faces. The same level of reasonable effort must be made by the Dancer to avoid such situations. When possible, schedules may be planned to work around planned absences, but once the schedule is published for the week, it is highly unlikely any accommodation would be made.

- **Planned Excused Absences**
 - Dancer must provide **ADVANCED NOTICE** to AD (preferably over a week in advance, well before scheduling considerations are made) along with a clear explanation to the reason for the absence to be considered **EXCUSED**. This must be provided to the AD according to the Communication Procedures.
 - Required school events or classes, including class field trips, driver's education, SATs, ...

- Religious holidays or sacred rites.
- Conflicting Rehearsals (Double Booking).
- **Unplanned Excused Absences**
 - Dancer must provide notice to the AD at the earliest possible moment explaining the circumstances. The excusability of such an absence is deemed by the AD.
 - Emergency actions
 - Illness, especially with a communicable disease.
 - Non-ambulatory injury
 - If a Dancer is injured to the degree that special care is required and is considered non-ambulatory, then the absence will be considered excused.
 - If a Dancer is injured, and does not require special care and is considered ambulatory, and is expected to recover in time sufficient to be ready for performance, then it is expected that the Dancer attend rehearsals and classes even if not actively participating. The Dancer should take notes.
 - In either case, the Dancer should obtain a letter from a doctor explaining the prognosis so the AD and choreographers can reasonably assess how to handle the situation for the event.
 - Insurmountable logistics
 - Weather making the roads reasonably unsafe or impossible to travel. Normally in such cases, the entire event would likely be canceled, thus rendering the “absence” moot.
 - Vehicle breaking down en route to the event — proof required to be excused. This must be en route. It cannot be a chronic vehicle situation. In such a case, alternate logistical arrangements should be made.

b. Unexcused Absences

Planned Unexcused Absences — Considered UNEXCUSED regardless of advanced notice.

- **Extracurricular Activities or Responsibilities**

It is incumbent upon the Dancer to arrange their schedule to fit the demands of being a WIDT Dancer. Activities including sports, clubs, dances, homework, tests, projects, term papers, visitors, birthdays, dates, part-time jobs, preexisting chronic transportation issues, and the like are not considered valid excuses especially for missing rehearsals, performances, or Festival. These are regarded as unexcused and sufficient for disciplinary action.
- **Unplanned Unexcused Absences**
 - **Ignorance of Posted Schedule**

Once posted, it is the Dancer’s responsibility to know their rehearsal schedule. There is no excuse for not knowing when a Dancer is called. This includes knowing last-minute changes to the schedule. The schedule is posted online at widtonline.org/backstage and/or posted on the Island Dance lobby bulletin board. Dancer should repeatedly check both postings up to the day of the call time. The only exception to missing a rehearsal due to ignorance is if the AD posted the rehearsal incorrectly.
 - **Chronic Illnesses**

If a Dancer suffers from chronic conditions (e.g., migraines, Lupus, RA, IBS) that flare up sufficient to render the Dancer unable to attend a required event, it will be regarded as unexcused. It is regarded as such to maintain a record of the frequency of the chronic occurrence. If the number of occurrences is too significant to ignore, such that it affects the Dancer's ability to fulfill their agreement, it may be cause for dismissal (albeit not disciplinary in nature).

It is the responsibility of the Dancer and Parent to ensure any chronic illness is sufficiently mitigated and controlled prior to joining WIDT so as not to affect the Dancer's ability to fulfill the agreement.

Certain rehearsals may be deemed mandatory by the AD, not to be missed under any circumstances. Blocking, technical and dress rehearsals are normal examples of mandatory rehearsals. Extended weekends with visiting guest artists are another example.

c. Classes & Makeups

- Per Island Dance policies, a dancer that is over 10 minutes late to a class may be barred from participating in that class and be considered an UNEXCUSED ABSENCE. No make-up class available. The only exception is per above section on Excused Absences, whereby the dancer will still be barred from participating in the class, but is expected to watch, and will be extended opportunity for a make-up class.
- Taking only barre, or just the warmup, portion of a class is considered taking only half a class. This will affect the dancer's attendance rating and potentially affect "good standing".
- Rehearsals do not count at make-up classes.
- We understand that with school, extracurricular activities and personal life that you may need to take a rest day. We will allow 3 personal rest days throughout the season from class time, not rehearsals. You must notify the AD in writing to request these rest days. These rest days cannot be consecutive. These absences would be considered EXCUSED with the opportunity for a make-up class.

d. Rehearsals

- WIDT will try to schedule rehearsals around auditions for summer programs or scholarships, or professional companies (e.g., ABT, PNB). Dancers must notify the AD per the Notification Procedure. If insufficient notice was given absences from scheduled rehearsals will be UNEXCUSED. It is recommended dancers should plan to submit video auditions for programs they would like to attend if the audition conflicts with rehearsals.
- Competition dancers may have rehearsal conflicts due to competitions and/or conventions. Dancers will be excused from rehearsals by the AD on a case-by-case basis. Whenever possible, WIDT rehearsals will be scheduled keeping Dance Competitions and Conventions in mind, but sometimes this is just not possible to work around.
- Tardiness is not acceptable, nor is leaving early. "ON TIME" means you are fully ready to start on the dot; fully warmed up, properly dressed, and everything in good repair and working order.
- Dancers are still responsible for learning, remembering, practicing and mastering their parts. Absence is no excuse.

M. COSTUMES & ACCESSORIES POLICY

ABSOLUTELY NO COSTUMES OR ACCESSORIES TO BE TAKEN HOME

- Dancer must CHECK OUT any and all costumes and accessories prior to any dress rehearsal or performance with the Costume Department at the time of checkout.
- Wear AD approved undergarments under costumes.

- DO NOT protect your costume from choreographic wear during rehearsals or performances. Dance FULL-OUT. Costumes are meant to be danced in. If the costume fails, best it happens during rehearsal and fixed than to protect it and have it fail during a performance.
- DO NOT abuse costumes or accessories by roughhousing, or anything but the choreography.
- DO NOT eat or drink anything in costume, except water.
- DO NOT leave costumes or accessories on the floor. Always properly hang them up on the same hanger in the same location or store in labeled containers.
- Dancer must CHECK IN everything they have checked out after dress rehearsal or performance with the Costume Department at the time of check-in.
- Return the costume in the same condition you checked it out.
- REPORT any costume issue (fitting, tears, faulty fasteners, items falling off, etc.) to the Costume Department.
- If a Dancer ruins a or loses a costume or accessory by violating proper handling, like eating food or roughhousing, the cost of cleaning, repair, or replacement is the liability of the Dancer/Parent. Normal wear and tear is exempted.
- As soon as you are excused from one role, immediately change for your next role as this will help us to determine if there is a timing problem.
- Unless otherwise specified, dancers are required to wear clean, split-sole, canvas ballet slippers on stage.

N. PROPS & SETS POLICY

ABSOLUTELY NO PROPS TO BE TAKEN HOME

- Dancer must CHECK OUT any and all props prior to any dress rehearsal or performance with the Props Department at the time of checkout.
- Dance full out. Do not protect the prop from choreographic wear during rehearsals or performances. Props are meant to be danced with. If the prop fails, best it happens during rehearsal and fixed than to protect it and have it fail during a performance.
- DO NOT abuse props by roughhousing, or anything but the choreography assigned.
- DO NOT eat or drink anything around props, except water.
- DO NOT leave props on the floor. Always properly place them in their prescribed location.
- DO NOT touch or move any other dancer's props. Handle ONLY YOUR OWN PROP.
- Dancer must CHECK IN everything they have checked out after dress rehearsal or performance with the Props Department at the time of check-in.
- REPORT any prop issues (breakage, unsafe protrusions, flaking paint, etc.) to the Props Department.
- Return the prop in the same condition you checked it out.
- If a Dancer ruins a or loses a prop by violating proper handling, like eating food or roughhousing, the cost of cleaning, repair, or replacement is the liability of the Dancer/Parent. Normal wear and tear is exempted.
- Treat all set pieces in a manner for which they were designed.
- DO NOT hang on any backdrop, or pull on any loose end of the backdrop (or other canvas/muslin set item). It can cause it to tear irreparably and can cost thousands of dollars to replace.
- DO NOT lean on any set piece. They can either break, or roll out from under you running into another or causing you or something else to fall.

- DO NOT jump on any set piece. They can either break, costing hundreds of dollars to repair/replace, or may roll out from underneath you harming you or others.
- DO NOT introduce any sharp, staining, or heat source item to any set piece. This can completely ruin the set piece or cause a fire.

0. PERFORMANCE POLICIES

- On performance days, everything is a GO! Everything must operate as clockwork as rehearsed. Everything must be done on time without exception. Every dancer must be fully ready.
- Performing in pointe is not a given. A dancer must demonstrate consistent strength and stability in all techniques, resiliency through common pointe pain without complaint. All dancers of character ensemble must meet their level of professionalism or no dancer in that ensemble will be allowed to dance on pointe. This is to ensure choreographic cohesion and uniformity in performances.

1. FROM CALL TO BOWS

- DO NOT wear any lotions, oils, fabric softeners, or balms (Icy Hot, Tiger Balm, etc.). This can rub off onto the floor causing it to become slick. Those caught wearing any such will be compelled to wash it all off, and/or thoroughly clean the floors to the satisfaction of the AD or Technical Director. Any dancer who wears any such items that creates a slick spot and another dancer slips on that spot, the offending dancer may be subject to disciplinary action affecting their “good standing” with the Company.
- DO NOT use any digital device during the production. All phones, tablets, laptops, smart watches, and digital/MP3 players are to remain OFF from your call time until final bows. If even one dancer is found having violated the first sentence of this paragraph the Dance Captain will collect all Company Dancer devices before warmup, hand them over to the AD, and return them after the bows. Better yet, leave them with your parents or at home.
- Come to the venue focused, well rested and well fed.
- Stay warmed up and alert at all times.
- Be courteous to all volunteers and follow directions from all contracted adults, especially the AD, Technical Director, and Stage Manager.
- Maintain your pointe shoes. Pointe shoe ribbons should be securely sewn in place, if costumes allow for it. Ribbons that pop out during a performance are unacceptable. If you have quick changes, try knot wrappers.
- If for any reason a dancer cannot perform their role, that role may be reassigned to their understudy.

2. BEFORE THE PERFORMANCE

a. WARMUP

- Warming up before performances is necessary to prevent injuries. Whether scheduled at the venue or at the studio, always attend warmups on time. Take full advantage of this important safety measure.
- Once warmed up, stay warmed up until your last dancing moment. DO NOT cool down till then.

b. DRESSING ROOM

- Dressing room assignments are not negotiable.
- Be respectful and encouraging to all your fellow dressing roomies. Performing is stressful enough. No one needs bickering or resentment bubbling in the back when you’re about to go on stage.
- Keep dressing rooms clear of any food and staining beverages.

3. DURING THE PERFORMANCE

a. ON STAGE

- **BREATHE.** It is okay to be nervous before going on stage. While you are waiting, think about what you need to remember about your entrance. If you are well rehearsed, you will remember the step when you hear the music. Do not worry – its an exciting experience. Remember, even professional dancers make mistakes!
- **EVERYTHING IS SEEN ON STAGE.** Perform choreography and any acting faithfully, full-out, with appropriate facial expressions, fully aware that you are performing for the audience. Smile (if the piece calls for it) and show the audience that you are having a great time and feel confident in what you're doing. Most often choreography expects a neutrally pleasant face; not a full smile, nor a deadpan stare, but rather a subtle, closed lipped smile, with "awake" eyebrows. Otherwise, do the face choreographed (yes, faces can be choreographed).
- **STAY IN CHARACTER.** Do not make funny faces. Be in the moment as the character you're playing.
- **DO NOT MAKE NOISE ON STAGE.** This means no vocalizations, talking, whispering, clapping, clanging props, or other sounds. Dance is effectively pantomime. Talking should look like talking, but not sound like it. Clapping should look like clapping, but not sound like it. Etc.
- **DO NOT MAKE ADJUSTMENTS ON STAGE.** NO pulling or adjusting costumes while dancing choreography, even if they are riding up or slipping down. In a genuine emergency, come off stage and someone will help you with your costume. The only exception to this is if the role is a character role during non-choreographed portions of a scene. In which case, the dancer should do their costume adjustments **AS THE CHARACTER**, and **DO NOT MAKE IT OBVIOUS** to the audience. Be discreet. If the adjustment needed is too significant, then even this "character" exception would not apply. The dancer should find a way to step off stage to adjust without affecting any other aspect of the scene or choreography you are not dancing in.

b. WINGS & BACKSTAGE

- **DO NOT MAKE ANY NOISE** backstage, in the halls, and in the dressing rooms. The audience can hear you. Dancers need to be aware of cues and instructions. It is extremely important that there is no backstage noise, including applause. It's a distraction to the audience as it pulls focus away from the performance. It also can distract dancers to miss their entrance cue, or worse, distract them while performing.
- **DO NOT TOUCH ANYTHING NOT ASSIGNED TO YOU.** This includes costumes, accessories, props that are not yours, as well as any equipment, sets pieces, legs/tabs/travelers, weight plates, ropes, main curtain, etc. This is a serious safety issue, and a logistical consideration for others.
- **DO NOT LOITER IN WINGS.** If you are not about to enter the stage, leave the backstage area and wait in your dressing room or green room. This is a serious safety issue.
- **DO NOT STOP EXITING THE STAGE,** rather continue through to immediately clear the wings for other dancers entering and exiting. This is a serious safety issue.
- **DO NOT DISTURB THE LEGS.** The legs should not move at all. It could shift the leg to interfere with an other dancer's entrance or exit. This is a serious safety issue. It's also a distraction to the audience as it pulls focus away from the performance.
- **DO NOT DISTURB THE BACKDROP.** The backdrop should not move at all. Pass behind the backdrop as far away as possible, and avoid moving in such a way that causes a breeze that would billow/wave the backdrop. It's also a distraction to the audience as it pulls focus away from the performance.

- **DO NOT RUN BACKSTAGE.** The only running allowed is the running choreographed on stage. This is a serious safety issue.
- **STAY OUT OF SIGHT OF AUDIENCE.** Keep out of the audience's line of sight when setting up to enter from the wings. This includes extended hands or feet, protruding costume or prop, and definitely faces. If you can see the audience, the audience can see your face. It's also a distraction to the audience as it pulls focus away from the performance.
- **STAY IN CHARACTER WHEN ENTERING OR EXITING THE STAGE.** When exiting the stage, dance full out and stay in character throughout your entire exit and fully cleared the legs of the wing. Also stay in character before entering. Breaking character or relaxing choreography it's a distraction to the audience as it pulls focus away from the performance.
- **PAY ATTENTION TO THE SHOW.** Always be ready for your next entrance.
- **AVOID SPREADING RESIN ALL OVER.** Be sure to use only what you need, wiping off any excess on the carpet next to the resin box, before walking around or entering the stage. Too much resin can cause a safety hazard to dancers.

c. **MISTAKES ON STAGE**

- If your music starts and the person you are dancing with is not there, go on without them. Do your best to replicate the choreography without them if necessary.
- If you make a mistake on stage, or even fall down, you will be forgiven. Mistakes happen. The mark of a professional is being able to go on as if it never happened. Recover as seamlessly as possible, not calling attention to the error by making a face, etc.
- If something falls during choreography, do not stop to pick it up. Continue to dance around it until such time the flow of the choreography allows you to discretely kick it off to the side or discretely pick it up. Otherwise, wait until the dance is completed and then pick it up in character in context of the scene. If there is a bow after the choreography, pick it up after the bow.
- If something goes wrong, like the lights going out, while the music is still playing, continue dancing (if it's still safe).
- If the music stops, freeze in the closest possible freezable pose and wait till the music plays. Be ready to pick up where the music restarts. So know the music very well. Or if the music does not come back, stay in character.

d. **QUICK CHANGES**

- Before the show, make certain that any quick change costumes, accessories, and props are placed exactly where you need them.
- **DO NOT** do your quick change in anyone else's path. Change off to the side. However, given that it's a quick change, others need to accommodate your need to change and get back on stage quickly.
- If you are not needing a quick change, keep the pathway clear for all those who are.
- **DO NOT TOUCH** any costume, accessory, or prop that is not yours. Moving anyone's item even a little bit can completely disrupt their ability to change in time and miss their cue.

4. **AFTER THE PERFORMANCE**

a. **MEET & GREET**

- Meeting & Greeting the audience after a performance, thank them for coming and say only positive things. Please do not talk about mistakes.

- Dancers wanting to meet & greet must remove their costume (per above) and wear dress code approved public-facing clothing (per above).
- Dancers may greet people while still in costume ONLY when meeting them in the house. Dancers cannot wear their costumes out in the lobby (except if doing AD approved promotional photography).

b. CLEAN UP

- Put all props back EXACTLY where you found them prior to the performance.
- Remove costume right away and hang it up properly. Make sure all pieces of the costume and accessories are together. Report any problems to the Costume Coordinator before you leave the theater.
- Clean the dressing rooms of any garbage and put all makeup away before leaving. The Company Captain is responsible to ensure everyone complies with this and then turns off all lights and locks the door.
- After the last performance of the weekend, CHECK-IN all your costumes and costume pieces with the Costume Department before leaving the theater.
- You are responsible for all personal items left in the wings – there might be a small fee to reclaim lost & found items.

5. RECOVERY AFTER PERFORMANCES

All performers need time to rest and recuperate following performances. The regular Company-required classes on the Monday following a performance weekend will be replaced with a recovery-style yoga, Pilates or gentle ballet class to help mitigate physical issues and repair from the repetitive stresses of performance. Note: Island Dance does not issue refunds if you choose to take days off. They will give you make-up cards to be used for electives.

P. FUNDRAISING

Fundraising is the primary function of the Board, and by extension the Parents' Guild, in order to support the fulfillment of its mission. It is expected and required of both dancers and parents to participate in as many fundraising activities arranged by the Board as possible. Please note that the more funds raised, the less dancers and parents will need to pay out-of-pocket to fulfill their Company Dancer & Parent Agreement.

As a non-profit, WIDT is under strict restrictions by the IRS how funds raised can be appropriated. WIDT is barred from **"*the transfer of any of an organization's assets to, or for the benefit of, an individual for a nonexempt purpose*."** All funds and goods raised by the dancer or parent on behalf of WIDT remain exclusively the property of WIDT under direct control of the Board.

1. Board Fundraising

a. Performances

- The Board underwrites, through other fundraising methods described below, the production of staged performances that are themselves a means to raise funds for WIDT, while at the same time providing to the dancers and community the fulfillment of WIDT's mission, and provides tangible proof to sponsors, donors, patrons, and grants to donate funds to continue the organization's realization of its goals.

b. Grants

- Grant writing is the Board's attempt to take advantage of government, foundation, and corporate grants that may be awarded for a restricted or general purpose based on the alignment of WIDT's mission to the mission of the grant being offered. Such grant missions may include support of the arts, performing arts, youth programs, education, community engagements, etc. If you are aware of any grant opportunities, please notify the Board (contact info below).
- If you are an employee of a company that offers grants or donations on behalf of their employees, like Boeing, make the most of your situation on behalf of WIDT by signing up with your employer's program(s).

c. Membership Fees

- This is a requirement of any dancer. A dancer's participation incurs expenses for WIDT (costumes, studio rental, choreographer fees, etc.) and needs to be covered upfront. These fees are based on the season budget from the last season's fundraising and sales success. The more funds raised the previous season means the fees for the next season are less likely to be increased.

d. Solicitation of Donors & Sponsors

- Donor Subscriptions or One-Time Donations, including financial, or in-kind goods/services. It is not expected, but is helpful, if a dancer or parent approaches various businesses and organizations soliciting financial, services, or goods donations to WIDT.
- Send-A-Child. It is expected of dancers/parents to solicit businesses and other donors to purchase Send-A-Child tickets vouchers to help local disadvantaged families with children to attend The Nutcracker.

q. Parents' Guild Fundraising**1. Season Program Ad Sales**

Season Program Ads is one way for community businesses to support WIDT and help dancers to increase their Dancer Account balance. Businesses purchase 1/8, 1/4, 1/2, and full-page ads from dancers going to each business in-person soliciting their sale.

The Board will establish the sales goals for the Parents' Guild to fulfill.

The Parents' Guild will equitably distribute any sales leads amongst the dancers for the dancers to solicit those leads to buy, track which dancer sold what to whom, collect the funds and submit all funds collected to the Board for appropriations.

The Board, at its own discretion, will appropriate the ad sale proceeds, a portion of which will be added to the Dancer's Account according to its policies.

a. Ad Sales Period

- The ad sales period is limited. It takes considerable time to design and print the Season Program. To ensure that every dancer has the opportunity to select their businesses to solicit and to ensure that all ads and their artwork is secured by the deadline, the following dates apply.
- Program Ad Sales start immediately after the Nutcracker Kickoff (see the [Season Schedule] (<http://widtonline.org/season-schedule>)). Dancers claim their first five (5) businesses from the list and starts soliciting them from then till the deadline.

- The ad sales period ends **November 8, 2025** and ALL forms, payments, and artwork must be received by the WIDT Office. Any form and payment received after this deadline will not be attributed to the Dancer's Account. Therefore it is vital that dancers follow up with their claimed businesses to ensure this deadline is met. Dancers should advise their businesses that if their artwork for their ad placement is not received by this same deadline, their ad may not be printed and WIDT will NOT refund their payment. This clause is included on the form.

b. Failure-to-Sell Buyout

- If a dancer was unsuccessful in closing any ad sale after clearly reasonable efforts to contact and follow up with the businesses allotted to them, the dancer may not be held responsible for the balance unsold. Determination of "reasonable efforts" is by the Executive Board.
- However, if a dancer either did not take reasonable measures to make their required sale, the dancer will have to purchase their required ads that remain unsold at the 1/8-page ad price. If this happens, the dancer may opt to utilize their paid ad space for their own personal ad. Content restrictions apply in accordance to WIDT public relations policy. Payment and artwork must be submitted by the deadline.

2. Event Ticket Sales

- Dancers are encouraged to sell tickets to The Nutcracker, Celebration of Dance, Spring Auction Dinner, and other fun events for the public.
- Dancers are encouraged to solicit businesses to purchase on behalf of disadvantaged families Send-A-Child to The Nutcracker tickets.
- It is expected of all dancers to promote WIDT events on their social media and other interactions leading to increased ticket sales. Dancers can repost WIDT Facebook/Instagram/TikTok/X posts to help get the word out.

3. Other Sales & Fundraising Activities

Per the fundraising goals established by the Board, commissioned to the Parents' Guild to fulfill, it is incumbent upon the Parents' Guild to as proactively and creatively as possible develop, schedule, facilitate, and promote any fundraiser event necessary that complies with WIDT's branding, mission, and community engagement.

Various fundraisers in the past to serve as examples include:

a. Garage Sale

- Every year the Board tries to organize a garage sale where unwanted (but valuable) items are donated to WIDT to collect and display to sell at the Bus Barn (right behind WICA).
- The Parents' Guild is strongly encouraged to go through their things to find items they no longer need or want, and are willing to donate, and/or go to neighbors, friends, even businesses, asking them to do the same.
- These items are set out over a weekend (TBD) that the community can come to buy. All sales are by donation, so there's no price tagging. Proceeds go to the WIDT general fund.
- Volunteers are needed to participate in the actual operations of the garage sale. This includes setting everything up, manning the sales, talking with patrons about WIDT, guarding the items overnight, tearing down at the end, and either saving items for next year in storage, donating to Good Cheer (or other), or hauling to the dump what remains.

b. Car Washes & Other Services

- Providing services for donations, like washing cars, have been a fun and engaging way to connect to the community while raising funds. It is a perfect way for the dancers and volunteers to bond in a fun activity and support WIDT. A significant benefit of providing services is that the cost to provide is nearly zero, freeing more of the proceeds to benefit WIDT and the dancers. It is also a great way to hand off promotional materials for WIDT performances and sponsorship/donor opportunities. Other suggestions:
- Yard work, like weeding. It is not recommended that any power tools, like lawn mowers, be used by dancers or untrained volunteers.
- Date Night — where an activity-filled child drop-off event facilitated with the dancer participation so parents of young children can have an evening together and know their children are having fun and watched over.
- Home cleaning.
- Virtually anything, as long as it ensures the safety of all participants, accountability for the quality of the service provided, and fosters community and dancer connection.

c. Product Sales

- This an open door of opportunities for the Parents' Guild to raise funds by employing fundraising sales programs, like the selling of chocolates, cookies, wreaths, bouquets, or any other tangible items.
- Any items sold must comply with WIDT's branding, mission, and community engagement.

d. Concessions & Store Sales

- At one or more of WIDT's productions, fundraising through the sale of concessions or retail items, like nutcrackers, flowers, decorated pointe shoes, and raffle tickets.
- This will be a required fundraising function of the Parents' Guild, especially for The Nutcracker, as these components of the event are integral to the entire ambiance of the event.

e. Spring Auction Dinner — Dessert Dash Auction

- During the Spring Auction Dinner there is an internal fundraising activity called the Dessert Dash. This is where homemade desserts are made by the dancers that attendees of the Spring Auction Dinner bid on. This can be a free-for-all of bidding if a dancer brings an amazing dessert that others know is too good to pass up.
- Each dancer is expected to home bake/cook their best dessert recipe to be auctioned off during the Spring Auction Dinner. It is not forbidden, but highly discouraged for a dancer to provide store-bought or from-a-box dessert. This is chance for dancers to show off their culinary talents. Plus there is more meaning, love, and enticing interest if the dessert is homemade by a dancer.
- Each dessert should be large enough for at least eight servings.

f. Spring Auction Dinner — Silent Auction

- During the Spring Auction Dinner there is a Silent Auction. This is where donated items of value are displayed throughout the course of the event with bidding sheets for attendees to bid on each item. The highest bid wins the item.
- Each Dancer/Parent is expected to solicit, procure, or make at least three (2) items of value/interest for the Silent Auction.
- The fair market value of each item must be at least \$75.
- The more unique and enticing the offering, the higher the winning bid will likely be.

R. DANCER ACCOUNTS

1. Statement Request

- The dancer or parent may request to have a statement of their Dancer Account balance, credits, and debits.
- This request must be in writing, via email to the WIDT Office at whidbeyidt@gmail.com.

2. Exempt Use Only

- Funds credited to a Dancer's Account must be used exclusively to subsidize fees and expenses incurred by the dancer in fulfillment of their obligations to WIDT, which may be limited to Summer Intensive tuition, TBA Festival Kit Fees, pointe shoes, and other dance shoes.
- Under no circumstance can the Dancer Account be used to subsidize WIDT fees or anything that would not otherwise qualify as a legitimate WIDT business expense, regardless of its requirement of use for WIDT.

3. Crediting Accounts

- Funds credited to a Dancer Account will be based on Board directives given to the Parents' Guild to fulfill.
- Funds will be allocated either proportionate to a dancer's contribution to the funds raised, or be equally distributed to all Company Dancer accounts, depending on the type of fundraising activity that raised the funds and the type of participation required. Every effort will be made to allocate as fairly as possible.

4. Debiting Accounts

- Any use of a Dancer's Account balance must be exclusively for the exempt use of that one dancer. No amount of a dancer's account balance may be transferred to any other dancer, including dancers of the same household.
- Reimbursement for completed exempt use purchases is the only means by which a Dancer Account balance may be applied.
- Only the current balance of the Dancer Account may be applied to the reimbursement.

a. Reimbursement Request

- The dancer or parent may request to have their exempt use purchase reimbursed in-whole or in-part, but no more than the current balance available at the time of request can be applied.
- No line of credit in anticipation of future funds will be considered for reimbursement.
- Only one reimbursement may be issued per purchase. If the balance is insufficient to reimburse in-whole, the dancer cannot request a second reimbursement at a later date when additional funds become available to ultimately reimburse in-whole.
- The request must be submitted to the WIDT Office in writing along with the proof of purchase (receipt or invoice showing "paid" status), clearly showing the date of purchase, items purchased, and amount of the item purchased.
- Illegible proofs of purchase cannot be considered for reimbursement.
- Only the original proof of purchase must be submitted to WIDT. Copies will not be accepted.

The date of the proof of purchase and of the reimbursement request must be within the same WIDT Season. There will be NO post-season reimbursements.

5. **Balance Rollover**

- Any remaining balance in the dancer's account at Season's end, remains in that dancer's account until July 31st.
- If the dancer is invited to return as a Company Dancer and accepts, signing the agreement, before August 1st, that dancer's account balance rolls over to the new season, and may be used for Summer Intensive tuition (if so requested).
- If the dancer does not return as a Company Dancer, by reason of not being invited or rejecting the invitation, as of August 1st the entire balance of that dancer's account is transferred to the WIDT general fund and dancer forfeits any future access to those funds even if returning the following season.

s. **PARENT PARTICIPATION**

- Parents are required to participate in fulfilling WIDT's mission by providing their services toward the realization of dance productions and fundraisers as needed throughout the season.
- All parents are automatically enrolled in the WIDT Parents' Guild. The officers and members of the Parents Guild will draft their own policies and procedures as needed to accomplish their objectives as directed by the Board. The Board will deliver a list of objectives, key performance measures, and deadlines to the Parents Guild officers on or before August 31st.

a. **Parent Participation Obligations (PPO)**

- Parents are required to participate in fulfilling WIDT's mission by providing their services toward the realization of dance productions and fundraisers as needed throughout the season.
- All parents are automatically enrolled in the WIDT Parents' Guild. The officers and members of the Parents Guild will draft their own policies and procedures as needed to accomplish their objectives as directed by the Board. The Board will deliver a list of objectives, key performance measures, and deadlines to the Parents Guild officers on or before August 31st.
- The total PPO required over the course of the season is based on: 1.) the number of company Dancers within the household; 2.) the number of non-Company members of the Parents Guild (which will increase the size of the volunteer pool); and 3.) the directives, performance measures, and objectives issued from the Board to the Parents Guild. The amount of PPO for a household does not increase proportional to the number of Company Dancers of a household, in order not to overburden parents with more than one Company Dancer. Therefore, the PPO milestones immediately following display two numbers. The first number is for single Company Dancer households, and the second is for households with two or more Company Dancers.
- The Parents Guild will determine the number of PPO milestones to apply during the season after receiving its list of objectives and deadlines from the Board every August. The applicable PPO milestone deadlines may vary from year to year and they will include, but are not limited to: 1.) completion of The Nutcracker; 2.) either the Celebration of Dance, or the Spring Auction Dinner, whichever is later; and 3.) season end (i.e., July 31st).
- By the first milestone the parent must have completed at least **four shifts** (single dancer) / **six shifts** (multiple dancers) toward the production of The Nutcracker.
- By the second milestone the parents must have completed at least one shift / two shifts toward the production of either the Celebration of Dance or the Spring Auction Dinner.

- By the third milestone the parents must have completed a sum total of at least **80 hours / 120 hours** of PPO. The total number of required PPO hours may exceed this amount if necessary to accomplish the Board's objectives, or the total number of hours may be reduced if the Parents Guild President issues a written directive that fewer hours are sufficient to meet the Guild's performance objectives.
- The number of hours in each shift will be established in accordance with Parents Guild policy and procedure.
- Incomplete PPO at each milestone cannot be "made up" at a later milestone. Any incomplete PPO must be bought out at \$25 per hour when invoiced for that milestone, and must be paid within 30 calendar days of the invoice date.
- If that milestone's invoice is not paid by the 30 calendar days, the PRE Fee (as defined in the Dancer Parent Agreement) will apply if invited next season.
- Excess shifts fulfilled within an earlier milestone deadline cannot carry over to cover the shift requirement of a later milestone. Each milestone's shift requirements are exclusive to that milestone.
- PPO may be fulfilled through other fundraising activities, like the garage sale and car wash, or as indicated by the Parent Coordinator and in accordance with the Parents Guild policies and procedures.
- Any member of a dancer's household can contribute to the fulfillment of their PPO, so the parents need not perform all hours themselves. Make it a family activity and satisfy the PPO quicker.
- All PPO hours are tracked by the Parent Coordinator, and any dancer or parent can request to see the balance of what has been completed and what remains in order to proactively meet their PPO by the milestones. It is recommended that parents request to see their balance earlier in the season to allow more time to stay on track. The Parent Coordinator will make a reasonable effort to ensure that all parents contribute a similar number of hours to Parent Guild activities and other PPO activities.
- If any issues or concerns arise regarding PPO, the parent must direct them to the Parent Coordinator, or the AD.

T. PUBLICITY

- It is expected that dancers and parents help promote WIDT productions and public fundraising events whenever possible. Promotional efforts do not count toward PGO or dancer accounts. It's best that promoting be done out of a passion to get the word out and let the community experience what you and your dancer are helping to build for the community.
- Publicity does not get PGO credit "unless otherwise approved in advance by the Parent Coordinator"

1. Distributing Printed Materials

- WIDT professionally designs and prints posters for The Nutcracker and Celebration of Dance, as well as postcards for the Spring Auction Dinner. These are the biggest public events where attendance is key to their success. Flyers may also be designed and printed for smaller events, like Community Nutcracker Auditions, car washes, and garage sales. Dancers and parents must help in posting these promotional prints.
- DO NOT take more posters, postcards, and flyers than you know you can post. These are not souvenirs (at least not till all that can be posted are posted).

- Dancer should always ask a business' permission before posting, and post where the business designates. DO NOT post outside of where the business has designated. Doing so is disrespectful of the business, and they may not allow future postings.
- Post where there is the highest visibility: high traffic areas (given that's where the business designated); as close to eye-level as possible.
- DO NOT cover another's posting. This is rude and unprofessional. Be sure to check the dates of competing posters. If the competing poster's date is past, then you may cover it (or take it down with business' permission). If the dates are still current/pending, and you need some space, adjust the other postings trying to keep them as close to their original position as possible. If there must be some overlap, be sure to not cover competing poster's pertinent information.
- Use appropriate means of fastening to the surface that won't harm the surface. If using tape for glass fastening, use only what is necessary. No one likes scraping tape off of windows.
- If posting unprotected outdoors or with strong breezes, be sure to fasten at least the top and bottom of the poster, or ideally all four corners. A single fastener at the top in a breezy area can quickly get shredded.
- If you posted at a location that you frequent, be sure to check to see if it's still there and in good shape. If you see one of our posters (etc.) damaged, repost a replacement.

2. **Distributing Digitally**

- WIDT professionally designs digital artwork to complement their printed materials to be posted on social media and the website. Dancers and parents must help in posting these promotional artwork (and accompanying posting information) on their own social media accounts.
- The digital promotional post may be either directly emailed to the dancer and parent with which to create their own posts, or they may be included in the share of the primary posting by WIDT. In which case, the dancer and parent should LIKE and REPOST and FORWARD that posting.
- Dancers are encouraged, and if so inclined, to create their own promotional social media posts and videos.
- Such promotional posts must be entirely positive about the WIDT event they are referencing, and should be appropriate according to all dancer public-facing policies in this handbook.
- Such promotional posts must be shared with the AD for approval.
- The AD can request that any dancer's post be taken down if the dancer is misrepresenting WIDT by violating public-facing policies, like dress code, or associating the WIDT related content with something WIDT does not endorse. If the dancer refuses to take down a post that the AD has requested be taken down, that dancer will lose their "good standing" and be subject to appropriate disciplinary actions according to this handbook's section on Policy Enforcement.

3. **Word of Mouth**

- WIDT encourages dancers and parents to promote any WIDT production and public fundraising event by word of mouth whenever reasonable or appropriate.
- Mention to your friends, family, colleagues, classmates, teachers, etc. that you're performing in "_____" production, or "come get your car washed ...".
- The more WIDT is kept in the fore of the public, the greater the chance that your audience will be bigger, and the more funds will be earned to make WIDT productions and dancer's experience even greater.

U. FESTIVAL

Content of this section may be changed at any time by TBA only as far as the policies pertain to TBA Festival itself. All policies authored by WIDT will remain in effect.

- It is expected of all WIDT dancers and chaperones attending TBA Festival to act professionally and represent WIDT in the best possible light amongst our peers across the U.S. All policies remain in effect while at the Festival for every dancer in classes and public-facing activities.
- The Festival schedule is very busy, often starting at 8:00 AM and going till 10:00 PM (and sometimes over). There will be no time to gallivant around town during the Festival. Any gallivanting will have to happen by arriving a day or more early, or staying over an additional day or more later. Once the Festival starts the dancers are fully committed. There will only be minimal windows of time between classes where the dancer can eat, go to the bathroom, do some homework, stretch, observe other classes or seminars.
- All Dancers attending TBA Festival, when not actively participating in a class or seminar, eating their lunch, or doing required school work, **MUST observe other classes**. It is recommended that Dancers observe those classes that will expand their exposure (i.e., higher levels or different styles).

1. KIT FEES

- Everyone attending the Festival must purchase a Kit Fee.
- All Company Dancers and Chaperones must purchase a full Festival Kit, which will be facilitated by WIDT. Committing to attend the Festival must be completed by the published due date (usually January 1st)
- Any non-chaperone parent wanting to come to Festival in-whole or in-part must purchase their own kit, performance, or meal tickets (whichever they choose).

2. CHAPERONES & PARENTS

- The number of chaperones will be kept to a minimum in 2026, both in the rooms and at festival events. TBA requires a minimum of one chaperone for every eight dancers; however WIDT requires one chaperone for every three dancers under 18 years old. There will not be a distinction between a room chaperone or event chaperone. They will be one and the same, being in charge of their assigned dancers throughout the Festival week.
- Chaperones are effectively contracted by WIDT to fulfill specific duties during Festival, as follows.
- Keep an eye on all dancers assigned to them and attend all their classes, activities, dinners, and performances, as well as enforce their curfew and stay with them in their hotel room.
- Hold on to any personal items a dancer requires, but cannot carry themselves into class, like emergency medical items (e.g., EpiPen, migraine medication), their meal tickets, or maybe their homework.
- Provide volunteer hours to fulfill WIDT's commitments to TBA Festival's functions, like backstage runner, information table attendant, etc.
- Parents not selected to be chaperons are not serving in any official capacity on behalf of WIDT. They would be attending under their own volition and therefore must:
- Procure their own hotel accommodations. WIDT will not facilitate this reservation on their behalf.

- Parents wanting to room with their own dancer, may; however, the parent must still pay for the portion of the room the dancer would have shared had the parent not pulled them from it. This is to not force their peer dancers/parents from shouldering the increased expense based off another's personal decision.
- Parents rooming with their own dancer, must hand off their dancer to their assigned chaperone ON TIME.
- Procure their own Festival Kit Fee, or Day Pass, Performance Ticket, or nothing at all, depending on their personal interest in participating at Festival.
- Parents will not be permitted to pull their dancer out of any Festival class or activity for any other reason except a true medical emergency. The dancer is to remain entirely under the direction of the AD and assigned chaperone throughout the Festival period.

3. **TRANSPORTATION**

- TBA Festival 2026 is being held in Reno, NV. This will require flying (or very long drive). It is the responsibility of all parents and dancers to arrange their transport to and from the TBA Festival. WIDT does not assume responsibility nor reimburse any expense incurred by reason of a dancer getting stranded on either end.

4. **LUGGAGE**

- PACK LIGHT, bringing only what you will need for training, socializing, and more formal affairs.
- DO NOT pack valuables that you do not want to lose or get stolen. WIDT, TBA, the hotel, convention center, or theater are not responsible for any lost or stolen items.
- DO NOT pack anything that would violate any of WIDT's policies.
- Toiletries, like shampoo, conditioner, lotion, and soap are usually provided by the hotel. Only pack these if you have your own preferred products. Hair dryers are also usually provided by the hotel.
- PACK APPROPRIATELY, following all WIDT dress codes for training and public appearance. The AD has the right to disallow a dancer from participating in any activity if the clothing is non-compliant. If the dancer packed only non-compliant clothing, they will be barred from all training, activities, shows, and dinners until compliant clothing for the activity is worn. If a dancer is barred from an activity, the assigned chaperone must also not attend to accompany the barred dancer.
- PACK PREPARED, making sure you have any necessary medication, repair kits, makeup and hair items, and consider the weather being either too hot, too cold, or too wet.
- PERSONAL DANCE BAG
 - The schedule at the Festival is quite busy. Once a dancer leaves their hotel room, there may not be an opportunity to run back to get something. Every Dancer should have their own personal dance bag that has everything a dancer would need for all styles of dance class, rehearsal, or other activities. Remember, that there are a lot of people at the Festival. Loss and theft are very real possibilities. Do NOT keep valuables in the dance bag; leave with your chaperone.

5. **MEALS**

- To maintain the same Kit Fee as last year despite inflation, Festival 2026 will not provide catered dinners, except for the closing banquet. As a result, dancers and chaperones will be responsible for procuring all other meals and snacks. Fortunately, the venue offers a variety of affordable on-site dining options.
- Only those having purchased the full Kit Fee are provided a closing ceremony banquet.

- All associated costs and payment processing for meals will be managed directly by the dancer and/or their assigned chaperone.
- Parents funding a dancer's meals should clearly communicate their food budget to the chaperone, to provide an added layer of accountability to ensure the budget lasts the week.
- Chaperones may coordinate a grocery run to save on food costs.

6. **PERFORMANCES**

- Performances may be attended only by those having purchased the TBA Kit Fee, or the Performance Pass.
- This is a more formal affair, so dress nicely while following the dress code.

7. **MONEY**

- It is advisable that cash not be given directly to the dancers. If cash is preferred, it would be preferable to provide it to the chaperone assigned to the respective dancer.
- It is advisable that a prepaid cash card or Apple Pay / Google Pay / Cash App be provided to the dancer. It will be safer and allow for easier tracking of budget compliance.

8. **STUDENT AP TESTING CONFLICTS**

- TBA Festival may be held during AP Testing some years. TBA arranges schedules to accommodate this testing. It is necessary for all Company Dancers who are in the AP program to notify the AD of this and in which subjects they are involved so that arrangements can be made.
- WIDT does not excuse AP testing as a reason to not attend TBA Festival. Accommodations are made at the Festival for dancers to take their AP subject's test.
- Both parenting and theater production are extremely difficult vocations. By establishing an understanding of each position, we are better able to accept the actions of the other and therefore to provide greater benefit to children and youth. As parents, when your child becomes involved in our program, you have a right to understand what expectations are placed on your child. This begins with communication from WIDT.

9. **EMERGING CHOREOGRAPHER**

- During the invitation processes, the AD will select from amongst the most senior dancers demonstrating promise in choreography to become an Emerging Choreographer to represent WIDT at TBA. The selected dancers, if interested in accepting this honor and responsibility, must complete a proposal to give to the AD for final consideration and/or advice in kicking off the development of the piece.
- The proposal should identify the music, lyrics, preferred dancers, ideas for costumes, lighting, and mood; enough for the AD to assess that the piece would meet WIDT and TBA standards.
- The proposal needs to be submitted to the AD no later than the end of Summer Intensives.
- If a dancer is wanting to be considered for selection to be an Emerging Choreographer, they can email the AD with their request and reason to be considered. If the request is compelling enough for the AD to extend to that dancer the opportunity, the AD will ask the dancer to go through the proposal process (above). However, this piece would not be up for consideration for TBA evaluation, but may be considered for placement in Celebration of Dance.

- Emerging Choreographers selected by AD will need to set their choreography on their selected/ approved dancers from September through January to be ready to be shown to our TBA FAD for consideration in February/March to be performed at Festival. A video will be recored around late October / early November to send to the FAD for a preview.
- The Emerging Choreographer must have their piece choreographed and blocked out roughly, the bows set, and the lighting and costumes defined. It is not necessary to have the piece fully cleaned before the FAD review, just fleshed out enough for the FAD to understand the Emerging Choreographer's vision.
- The Emerging Choreographer should also be ready to explain their vision, meaning, purpose, motivation for the piece to the FAD to help them make a decision.
- Only one piece may be selected by the FAD.
- There is no guarantee that any piece will be selected. It must meet the standards that TBA expects for its Festival performances.
- The FAD-selected Emerging Choreographer will need to have a bio written.
- Emerging pieces NOT selected by the FAD, the AD may allow the piece to be performed at the Celebration of Dance, at the AD's sole discretion.
- The AD will frequently review and mentor the Emerging Choreographer by guiding the development of their piece that may affect their piece's choreography, blocking, cast, music, costumes, lighting if deemed necessary. The AD may pair the Emerging Choreographer with a TBA emerging mentor. The AD will make every effort to allow the Emerging Choreographer the broadest brush with which to paint, but will step in if the AD sees significant issues or key opportunities being missed to help the Emerging Choreographer realize their vision and learn from the process.

10. AUDITIONS & SCHOLARSHIPS

- Every dancer and parent must realize that any scholarship awarded through TBA's auditioning process still entails other expenses. Most scholarships apply only to tuition or admission, and do NOT include any transportation, accommodations, food, materials, etc. A scholarship does not mean a "free ride".
- Every dancer and parent must realize that auditions are not an extra "class" or training opportunity. It is expected that if a dancer auditions, they are absolutely ready, willing, and able to fulfill all requirements of what the awarded scholarship demands.
- Colleges, companies, and other programs have limited time and resources during an audition. If a dancer is entering the audition casually, they are disrespecting the time and efforts of the audition panel, and disrespecting their fellow dancers who really want/need the scholarship by pulling focus from them.

a. Application Process

- TBA will publish what scholarships are available at that year's Festival.
- Dancers who are interested in auditioning for scholarship to intensives, college programs, or other training opportunities must first express their interest in what type of program scholarship or admissions they wish to audition for to their AD.
- The AD will make certain that the interested dancer satisfies the criteria established by TBA in order to audition.
- The Dancer must commit to accept and attend the program for which they request to audition.

- The dancer and parent must have sufficient funds to fulfill the entire terms and costs of the scholarship prior to applying/auditioning.
- The dancer must have the mastery of technique and artistry in the area of dance for which they are auditioning per the AD's assessment.
- The dancer must be of the appropriate age.
- If at the AD's discretion it is determined that the dancer satisfies the TBA criteria, the AD will let the dancer complete the TBA Audition Form, sign, and submit to TBA; otherwise the AD will disallow the dancer to apply/audition.
- Any dancer that says they will accept and attend an awarded scholarship **MUST** accept and attend the program for which the scholarship applies. If the dancer refuses the scholarship awarded to them or drops from attending the program for which the awarded scholarship applies will be denied any future opportunity to audition for scholarship through TBA.

b. College Programs

- Auditions for college program scholarships are usually limited high school juniors and seniors.
- Since a dancer may be interested in multiple colleges as options, the dancer will have to rank the order of their preferences.

c. Intensives & Other Program Scholarships

- Scholarships to company intensives or other programs are the most stringent. When they offer a scholarship they hold a space in their program open for the awarded dancer, thus denying another dancer from filling that space.
- The awarding of a scholarship is done with the expectation that the scholarship **WILL** be utilized. Any scholarship awarded **MUST** be accepted and attended.
- Dancers should not apply to audition for scholarships they know they won't or even might not attend. To audition for one of these scholarships then refuse, or accept and drop, will never be allowed to audition again at any TBA Festival. Choose wisely.
- NOTE: The program the dancer attends cannot conflict with WIDT's Summer Intensive.

d. Short Stay Scholarships

- Short Stay Scholarships are open-ended during the season. The dancer can attend during any available window. These scholarships usually do not hold a spot open for the dancer, and thus if for some reason the scholarship is dropped by the dancer, it's not a significant issue for the hosting program.
- The window of time the dancer takes for this awarded scholarship cannot conflict with WIDT's Summer Intensive, any performance, or the tech and dress rehearsal week(s) of any performance.
- The desired window must be approved by AD at least a month before departure. The sooner the notification and approval, the better.

POLICY ENFORCEMENT

Every policy is put in place for the safety, health, wellness, growth, and educational development of the dancers and participants, to inform the parents, as well as for the legal protection of WIDT (and all its affiliates).

Every policy violation will be treated as unique, and consideration given to each extenuating circumstance that caused or is contextual to the violation. However, the more severe the violation, the more severe the action taken to remedy it. The greatest goal is for the development of the dancer as a dancer and as a person on their way to adulthood, and so every reasonable effort will be given to minimize consequences born by the young dancer so as not to stunt their development.

In any case where an enforcement action is executed, no monies will be refunded.

Note that no enforcement action is ever executed for personal or internal political reasons.

XI. GENERAL ENFORCEMENT ESCALATION

- The AD reserves the right to take any of the following actions for any offense as deemed necessary by the AD to ensure the dancer's safety, team cohesion, artistic integrity, public relations, and legal liability of WIDT is protected. Such actions may also be incurred by actions of either the dancer or the parent.
- In general and for most cases the following actions would escalate in the following order, but circumstances can supersede this order.
 - **First violation** — verbal warning to dancer; possible discussion with parent.
 - **Second violation** — writeup entered into dancer's record; definite discussion with parent.
 - **Third violation** — re-evaluation of dancer's standing with WIDT with actionable consequences.

XII. ACTIONABLE CONSEQUENCES

The following actions are entirely contingent upon the severity, frequency, and resolve of the dancer or parent to rectify the issue(s) leading to one of these being executed. The more readily the dancer and parent cooperate to rectify, the lighter the consequence and shorter the duration. All such determinations are at the sole discretion of the AD.

- **Denial of Benefits** — the dancer is no longer eligible for letters of recommendation, or auditioning for scholarships, etc. for the season.
- **Freezing of Dancer Account** — access to funds in the dancer's account for subsidizing required purchases, like pointe shoes, or festival fees, may be denied until the issue leading to this action is resolved, and no retroactive reimbursements will be issued for purchases during this period.
- **Additional Fees** — the following season's condition of rejoining WIDT may include a Participation Reinstatement Escrow Fee (PRE Fee).
- **Confiscation of Offending Item** — the dancer may temporarily (for the moment, production, or season) or permanently forfeit possession of the offending item (mostly pertaining to inappropriate use of devices, or possession of dangerous or illegal items).
- **Suspension from Performance** — the dancer is either not cast or is removed from already cast roles in current or pending performances, and is limited to the one production or piece or role identified.
- **Suspension from Company** — the dancer is temporarily barred from dancing in any performance, or attending any master class, rehearsal, or festival, until such time the AD deems the issue leading to this action is resolved.

- **Demotion of Rank** — the dancer may be demoted to a lower rank that may reduce the number of pieces they may dance in.
- **Demotion of Ballet Level** — the dancer may be required to dance at a lower ballet technique level until the AD determines the issue leading to this action is resolved.
- **Non-renewal to Company** — the dancer may be let to finish out the season, but would no longer be considered to be invited back.
- **Dismissal from Company** — the dancer is removed prematurely from WIDT, but not for punitive reasons, and may be invited back if conditions change by next season.
- **Expulsion from Company** — the dancer is removed entirely from WIDT, forfeits all benefits, and will never be considered again to join WIDT.
- **Invoice for Damages** — short of actual litigation where real damages were sustained by WIDT, WIDT would invoice the dancer/parent for the real damages and is enforceably collectible.
- **Legal Action** — submission of unpaid invoice(s) to collections.
- **Legal Action** — litigation for compensatory damages, punitive damages, and possible normative damage.
- **Legal Action** — filing of criminal charges and prosecution.

XIII. **ILLEGAL DRUGS, ALCOHOL, TOBACCO, CANNABIS VIOLATIONS**

- This is a significant issue and will be dealt with swiftly and consequentially.
- If a dancer is not of age to engage in any of these controlled or illicit substances, WIDT considers this quite severe and will at minimum result in permanent confiscation, write up, parent discussion, and denial of benefits. Additional consequences may be deemed necessary at the AD's discretion.
- If a dancer is of age, temporary confiscation, denial of benefits, write up, or other escalations.

A. **Weapons, Extreme Danger Violations**

- This is most severe and will result in immediate calling of the police, permanent expulsion from the Company, restraining order, and filing of criminal charges.
- No leeway or other considerations will be granted for this violation.

B. **Continuing Training Violations**

- If a dancer is not fulfilling their continuing training requirements due to injury or illness, the actions taken would not be considered punitive but rather restorative. It is most likely the dancer will be required to dance down a ballet technique level until their strength is recovered.
- If the injury or illness is chronic enough such that it interferes with a dancer's ability to perform at WIDT quality, the dancer may be dismissed from WIDT for the season; not punitively, but rather based on bona fide occupational qualifications. Dancer may be reconsidered the next season if in classes they demonstrate suitable recovery and improvement to WIDT standards.
- If a dancer is not fulfilling their continuing training requirements for other reasons of volition (extracurricular activities, apathy, etc.), a more punitive approach may be warranted, like demotion of rank, suspension from performance, and definitely demotion of ballet level, until such time the AD perceives the dancer re-prioritizes their commitment to WIDT.

c. Rehearsal Violations

- If a dancer is absent repeatedly from rehearsals, or is absent from a mandatory dress rehearsal may very likely be suspended from the production or pieces that were missed, and depending on the cause for the violation may result in not being asked back.
- Permission from the AD is required to return to rehearsals following absences due to illness or injury. It is up to the AD to determine when the student has fully recovered strength. Following serious injury or illness, written clearance from a health professional will be required.

d. Poor Attitude Violations

- If a dancer is exhibiting a lack of professionalism, undermining Company cohesion, acting in a manner that reflects poorly on WIDT, or other actions creating a toxic work environment, depending on the quantity, severity or duration of the violation(s) could result in expulsion from the Company with discussions with the parent.
- If it is a minor and first time violation, then the standard steps of escalation would likely apply, and consequences minimal in hopes of guiding the dancer to a more positive attitude.

e. External Complications

- If a dancer is having significant troubles at school where obligations to WIDT complicate their greater education, for the sake of dancer's wellbeing the dancer may be dismissed (not expelled) for the season.
- If there is legal action or school action indicating that a dancer is illegally using drugs or alcohol, suspension will occur. Suspension (for the season) or permanent dismissal from the company may be indicated. No action will be taken for unsubstantiated reports.

PROCEDURES

XIV. COMMUNICATION

A. Channels of Communication

- Open and frequent communication is key to keeping all participants of WIDT well informed and ready to address any issue before it becomes a problem.
- The AD is the first person to address with any concerns or questions, who will in turn direct to the appropriate actor if necessary.
- All communications should primarily be in writing, ideally via email. In-writing helps maintain the thorough records necessary to protect all parties involved from otherwise compromising legal issues. It provides date/time stamp to ensure chronology and helps schedule priorities. It also allows the issue to be revisited, followed up on, and tracked to resolution. Please use a meaningful subject line to aid in clearly communicating the content of the message.
- The AD will initiate most communications via email. Official communications from the AD will come from artisticdirector@widtonline.org, and all communications to the AD should be to the same address.
- Texting should be reserved exclusively for spur-of-the-moment situations needing immediate conveyance or reply.
- Calling may help clarify some nuance and details difficult to express in writing, but is never considered official or binding-to-action unless reiterated in writing per above channels.
- Face-to-Face meetings (including virtual — i.e., Zoom), are for most long-form dialogues addressing a lot of details where even a phone call is insufficient. This includes the End Of Season Meeting (below).
- Posting or distribution of communications via printed materials is either secondary or in tandem with the above channels. It is neither the sole nor primary channel due to how slow the response to changes the medium is. It may be used as reference, but should be verified against the latest email or web posting.
- Posting or distribution of information via the website, besides email, should be the primary source of the most current mass communication. The website trumps any printed distribution. For the latest version of any source of information should be the website. If questions remain, confirm with the AD.

B. End Of Season Meeting

The End Of Season Meeting, held sometime during the last couple months of the season, is where the dancer, parent and AD meet to go over their experience of the season, both the good and bad. This helps the AD improve next season's experience for the dancer and parent; correcting, upgrading, maintaining, or abolishing what and how things happen at WIDT. It is also an opportunity for the AD to give feedback to the dancer, and to help clarify any misunderstandings. This is an integral part of bringing the season to a close, and hopefully building excitement for next season.

c. Notifications

- Any situation that may affect any other person's ability to complete a task or make a decision in the functions of WIDT must be brought to the attention of the AD at the earliest possible moment, per the Channels of Communication (above); email being primary overall. This is bidirectional between the AD and the dancer/parent. This includes:
 - The posting of the week's schedule of activities, the attendees thereof, location, times.
 - Changes to any scheduled activity, the attendees thereof, location, times, or the availability of a dancer to attend.
 - Status of new, chronic, or recovery rate of an injury or illness.
 - Violations and appropriate enforcement actions to be taken in response to dancer misconduct.

xv. REPORTING

- When something of a more serious nature is witnessed or experienced by any participant of WIDT, it is the responsibility of the person having witnessed/experienced the issue to report it immediately to the AD.

A. Reporting Issues

- If a non-emergency but notable issue of concern is observed, the observer must bring it to the attention of the AD. Such issues might include a broken prop/set/costume, lost item, misplaced or inappropriate item, overhearing/witnessing inappropriate language/acts, etc. Basically, anything that raises some concern, express that concern to the AD. The AD can then escalate the issue for the appropriate response. In most cases, this does not necessitate the filing of a form. An email or a face-to-face often suffices, depending on the response time necessary.

B. Reporting Injuries

- If there is a physical injury, especially to a dancer, and especially if sustained during a WIDT activity, it must first be brought to the attention of the nearest responsible adult (most likely the AD or choreographer present), and call emergency personnel if deemed appropriate. Once the immediacy of the situation is manageable an Injury Incident Report form must be completed by the dancer or nearest responsible adult that facilitated action. An Injury Incident Report form can be found in the WIDT or Island Dance office, and the completed for submitted to the AD or WIDT Office.

c. Reporting Misconduct

- If any person suffers from or witnesses an act of misconduct by any other person, even if the offending person is not party to WIDT in any way, the sufferer/witness must report the issue to the AD, or the closest responsible adult (who will in turn notify the AD or appropriate authorities). Such reporting is confidential.
- If the misconduct to be reported directly involves the AD, the issue must be reported to the Executive Board.
- If the misconduct involves damage to property or facility, report directly to the AD and they will escalate it to the appropriate department/person/authority to address.

xvi. GRIEVANCE

- The grievance procedure was set in place to enable peaceful, mutually respectful conflict management between parties. The procedure enables the grieving party to articulate their concern and allows for third party facilitation of resolution. Grievance forms are available in the WIDT office, must be submitted in writing, and proceed through a process set in place by the WIDT Board. When any issue or cause for grievance arises WIDT's standard procedure to correct or resolve it is as follows:
 - When so many different people are involved in an organization, such as WIDT, there is bound to be issues, concerns, and causes for grievance between participants. To reinforce the most peaceful and productive fulfillment of WIDT's mission amongst all participants, WIDT employs the following procedures.
 - In general, whenever possible, if any person has any issue with another, the first step should be address that person directly with respect and tact to seek resolution, correction or remedy. This is not always possible. So if the aggrieved person needs a third party for mediation between the two parties, or as a surrogate to address the second party, the primary third party should be the AD. Otherwise:
 - Any parent, dancer, or other participant of WIDT should direct all issues or grievances to the AD, first. The AD can either take direct action to resolve the issue or direct the aggrieved to the necessary contact that can.
 - If the issue or grievance pertains to the AD themselves, then the aggrieved should direct the issue with the Executive Board at 360-341-2221, info@widtonline.org.
 - Any party to this contract, including dancers, parents, choreographers and AD, may grieve any unsatisfactory situation or occurrence that arises within the relationship of the person(s) to the company. Contents and provisions of the signed agreements, however, may NOT be grieved.
 - Grievance forms are available in the WIDT office and should be completed and placed in the WIDT Board President's mail slot at Island Dance.

xvii. WEBSITE

- The WIDT website is the public hub for all things WIDT, as well as serving as a point of reference for the most current information pertaining to participants of WIDT, especially dancers and parents. The public-facing portion of the website is reachable at widtonline.org, and all links in the navigation menu. All other postings exclusive to WIDT participants (i.e., NOT the general public) are tucked away in non-linked URLs at the same domain (hereafter referred to as "backend").
- All backend information will be available to dancers and parents (and Nutcracker performers and crew), the URLs for which will be disseminated via email directly to those rightfully privy to the information at that URL. Any person sharing any backend URL without the AD's approval may be suspended or expelled from WIDT. The information posted on backend URLs is often a matter of personal safety, especially for dancers who are minors. No member of the general public has reason to be aware of where and when an individual dancer would be. So, everyone must keep backend URLs private. WIDT is trying to migrate to a membership access page, so permissions can be controlled. That has not happened as of this writing.

xviii. FORMS & DATA

- WIDT is in the process of trying to have more forms be digital rather than paper. This will speed the data input process, increase accuracy of that data, and reduce resource consumption (paper, ink, envelopes, stamps). It will take time to implement and often go through a trial and error period as it is rolled out.
- These forms may be coming from different sources, like Google Forms, Tally, Notion, or SignUp Genius (maybe others).
- Be patient. Use the digital form to the best of your ability. Report any technical glitches, issues, or concerns about the specifics of the process.

xix. SCHEDULING

- Everything of WIDT centers about scheduling. The scheduling of classes, rehearsals, performances, fittings, PGO, fundraisers, meetings, etc., in most cases is processed in Google Calendar under the AD's Google account and is shared via a Google Calendar API on the backend of the WIDT website.
- The backend calendar should show the most current and accurate schedule, superseding any printed or emailed version, with the possible exception when the calendar shows a large block of time and the email (or print) breaks that block down into greater detail. But in most cases, the most detailed version will be posted on the live calendar.
- The schedule should be posted by 7:00 PM the Wednesday before the weekend to which it refers.
 - Every choreographer must email their request to the AD for every rehearsal wanted and who needs to attend that rehearsal by noon the Sunday prior to the Wednesday's posting. If the choreographer misses the deadline for submitting their request, they may not be scheduled that weekend.
 - Every dancer who knows they have a conflict for a weekend must email the AD of that conflict by noon the Sunday prior to Wednesday's posting (or earlier). If the dancer misses this deadline for notification, their absence will be considered unexcused and can affect their "good standing".
- Other scheduling for PGO is handled by the Parent/Community Guild according to their procedures. Anything pertaining to PGO scheduling, please directly address the Guild President.

xx. PERSONAL ITEMS

- Keep any personal belongings in a bag with your name on it, and keep it in a safe place.
- Label all your belongings, especially those items that can easily get confused for someone else's.
- Avoid bringing anything you don't want lost or stolen, especially items you cannot replace.
- Dancers' belongings left at the studio or on stage will be put in lost & found. And any items unclaimed after 30 days will be sold, donated, given away, or tossed.
- WIDT or any of its venues is not responsible for lost or stolen items.
- Any food items left in the refrigerator overnight may be tossed the next day.

SEASON FEE & EXPENSE SCHEDULE

Below are the various fees and expenses that are either required, incurred, expected, or optional throughout the season. Not all fees or expenses are set in stone and may change after publication of this handbook.

Please defer to the Board of Directors regarding any expenses, fees, fines, and methods and timing of payments, and for any subsidies that might become available.

WIDT Company Fee	\$700 Performing Company \$500 Preparatory Company	REQUIRED
Summer Intensive	\$800 levels III-VIII paid to Island Dance as tuition but may be subsidized	REQUIRED
Company Dress Code Wear	approx \$145/pair pointe shoes (if dancer on pointe) approx \$40/piece when purchased incl all leotards, tights, leggings, undergarments, warmup wear	REQUIRED INCURRED Pointe shoes vary by use but may be subsidized
TBA Festival Kit Fee	\$550 dancer, observer, chaperone, AD ??? \$125 observer full day pass, included dinner ??? \$50 performance only pass	REQUIRED but may be subsidized
TBA Festival Hotel Room	\$750 / dancer, chaperone Rooms \$149 Sunday – Thursday and \$279 Friday – Saturday 13% tax, \$2 per room Tour surcharge, \$34 Resort Fee, \$2 maid service 1-4 in a room \$206.37 /\$353.27	REQUIRED
TBA Festival Extra Meals	\$250 for breakfast & lunch & dinner /day (5 days) This is an estimate at approx. \$20/meal	EXPECTED OPTIONAL
TBA Travel (Reno, NV)	estimated at \$350 to \$475 per person depending on the day from SEA to RNO	EXPECTED - highly variable
Bremerton Performance ???	\$___ Travel (gas, milage, tolls, ferry) \$___ Lodging () \$___ Food	INCURRED but only for dancers performing in Bremerton
Auction Dinner	2 X \$75 (min) value per auction item	REQUIRED INCURRED
Company Photos Nutcracker Promo Photos	If dancer wants prints for themselves, purchase from the photographer directly	OPTIONAL
Disincentive Fees	Program Ad Sales Fee (min 2 ads): \$125/unsold ad Late Pickup Fee: \$10/ 15 minutes late pick up Parent Participation Reinstatement Escrow: \$500	INCURRED only if other requirements are not met

- Summer Intensive tuition expense won't incur till registration for the Summer Intensive, and will be paid to Island Dance.
- Company Fee won't incur till the Company Kickoff in August (during Summer Intensive).
- TBA Festival fess and expenses won't incur until around March for registration and hotel reservations, and the travel and meals won't incur until the end of April.

A. Disincentive Fees

1. Participation Reinstatement Escrow Fee (PRE Fee)

- Parent Participation helping with the production and fundraising is vital to the success of the WIDT Season, and that failure to fulfill such participation unduly burdens other Dancer/Parents to pick up the slack. To disincentivize Parent from not doing their share throughout the Season, WIDT is implementing a Participation Reinstatement Escrow Fee (PRE Fee).
- The PRE Fee does not apply to first year Dancer/Parent, nor to veteran Dancer/Parent that have maintained a status of “good-standing” by fulfilling their production and fundraising participation obligation milestones..
- Dancer/Parent who in their previous season with WIDT did not fulfill their fundraising and participation requirements for whatever reason, will be charged an additional \$500 PRE Fee that is due in-full as of the date of the Company Kickoff to be held in escrow by WIDT under the following conditions:
 - The PRE Fee balance will be depleted per a published schedule of value if required fundraising and participation milestones are not met. If required fundraising and participation milestones are met, the PRE Fee balance remains untouched.
 - If at any time the PRE Fee balance reaches zero or negative, Dancer will be suspended from all WIDT activities until such time all outstanding financial commitments are paid and the balance of the PRE Fee returned to \$500.
 - Dancer/Parent may deposit to the PRE Fee balance at any time to return the balance to \$500.
 - If at Season end the PRE Fee balance is less than \$500, and Dancer/Parent wishes to return to WIDT the following Season (if invited), the PRE Fee balance rolls over to the next season and the balance must be returned to the \$500 amount by paying the difference at Company Kickoff.
 - If at Season end the PRE Fee balance is positive (greater than zero) and Dancer/Parent decide not to return, Dancer/Parent may request to have the current PRE Fee balance returned to them in the form of a check payable to the order of Dancer/Parent in the sum of the PRE Fee balance.
 - If Dancer/Parent had their balance returned to them at Season end, then wishes to return to WIDT (if invited), the full \$500 PRE Fee must again be paid.
 - If Dancer/Parent for two consecutive seasons meets all required fundraising and participation milestones, never having any amount deducted from their PRE Fee balance, may request at Season end that the \$500 PRE Fee balance be returned in the same form as stated above, and NOT be subject to the PRE Fee the following season.
 - If Dancer/Parent with a PRE Fee balance reattains good-standing thus freeing the balance to be returned, may request in writing that rather than refunding the balance to Dancer/Parent opt to have the balance transferred into the Dancer Account (of their choosing), or be donated to the WIDT’s general fund. The later option is tax deductible.

SEASON SCHEDULE & CONTACT INFORMATION

XXI. SEASON SCHEDULE

- WIDT's Season starts July 1st and continues through June 30th. During this period Dancers experience numerous training, auditioning, rehearsing, and performance opportunities that include Summer Intensive, The Nutcracker, Master Classes, Regional Festivals, Celebration of Dance, and more.
- Stage performances for which tickets are sold are almost always performed Fridays, Saturdays, and Sundays. Fridays are always in the evening, and Saturdays will have both afternoon and evening performances, and Sundays are just afternoons.
- The following calendar is a quick overview of a dancer's commitments over the course of the season. This is what we have as of the date of publishing, and is subject to change. However, in general the windows of times the dancer needs to be available are shaded in purple, with the darker purples meaning the more required/mandatory that day is. Circles indicate key scheduled dates, often with the name of the key event next to the name of the month.
- Please check the most current schedule live on widtonline.org/backstage.

XXII. CONTACT INFORMATION

Artistic Directors

Jamee Pitts	artisticdirector@widtonline.org	360-914-8829 (text first)
Mark Thrapp	artisticdirector@widtonline.org	646-201-9353 (text first)

Board of Directors

President	Katherine Nelson
Vice President	Jennifer Thrasher
Treasurer	Rachel Enter-Guzman
Secretary	Sue Jobst
Publicity	Patricia Duff (advisory support)
Grant Writer	Annie Zeller Horton
Compliance & Governance	Katherine Nelson
Founder & General Member	Char Brown
General Member	Juliette Christensen
General Member	Molly Jacobson
General Member	Nancy Bell
General Member	Daunne Zinger

Key Crew

Technical Director	Paul Guzman & Derek Hoshiko
Costume Director	Tatiana Hoshiko
Props Director	
Wellness Program Director	
Parent Guild President	