



WIDT Company Handbook - 2023-24

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GENERAL INFORMATION

WIDT, a pre-professional dance company, is under the direction of Co-Artistic Directors, Jamee Pitts and Mark Thrapp.

WIDT was founded by Charlene Brown. Charlene began her dance studio, Island Dance in 1987. In 1991, her ongoing commitment to high quality dance led to the formation of a performing company - Whidbey Dance Theatre. 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. In recognition of the company's new national status, WDT changed its name to Whidbey Island Dance Theatre. In 2012, WIDT withdrew membership from RDA/P, opting to instead attend northwest area workshops and festivals, while still maintaining the high standards brought forth 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 was accepted into as a New Company member in November, 2019.

WIDT has continued 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 on and around Whidbey Island and the Puget Sound. In 2012, WIDT attended the National Festival in Montreal, Canada. The Company produces a full Nutcracker each winter, and a diverse performance of repertoire for its Spring production. 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 the upcoming 2022-2023 season. Our 30th Anniversary of The Nutcracker will offer some new choreography, exciting roles available to our company dancers, as well as opportunities to work with guest artists. Our Spring production will take place at WICA and include a showcase of ballet and contemporary dance. The Ballet Alliance dance festival will take place in El Paso, Texas April 3rd-7th where select company dancers will take classes, perform, and also have the



opportunity to audition for scholarships and summer dance intensives. We are excited for the wonderful opportunities for WIDT in the coming season!

MISSION

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.

SCOPE & VISION

Dance as an art form requires highly skilled dancers with a dedication to high standards. Our dancers experience a company atmosphere and performance expectations that mirror the professional world. This training instills self-discipline, perseverance, teamwork, and dedication to excellence. These values will help our dancers to succeed in future endeavors.

It is difficult for some to understand the full authority of the Artistic Director (AD). It is misguided to think that being in a dance company is like being in an intramural sports program or a dance school setting, wherein membership is supposed to guarantee equal playing/dancing time. The purposes of a dance company are art-centered. The purposes of a team/school are student-centered. A dance company is more like the varsity football team. The AD and choreographers, like coaches, must use the best available players to accomplish the goals of the mission and artwork. Some players may sit on the bench most of the season – but the structure of the program and ‘practices’ provides the player with the work and opportunity necessary to eventually move up to ‘first string’. It may not always feel fair to all involved but goes a long way in the overall vision of the production.

Achieving and maintaining pre-professional standards for dancer’s technique, choreography, performance and production values is the AD’s job. With such a small number of company members, the AD reserves the right to invite dancers to perform with the company who dance with other studios, groups or companies only if their class requirements meet those of WIDT Company Dancers.

Please note: our company comes first in casting choices.

Apprentice and Junior dancers need to be patient, and keep working on their skill set, if they wish to move up to the Senior Company someday.



ABOUT WIDT'S RELATIONSHIP WITH ISLAND DANCE

WIDT grew out of Island Dance, but they are now separate entities.

- Island Dance is a for-profit dance education business;
- WIDT is a non-profit dance performance company.

ABOUT CHOREOGRAPHERS, CHOREOGRAPHY, AND THE CHOREOGRAPHIC PROCESS

Dances (also called choreographies, works, or pieces) are created by choreographers. Choreography, like other art forms, is a studied craft—with established values, and critical standards. A connoisseur will have a different taste for and response to choreography than a person who hasn't learned about the field. One of the most difficult jobs of the Artistic Director is to build productions and commission choreography which are simultaneously:

1. high quality by professional standards
2. affordable by non-profit standards
3. enjoyable for all audiences.

Each choreographer has a unique 'voice' and creative process. This process cannot be standardized or forced. Each choreographer also has a personal aesthetic, meaning they tend to cast dancers with varying movement qualities dependent on their preferred style.

Once a choreographer is commissioned, they have full domain over their artwork. (In rare circumstances, the AD might suggest an alteration for critical reasons, but the choreographer could refuse). Choreographers have the right to 'pull' their work from the repertoire if the conditions change, or if the choreographer for any reason feels that their artistic integrity is compromised. For instance, choreographies are built on cast dancers, and cannot necessarily be performed by others – perhaps not even understudies. If WIDT takes a dancer out of a piece, the choreographer has every right to pull the work, or to insist on extra rehearsal time in order to execute a swap. The probabilities are all expensive in time and money. The company may have to pay the commission even though no piece is finished, may have already built costumes in certain sizes, may need to rent additional rehearsal hours, may have to require other dancers to endure extra rehearsal hours, et cetera. Companies do not swap out dancers once the rehearsal process has begun unless the situation is dire, or the choreographer requires it.



WIDT STANDARDS

Dancers should clearly demonstrate; Joy and enthusiasm for the work • proper etiquette and grooming • proper alignment & placement • carriage • use of turnout • use of port de bras and epaulement • use of the floor • articulation of feet and legs • good elevation • good extension • good use of space and energy • good movement dynamics

PHYSICAL AWARENESS

All bodies are different, and WIDT strives for its dancers to be healthy, both physically and mentally. The proper food intake is so important to the active body. The dancer needs to have enough energy and physical/mental awareness to handle the workload. Otherwise they will be prone to exhaustion and injury especially during demanding rehearsal times.

Every body is and can be a dancer body, WIDT supports dancers of all body types. With proper nutrition and care all bodies are capable of just about anything! Our company dancers put a lot of stress on their bodies throughout the dance year, and we encourage you to ask for help if you need it.

Eating disorders can occur when a dancer's self-image and thought process are no longer within healthy limits. WIDT does not take this matter lightly. We will do all we can to support the dancer in the best way possible to help dancers get back to a healthy lifestyle if this situation arises with one of our company members.

DANCERS IN GOOD STANDING

The following practices will keep dancers in good standing and maintain the high standards that are an integral part of WIDT.

REQUIREMENTS FOR GOOD STANDING

- Meeting rehearsal standards & attendance requirements.
- Meeting performance, theater, and artistic expectations.
- Meeting training requirements.
- Good attitude, behavior, & work ethic.
- Maintaining good health & fitness.
- Fulfilling all additional agreement requirements.
- Meeting all fees and support requirements, including parent's requirements.



- Submitting all forms, including a sports health physical, prior to their first rehearsal.

PRIVILEGES OF GOOD STANDING

Dancers in Good Standing in all the above areas are eligible for the following privileges:

- Multiple performance opportunities.
- Professional photography and filming of performances.
- Periodic Master Classes for senior company (and others by invitation).
- Probable continuation in current rank, eligibility for promotion, and contract renewal next year.
- Eligibility for WIDT Scholarships (when available).
- Upon request, letters of recommendation from the AD (honest evaluations of the dancer).
- An hourly rental rate of \$15 for available studio space at Island Dance—for the purpose of audition videotaping. Reservations must be made in advance with Island Dance.
- Possibility of participation in our Emerging Choreographer program.

Good Standing is determined by the Artistic Directors.

DANCERS MAY FORFEIT GOOD STANDING BY

- Poor attitude and/or poor behavior.
- Absences from rehearsals or not meeting rehearsal standards.
- Falling short of the required classes two months in a row without a medical reason.
- Significant change for the worse in health or fitness level.
- Any other violation of the Company Member & Parent Agreement.

CONSEQUENCES OF POOR STANDING

- Immediate or future effect on casting.
- Loss of recommendation letter privilege.
- Ineligibility for WIDT Scholarships.
- Ineligibility for rank promotion.
- Possible probation or dismissal from the Company.
- Immediate or future effect on contract renewal is possible.



COMPANY RANKS & DIVISIONS

Ranks are as follows (starting with the highest):

1. PRINCIPAL
2. SOLOIST
3. ENSEMBLE
4. APPRENTICE II
5. APPRENTICE I
6. JUNIOR II
7. JUNIOR I

WIDT now has three divisions. If you are an Ensemble, Soloist, or Principal dancer, you have the option of coming in as:

1. Elite Division: Classical/Contemporary division
2. Classical division only
3. Contemporary division only

Contemporary Division Ranking: reflects the dancers abilities in contemporary forms of dance, including modern, jazz, lyrical, hip-hop and tap.

Classical Division Ranking: reflects the dancer's ability in ballet (slipper and pointe).

WIDT Senior Company dancers may choose to accept rank in one of three of the divisions. The decision affects training requirements as well as casting. By choosing classical or contemporary only your roles in casting may be limited. For example, by choosing classical you will only be eligible for roles in ballet technique and by choosing contemporary you will not be eligible for ballet roles.

Ranks are determined such that dancers may know where they stand relative to company standards. Ranks, therefore, also indicate the types of roles for which the dancer is eligible. Rank reflects CURRENT LEVEL of technique, line, artistry, and conditioning as assessed by the AD. Rank is not a reflection of age, number of years of training, past rank / roles, or future potential. The Artistic Director may re-evaluate rank (up or down) at any time during the performance year.



THE PREPARATORY COMPANY (Junior Company)

The Preparatory Company is normally a minimum 2-year program for dancers who have demonstrated a desire to excel in dance through their dedication to technique classes and interest in stage performance. Invitation to join the Prep Company is solely up to the discretion of the Artistic Director. Preparatory ranks are:

JUNIOR 1 & 2

Junior 1 is the entry level into the preparatory company. Junior 1 & 2 are normally at least level Ballet III (Island Dance syllabus) and are minimally ten and a half years old by June 15th of the contract year. Juniors will be cast in the Nutcracker and the spring production(s) and may observe or participate by permission in festivals/workshops.

Dancers can stay in the Junior ranks for more than one year. When the AD feels the dancer is ready, dancers will be evaluated for possible promotion into Apprentice ranks. Promotion to Apprentice is a big step and requires more advanced technique and artistry, and much more of a commitment from the dancer and their family. Promotions are not made based on age, attendance, assigned roles, or number of years in the company or in dance. Elevation to Apprentice is not guaranteed. A third year in the Junior Company is a possibility.

THE CORPS DE BALLET

In professional dance companies, the Corps de Ballet is the entry level for dancers. WIDT includes Apprentice 1 & 2 and Ensemble dancers in the Corps. The Corps normally dances in large group works such as Waltz of the Flowers. Corps dancers MAY be invited to audition for adjudication pieces for The Ballet Alliance festival and Celebration of Dance but are not guaranteed casting in "adjudication" works.

THE SENIOR COMPANY

Ranks are below. Members shall normally be at least high school age, but exceptions may occur. Senior company dancers will audition for all guest choreographers and will participate in adjudication. NOTE: All Performing Company dancers are required to attend any scheduled festivals/performances with WIDT.

APPRENTICE 1 & 2

Apprentice 1 is the first rank in WIDT's Performing Company. Apprentice dancers have had several years of training and are showing intermediate level technique and artistry in performance. They usually are at least 13 years old by Nutcracker of the contract year.



Apprentices are minimally level IV in ballet. Apprentices will be cast in large productions such as *The Nutcracker* and in at least one role in the Spring repertoire.

ENSEMBLE

Ensemble dancers are eligible for large and small group dances. The Ensemble dancer is beginning to show more advanced technical skills and artistry but is still gaining technical and artistic skills along with stage experience. Ensemble dancers are normally at least level V (Island Dance syllabus). Skill, line, stage presence, commitment to training, and performance experience has elevated them in the Company. Ensemble members may be asked to understudy Soloist level roles.

SOLOIST

A Soloist is eligible for, but not guaranteed, solo dances. A Soloist has extensive training and performing experience but is still progressing in technique and artistic skills. Soloists are normally at least level VI (Island Dance syllabus). Soloists will also be assigned to dance in Corps de Ballet roles. Soloists may be asked to understudy or perform Principal roles.

PRINCIPAL

A Principal is eligible for, but not guaranteed, leading roles. A Principal dancer is normally level VII, has extensive training and performing experience, and consistently demonstrates technical and artistic mastery of material. The dancer has excellent stage presence, dramatic capabilities, and dance lines. In addition to leading roles, the principal dancer may be requested to perform as a Soloist and/or in the Ensemble or Corps de Ballet.

PROMOTIONS

Promotion through ranks is at the sole discretion of the Artistic Director and is determined by each individual dancer's strength, artistry, technique, health, maturity, learning rate and work ethic. Dance, particularly concert dance, is a rigorous and competitive field. Parents and dancers should be aware that an individual's physicality and maturity play important roles in the development of a dancer—whether for personal enjoyment or professional pursuit.

Promotions are not made based on age, assigned roles, or number of years in the company or in dance.



AGREEMENT RENEWAL

There is normally an audition or other reviewing process before a dancer is offered a renewed Agreement. Dancers in Good Standing will likely receive new offers. All fees and volunteer obligations from the previous season must have been met in order to be in Good Standing for the following season.

CASTING

- Casting is solely the decision of the Artistic Directors. It is done with WIDT's mission and artistic integrity in mind, assessing the current skills and artistry of each dancer.
- Dancers will not be cast until the Board of Directors determines a dancer to be fully registered.
- Nutcracker casting is done by the AD & Assistant ADs, with input from the choreographers. Decisions reflect the technical and dramatic requirements of each part, costume sizes/numbers, scene-by-scene availability of dancers, and many other considerations.
- Many Nutcracker parts are repeated. This does not mean that the dancer has not progressed. There is value in re-performing a role after a year's improvement.
- Parts may occasionally be double-cast.
- Casting for adjudication pieces is competitive, highly selective and decided solely by the choreographers and Artistic Director, based on what is best for WIDT.
- At the discretion of the AD & Choreographer, an understudy that surpasses the cast-dancer may be awarded the role. This decision would not be made lightly but is possible.
- Dancers may not pick and choose from assigned roles. Dancers must accept all their roles or resign from the Company. Religious objections to a role may be discussed with the AD for possible exception.
- Complaining / Interference by dancers or parents regarding casting or choreography will not be tolerated.
- Dancers may make an appointment to discuss future casting goals with the Artistic Director. The AD will not discuss the relative merits of other dancers.

UNDERSTUDIES

- Company members assigned as understudies are required to attend all rehearsals for that role. Any conflicts should be brought to the attention of the Artistic Director.



- It is sometimes difficult for a choreographer to work with an extra dancer in the space. Please understand if the choreographer needs understudies to stand to the side for periods of time.
- Understudies should rehearse full out, whenever possible.
- It is common for a role or stage placement to be modified when an understudy steps in.
- Sometimes, for various reasons, designated understudies are not able to learn / master the understudied role. Should the need arise and, in the opinion of the AD and choreographer(s), an understudy is not ready and cannot be prepared in time to perform a role, the understudy will not be able to step into the position.
- Dancers may request to learn any part they wish, even if not the official understudy. If permitted to learn a part, do not disrupt the cast dancers in rehearsal. This does not mean that you will be guaranteed performance time, should a cast-dancer need to be replaced.

REHEARSALS AND SCHEDULING COMMITMENTS

For the company to work together as a team and keep its standards high, we need to have all members in attendance at every rehearsal or other people's time and energy is wasted. The rehearsal windows for the current year are specified in the Agreement. The windows are Fridays 3-6pm, Saturdays from 11:30am-7pm and Sundays from noon to 7pm. No one will have rehearsals during ALL of these hours, of course. We try to standardize the weekly schedule, but exceptions will occur. A warm-up may be required before the first rehearsal of the day.

- Exceptions to the normal rehearsal windows may occur, though we try to avoid them. Dancers with solo/ principal roles will likely be required to have extra rehearsal beyond specified times. Extra rehearsal for all dancers may be called close to performances. Emergency rehearsals, if necessary, may be called at the last minute. Extended window hours, or (rare) weeknights after class are times when these exceptional rehearsals are occasionally scheduled.
- The Artistic Director will post the Rehearsal Schedule(s) on the WIDT website (www.widtonline.org) no later than Wednesday on a weekly basis. While we try not to change the schedule once posted, it is sometimes necessary. Changes to the posted schedule will be posted on the website. Check often!
- Company Members must take personal responsibility for reading the rehearsal schedule, arranging transportation to and from all rehearsals, arriving in time to warm up and be properly dressed and groomed for rehearsal.



- Any questions or problems regarding rehearsal scheduling should be directed to the Artistic Director, not the Choreographer(s).
- Rehearsal and performance 'notes' are given verbally in front of the entire cast. This is standard practice in the dance world, enabling everyone to learn from each other's corrections. Thus, group notes are part of the training experience. Learning to take constructive criticism isn't always easy for young dancers, though, and a group setting can be even more difficult. Dancers, be assured that rehearsal notes are technical or choreographic, not personal! Parents, please help dancers understand these concepts.
- Dancers must be picked up immediately after rehearsal. Staff should not feel the need to give up their own time waiting in the interest of the dancer's safety.

REHEARSAL STANDARDS

- Dancers must demonstrate a good work ethic and maintain an attentive, constructive, positive attitude in all required rehearsals, performances, classes and other appearances.
- With few exceptions, rehearsals should be "full out". Imagine a sold-out theatre, and give 100% every run. All Company members are expected to conduct themselves in a professional manner and respect their teachers, director, choreographers and fellow dancers during all rehearsals.
- Tardiness is not acceptable, nor is leaving early. "ON TIME" means dressed, with shoes and hair ready. Dancers must be warmed up; this generally means you should arrive at least 20 minutes prior to rehearsal.
- Talking, whispering, poor attitude, negative body language and recklessness are not allowed during rehearsals (or classes).
- Each company member is required to fully participate in rehearsals. This means practicing and working on your part even if the choreographer is busy working with someone else. Dancers are encouraged to use studio time wisely. Do not sit, lie down, or leave the studio without permission.
- Dancers are responsible for learning, remembering, practicing and mastering their parts. Even when a dancer has missed a rehearsal
- After rehearsal, it is a good idea to write down your corrections & keep a journal of choreography. Go over your parts each day and review corrections.

ABSENCES FROM REHEARSALS

- A limited number of excused absences from rehearsals during the performance year for special circumstances such as school field trips, driver's education, sacred rites, SATs, etc, may be possible. The AD tries to work around **ADVANCED NOTIFICATION** of



unusual conflicts for a dancer. When possible, the dancer's schedule may be rearranged, or the absence excused.

- Acute problems may also be considered for excused status, such as illness or a death in the family.
- Absence(s) from rehearsal or events owing to a dancer's lack of knowledge regarding rehearsal schedules or other requirements will be considered unexcused. Individual responsibility is required of every dancer.
- Any absence that does not have prior approval by the Artistic Director may be considered an unexcused absence. Excused absences require written request and approval by the Artistic Director. E-mail requests are acceptable. Phone requests are not acceptable.
- 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.
- WIDT will try to schedule around auditions for summer programs (at ABT and PNB, for example). Audition dates are published in Pointe Magazine. Dancers may submit times for other auditions they hope to attend, and the AD and choreographers MIGHT be able to work around a few commonly requested times. Absences from scheduled rehearsals will not be excused, however. Dancers should plan to submit video auditions for programs they would like to attend if the audition conflicts with rehearsals.
- The following are NOT grounds for excused absence from rehearsals: homework, tests, projects, term papers, visitors, birthdays, dates, dances, part-time jobs, transportation issues.
- Prolonged absence from rehearsals due to illness or injury must be discussed immediately with the Artistic Director for individual evaluation.
- Unexcused absences from rehearsals are grounds for dismissal from a particular role, production or WIDT. Incidences will be evaluated case by case by the AD in consultation with the choreographers.
- Competition dancers may have rehearsal conflicts due to competitions and/or conventions. Dancers will be excused from rehearsals by the Artistic Director 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.
- ****Please understand that it is not fair to the rest of the dancers that are at a rehearsal that you miss, no matter what the reason for your absence. This is one of the main reasons we take attendance so seriously. We do monitor attendance on a monthly basis.****



PERFORMANCE GUIDELINES AND THEATER REHEARSALS

IN YOUR DANCE BAG: Sewing kit//makeup kit (NO glitter)//Heavy leg-warmers//sweater//Extra hairpins//rubber bands//tights//Band-aids// brush//comb//hair products//hairnets//Extra pairs of pointe shoes and ribbon//Water Bottle//Clear nail polish may be used to repair tights. Apply **OUTDOORS ONLY**//Food (not to be kept in the dressing room – check for appropriate locations).

NOT IN YOUR DANCE BAG: Jewelry//money or other valuables//(WIDT is not responsible for any lost or stolen items at rehearsals or performances).

THEATER/TECH/DRESS REHEARSALS

- Be ready on time to dance for your rehearsal. Generally, dancers should arrive 20 minutes before they are required on-stage to warm-up and prepare for rehearsal. Pay attention to the call times on the schedule.
- Always be respectful to theater and production crews, high school/theater personnel, and volunteers.
- Bring your dinner and/or snacks to the Scene Shop. Plan to eat during your longest break. Other than plain water, food and drink are allowed only in the Scene Shop - not the theater, house or dressing rooms.
- No eating in costume.
- 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.
- Treat the Tech Rehearsal as if it is a performance and dance full out.
- Tech/Dress Rehearsals at the theater are open **ONLY** to cast members. Family and friends **MAY NOT** be at the theater to watch without prior permission from the AD.
- 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.
- No costumes allowed in the theater house except when otherwise instructed. Keep feet off theater seats.



- 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.
- Absolutely no talking in the wings or area behind the stage. Be quiet and pay attention. Even if you are working on a problem and solving it brilliantly, you are still responsible to hear everything that is said. Do not block the wings.
- Parents, friends or relatives are not allowed to watch stage rehearsals, unless special permission is given
- On stage it is safety first. The term “heads up” means look above you and get out of the way.
- No photography is allowed during any rehearsals or performances. No videotaping of theater rehearsals or performances is permitted, including both camera and ‘phone’ recordings. Professional photographs, videos and DVD’s will be available for purchase.
- Remain in the stage area until you are dismissed by the Artistic Director.

PERFORMANCE DAY

- On the day of performances, come to the theatre focused, well rested and well fed. Stay warm and concentrate. Be courteous to all volunteers. Do not run around the theater. All phones must be turned off and kept in dressing rooms. Personal musical devices are not allowed on site.
- Dressing room assignments are non-negotiable.
- Friends, family and guests are NOT allowed in the dressing rooms or backstage: not before, not during, and not after the performance.
- 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.
- Be quiet 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.
- Listening to the music is the only way to be aware of what is going on so that you do not miss an entrance. Everything can seem different during the show. Do not get too distracted between parts to pay attention to the production. Music in company dressing rooms (other than the show’s music) will not be permitted. All you should be listening to in order to get into character is the music of the show.



- If for any reason a dancer cannot perform a pointe role en pointe, that role may be reassigned.

DURING THE PERFORMANCE

- Everything you do is seen or heard—no talking, no whispering, no funny faces. No pulling or adjusting costumes, even if they are riding up or slipping down. In a genuine emergency, come off stage and someone will help you with your costume.
- 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.
- SMILE and show your audience that you are having a great time (if the piece calls for it).
- 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. If you happen to make a mistake, just try to hide it from the audience. Do NOT make a face; look confident! Do not worry – you are still getting experience, and even professionals make mistakes!
- It is important to keep the wings clear at all times. Only proceed to the wings shortly before your cue to enter the stage. Exit the wings immediately after your performance.
- If you are in the next scene, wait way off in the wings. The audience can see you even if you cannot see them. If you are not about to enter, YOU DO NOT BELONG BACKSTAGE.
- If your music starts and the person you are dancing with is not there, go on without him/her.
- If the music keeps going, so do you, even if something else (like lights) goes wrong. If the music stops, you stop dancing and hold your nearest hold-able pose.
- As you exit the stage, keep going full out. Stay in character until you are past the wings.

AFTER THE PERFORMANCE

- Remove costume right away and hang it up properly. Make sure all pieces of the costume are together. Report any problems to the Costume Mistress before you leave the theater.
- After the last performance of the weekend, check in all your costumes and costume pieces with the Costume Mistress or crew before leaving the theater.
- Put all props back EXACTLY where you found them prior to the performance.
- You are responsible for all personal items left in the wings – there might be a small fee to reclaim lost & found items.
- Dancers may not greet friends in the lobby in costume after performances (not before performance or during intermission, either). You may greet people in the house, just not



outside the house doors (lobby). Characters cast in fundraising photos before the show or at intermission are exceptions to this rule. Dancers must stay away from food and drinks in the lobby.

- Do not wear nude or other leotards in the lobby, only street clothes. This is a personal safety measure.
- When visiting with your audience members after a performance, thank them for coming and say only positive things. Please do not talk about mistakes.
- Take directions/suggestions ONLY from the Artistic Staff.

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.

COSTUME RULES

- Dancers are to check out all costumes and costume accessories prior to any dress rehearsals with the Costume Mistress or her representative and check them in following the production weekend.
- Dancers are required to wear proper undergarments under costumes.
- 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.
- Dance full out and do not protect your costume. If it is going to fall off, this needs to happen at rehearsal, so that it may be fixed before the performance.
- Sit carefully when in costume. No eating or drinking anything except water in costume. No leaving costumes on the floor. Return costumes exactly as you found them and on the same hanger.
- Following each rehearsal or performance, report any costume issue to the Costume Mistress (or her representative).
- No dancer or parent may take any costume home without permission from the Artistic Director, Costume Mistress or her representatives.
- Not taking care of costumes or props is a violation of this Agreement. The cost of damage to costumes or props may be billed to the dancer or parent.
 - Unless otherwise specified, dancers are required to wear clean, split-sole, canvas ballet slippers on stage.



EMERGING CHOREOGRAPHY REQUIREMENTS

- Senior Company Dancers, who are in Good Standing, may be invited to choreograph a piece for Celebration of Dance.
- Emerging choreographers normally are at least the age of HS seniors, but exceptions may occur.
- Emerging works may or may not be evaluated as determined by the Artistic Director.
- The Artistic Director must approve all facets of the emerging choreography proposal: concept, music, and costuming.
- Casting will be mutually agreed upon by the Emerging Choreographer and AD from eligible dancers.
- The Artistic Director 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 tech week, the piece could be pulled from the performance at the discretion of the Artistic Directors.
- Costumes for emerging works shall normally be chosen from the existing collection of WIDT. Costume selection, alterations (if any), and/or purchases must be made through the Costume Mistress and AD. Do not communicate directly with sewers or designers unless directed.
- Choreographers may not incur ANY expense without prior approval from the AD.
- Rehearsals for emerging choreography will be scheduled by the Artistic Director, so as not to conflict with other rehearsal schedules.
- Emerging Choreography Proposal forms must be requested from the AD no later than November 1st and are due no later than by the end of Nutcracker.

TRAINING REQUIREMENTS

In order to maintain Good Standing in WIDT, the Dancer is required to maintain or exceed the following minimum number of classes per week as designated by their rank. Research indicates that taking a single class every 48 hours is sufficient to maintain current fitness, but it is not enough to advance one's training. Many experts believe that fine motor skills (such as balance en pointe) require near-daily practice. Each dancer must establish with the Artistic Director their own weekly schedule, as the Artistic Director may specify particular classes.

Whidbey Island residents should, when possible, take their minimum training requirements at Island Dance. It is this relationship that makes the funding to bring in the best teachers possible to challenge our dancers. Without this close connection many of the upper level classes would not be available on the Island. At times when for various reasons the parents



decide to augment their child's training elsewhere there will be, upon the Ad's approval, allowances made to keep the student in compliance with their mandatory training requirements.

TRAINING REQUIREMENTS FOR SENIOR COMPANY DANCERS

- PRINCIPAL
- SOLOIST
- ENSEMBLE
- APPRENTICE II
- APPRENTICE I

ELITE DIVISION: CLASSICAL & CONTEMPORARY

- 5 ballet technique
- 2 45 minute pointe classes + Saturday class en pointe
- 2 modern dance
- 1 elective – lyrical, jazz or hip hop

CLASSICAL DIVISION (Only available for Ensemble, Soloist, and Principal Dancers)

- 5 ballet technique
- 2 45 minute pointe classes + Saturday class en pointe
- 1 modern dance

CONTEMPORARY DIVISION (Only available for Ensemble, Soloist, and Principal Dancers)

- 4 ballet
- 2 modern dance
- 2 electives (if available) – lyrical, jazz, or hip hop

TRAINING REQUIREMENTS for JUNIOR COMPANY 1st & 2nd Year

- 3 ballet (if level IV, 4 ballet required + Saturday class)
- (1 may be pointe – by permission)
- 1 modern dance
- 1 jazz, lyrical or hip hop (elective)

Dancers in any rank can add classes as needed for their individual needs



NOTES ON CLASS ATTENDANCE

- Dancers performing en pointe must be en pointe at least 3 times per week. Always be prepared with new pairs of pointe shoes for class, having “dead” shoes is not an excuse for not wearing them in class. Rehearsing roles en pointe for performance does not count for one of these times and does not count as a class requirement. In spring season or for make-up purposes, taking a slipper class en pointe may count as one of the three times per week.
- If you arrive for class more than 10 minutes late, the instructor may not allow you to take class, as warm up is important for your safety. Be on time. Taking barre only will be considered as ½ of a class.
- *Rehearsals do not count as classes or make-ups.*
- Absences from classes due to temporary illness or exceptional circumstances might be excused - ask the AD. Long term absences are handled on a case-by-case basis.
- 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 communicate these rest days with the ADs. These missed classes would be treated as an excused absence through Island Dance with the ability to make them up.
- Unexcused class absences will indirectly affect future casting (though it will not be the only consideration).

CONSEQUENCES FOR FALLING SHORT OF CLASS REQUIREMENTS

- Falling short the 1st month: Dancers with unexcused absences will be given a verbal warning. The dancer/ parent will receive email notification.
- Falling short for a 2nd month: If poor attendance continues, a second notice will be emailed home. A copy of the notice, plus a written plan for how unexcused absences will be made-up, must be signed by the student and parent before the student returns to rehearsals.
- If poor attendance continues after receiving two notices, the dancer forfeits Good Standing and is put on probation. A dancer may be removed from roles or a production or may be dismissed from the Company. Any additional infraction received while on probationary status will likely result in dismissal from the Company.

NOTE: A dancer's attendance will not be discussed with anyone other than that dancer's family, AD's and Island dance owners/office staff.



SUMMER TRAINING

Company members must maintain their dance technique and performance abilities during the summer by attending the entirety of the Island Dance Summer Intensive.

- Dancers should study ballet, pointe, modern and contemporary genres of dance to maintain technique and strength over the summer.
- Dancers are strongly encouraged to attend additional Summer Intensives and/or dance classes throughout summer break.

****Island Dance intensive will occur from August 7-18th in Summer of 2023****

FOOD BELONGINGS AND CLEANLINESS

- **NO FOOD OR DRINK** is allowed in the studios or theater. Food is only allowed in the Island Dance lobby or the theater Scene Shop.
- **NO GUM** is allowed in the studio or theater.
- Dancers found with food in the theater dressing rooms will be required to vacuum the dressing rooms after the performance.
- Respect the cleanliness of the studio and theater facilities. Food, drinks and containers must be removed each day.
- A dancer found taking items belonging to other dancers will be dismissed from the High School and Company.
- Dancers' belongings left at the studio or on stage will be put in lost & found. Label all your belongings. There may be a small fee to collect lost & found items from the theater during rehearsals or production.
- Wear unscented deodorant and no perfume/cologne.
- Needles and scissors cannot be left on the dressing room floor. No pointe shoes are to be left out/visible in the dressing room, as they are too tempting and dangerous for young children.
- Dancers need to keep dressing room doors closed, unless they are the last to leave.
- Dancers may use the studio refrigerator to store food items BUT refrigerated items must be removed daily.

DRESS CODE

- Hair should be kept in a classical presentation during all classes and rehearsals unless otherwise indicated by the choreographer. Classical presentation means that all



hair is secured up and away from the face (in a bun, French twist or encircling braids) with bangs & “wispiers” secured away from the face.

- Upon request, all company members should have the following items available:
 - Girls: black “company” leotard (decided by ADs or dance captain) light pink tights (for performance); black stirrup tights; clean, pink, split- sole, canvas ballet slippers; pointe shoes (classical dancers); nude leotard, exact brand and style to be decided by the ADs. (Other items may need to be purchased if needed.)
 - Boys: white t-shirt; black leggings; white tights; white and black ballet shoes; white and black ankle socks; white and black dance belts; black jazz shoes.
- Dance clothes should be kept clean and repaired.
- 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!
- For master classes or guest artists in ballet, female dancers will wear a black leotard (or the company leotard) and pink tights and shoes, unless otherwise specified.
- For master classes or guest artists in contemporary forms, dancers will wear a black leotard (or the company leotard) and black tights, unless otherwise specified. Tights may be layered.
- Dance warm-up clothing is only permitted at the beginning of classes and rehearsals. Warm-ups should be removed after 15 minutes OR when directed by the staff, whichever comes first.
- Dancers must be properly dressed, top and bottom covered, when entering or exiting the theater or Island Dance. Dancers must wear attire that will keep their muscles warm after classes.
- Each company member is required to keep his or her own theatrical make-up kit. Upon request, a list of items needed within the kit will be provided by WIDT.
- A dance bag (with your name) is encouraged for transport of hair items, make-up, and warm-up attire to and from the stage.
- Company members may wear any suitable dance attire for rehearsals. Street clothes such as PJs, boxers, camisoles and t-shirts are not acceptable. Suitability shall be determined by the Artistic Director and/or Choreographer.
- No baggy dancewear is allowed for rehearsals.



HEALTH AND INJURY PREVENTION

- Company members must take personal responsibility to maintain a healthy diet that will facilitate a strong, lean body and provide the energy needed to perform, rehearse, and train at full ability.
- Preventative measures should be taken to offset injury by properly stretching, hydrating, and nourishing the body before all classes, rehearsals, and performances.
- 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.
- Any medical insurance and accident coverage must be provided by the Dancer and/or Parent/Guardian.

DRUG & ALCOHOL POLICY:

The possession or use of alcoholic beverages (unless you are 21 or older) and/or illegal drugs is strictly forbidden and is grounds for immediate dismissal.

WIDT WELLNESS PROGRAM

WIDT offers a wellness program developed by WIDT's Health Coach Sigi Johnson. The WIDT Wellness Program has been expanded to now include healthcare providers from our local community. The WIDT Health Team is comprised of an Orthopedic Surgeon/Sports Medicine Physician, an Emergency Medicine Physician, Physical Therapists, Registered Dietitians, 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.

These providers will be introducing themselves to the Company Dancers and their parents/guardians at the WIDT Company Kick Off. In addition, they will also be volunteering their time during the WIDT Prep Day. This is a day that has been set aside before the start of the Summer Intensive, specifically to screen the dancers in the areas of physical, nutritional, and mental/emotional health. It would be helpful if each dancer would have turned in a completed and physician signed Pre-Participation Physical Evaluation Form to WIDT **before this Prep Day**. In addition to the screenings, there will be some presentations specific to dancer health.



Not only have these providers volunteered to help out on Prep Day, but also are happy to support the WIDT Company Dancers throughout the contract season by offering to give presentations in their respective areas of expertise.

The goal of this WIDT Wellness Program is to introduce the dancers to various members of our local health care community, specifically the type of providers who have historically been involved in the care of professional dancers. Since WIDT Company Dancers are considered pre-professional, and some of whom are intending to pursue advanced training and careers in dance, it is appropriate to have a team in place to support them as serious dancers. It is up to the individual dancer and their parents/guardians whether they decide to take advantage of the variety of services available to them. No pressure. No expectations. Just options should they be needed at some point down the road. All of the team members have been thoroughly interviewed and approved by the WIDT Board.

ILLNESS, INJURY, AND RECOVERY

- Dancers must call or email to report any illness to the Artistic Director before class or rehearsal is scheduled to begin. If a dancer is ill for more than 2 days, notify the AD.
- If, in the determination of the AD or choreographers, a dancer in rehearsal or class is ill or otherwise unfit to dance, the dancer will be excused and must leave the studio or theater.
- Dancers who are cast and later incur a short-term injury are required to come and observe rehearsals in order to help instruct the understudy and in order to learn new material.
- A Dancer who, due to illness or injury, cannot complete the minimum required number of classes for a full week before performance may be considered unfit to perform. The determination will be made by the AD in consultation with the dancer's family, and the choreographer(s).
- Permission from the AD is required to return to rehearsals following absences due to illness or injury. It is up to the Artistic Director to determine when the student has fully recovered strength. Following serious injury or illness, written clearance from a health professional will be required.
- Dancers who miss classes for prolonged periods due to illness or injury may only regain full performance status by adhering to a modified class schedule as determined by the Artistic Director. For safety reasons, it is in the best interest of the dancer to be placed in a lower level of instruction, and perhaps re-cast, during recovery.
- Dancers who must drop out of a performance or a production for any reason should still support the Company by attending performances, unless they are contagious.



ATTITUDE & BEHAVIOR

As members of WIDT, dancers are representatives of the Company to the public. Each member is expected to behave in a manner that reflects favorably on WIDT as well as themselves. Dancers must demonstrate proper attitude and behavior in public, at school, during rehearsals and performances, in dressing rooms and hallways, during all WIDT events, outings and travel and in other public forums such as the Internet & social media. The company needs to portray a public image worthy of community, corporate, and family financial support. The behavior of every dancer reflects on this public image. Dancers will demonstrate good behavior and attitude always.

Individual excellence thrives in an atmosphere of group excellence. Each dancer, and their family, is expected to support and encourage all other dancers. Older dancers are expected to be role models, and to mentor younger dancers. Proper attitude and behavior in all classes, rehearsals, and performances is expected of all WIDT dancers. Improper attitude and/or behavior(s) shall be determined by the Artistic Director and constitute a violation of this agreement.

- In the dance world, proper etiquette includes a humble, grateful attitude on the part of the dancer towards all those who enable their opportunity to perform.
- Dancers, and their families, will demonstrate respect for the work, the other dancers, the artistic staff, the teaching faculty, studio and performance spaces, and all WIDT volunteers.
- Dancers must demonstrate good behavior.
- Dancers must demonstrate respect for the rights, safety, and property of others.
- Illegal behavior and/or serious trouble at school are grounds for re-evaluation or dismissal.

CONSEQUENCES OF POOR ATTITUDE AND BEHAVIOR

Dancers who chronically exhibit poor attitude and/or bad behavior may be dismissed.

AGREEMENT VIOLATIONS OR NON-COMPLIANCE

The Artistic Director reserves the right to remove any dancer, for any violation of this agreement, from any role or performance, or from the Company, in order to maintain the



integrity of the performances and the Company. In such an instance, no money will be refunded.

PENALTIES FOR DANCE & PERFORMANCE AGREEMENT VIOLATIONS / NON-COMPLIANCE (OTHER THAN DRUG & ALCOHOL POLICY)

- First offense – verbal warning to dancer; discussion with parent(s)/guardian(s).
- Second offense – another verbal warning; discussion with parent(s)/guardian(s). Based on the severity of the offense, re-evaluation of the dancer’s status and/or roles may be indicated.
- Third offense – Re-evaluation by the AD, with Board representation. Based on the severity of the offense, suspension or permanent dismissal from WIDT may be indicated.

PENALTY FOR DRUG & ALCOHOL POLICY VIOLATIONS

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.

POLICY - WIDT Weapons Policy

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. School property includes Island Dance and performance spaces at WICA and SWHS.

Furthermore, Whidbey Island Dance Theatre (WIDT) policy dictates that firearms are not allowed at any and all WIDT sponsored events. This excludes firearms that are legally stored in vehicles. In accordance with WIDT policy, parents, guardians, dancers, board members, artistic directors and other WIDT volunteers agree to not carry or possess firearms at any WIDT sponsored events, including classes and workshops performances, and fundraisers. The board for WIDT reserves the right to alter and amend this policy as it sees fit.



DANCER/PARENT/COMPANY RELATIONSHIP

(this document is adapted from a document entitled Parent/Coach Relationship distributed by SWSD)

WIDT is committed to an extracurricular, developmentally appropriate dance program for its company, Nutcracker, and Spring Concert dancers. Participation in WIDT productions allows students to develop many desirable characteristics such as skill, teamwork, self-confidence, commitment, respect, and pride in accomplishment. In addition, research shows that students who participate in extracurricular activities do better in the classroom and have a lower incidence of getting into trouble outside of school. As dancers become involved in programs with WIDT they will experience some of the most rewarding moments of their lives. It is important to understand, though, that there may also be times when things do not go the way your child wishes.

PARENT/DIRECTOR AND PARENT/CHOREOGRAPHER RELATIONSHIP

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.

COMMUNICATION YOU SHOULD EXPECT FROM WIDT

- Dance & Performance Agreement and the Company Handbook
- Mission Statement
- WIDT Requirements
- Discipline
- Expectation of the parent's/guardian's participation in WIDT activities
- Locations and times of all rehearsals and performances (posted weekly)

COMMUNICATION WIDT EXPECTS FROM DANCERS AND PARENTS

- Concerns expressed first and directly to the Artistic Director.
- Advance notification of schedule conflicts, and acceptance of consequence(s), if any.
- Specific concerns regarding the company's expectations or fulfillment of Agreements.



APPROPRIATE CONCERNS TO DISCUSS WITH THE ARTISTIC DIRECTOR OR CHOREOGRAPHER

- The effects of participation upon your child – emotional and/or physical concerns.
- Ways to help you/your child improve.
- Concerns about your child's behavior.
- Level of competition and/or expectation.

It can be difficult to accept your child's casting if they are not dancing as much as you or they may hope. Our choreographers and Artistic Directors are all professionals. They make judgment decisions based on what they believe to be best for the production and all the students involved. As you have read, certain things can and should be discussed with your child's choreographer or with the Artistic Director. Other things, such as casting, choreography or artistic judgment must be left to the discretion of the Company artistic staff.

Please refer to the [REPORTING HIERARCHY](#) (next page) to determine where to direct other questions or concerns.

There are situations that may require a conference between the Company and the parent and dancer. These are encouraged. It is important that all parties have a clear understanding of the other's position(s).

IF YOU REQUIRE A CONFERENCE WITH THE CHOREOGRAPHER AND ARTISTIC DIRECTOR

- Email the ADs at artisticdirector@widtonline.org
- Please do not confront a choreographer at any time. Please do not attempt to confront the AD's when other persons are present. These can be emotional times for everyone, and meetings of this nature seldom promote resolution.

IF YOUR CONFERENCE DID NOT PROVIDE RESOLUTION; WIDT has a Grievance Procedure in place, which involves including the WIDT Board to hear the concerns of the different parties and to try to facilitate resolution. See section on [Grievance](#).

- 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.



REPORTING HIERARCHY

To report problems with or complaints about: Classes, teachers, Island Dance facilities, or anything related to Island Dance, contact Charlene Brown at 360-341-1282, islanddance@whidbey.com

- Auditions, casting, rehearsal schedule, rehearsals, choreographers, choreography, or anything else that happened at a WIDT rehearsal, contact the Artistic Directors. See also the WIDT Parent/Company Relationship document in the Company Handbook.
- Dressing rooms, performance venues, stage, costumes or anything that happens during performances or on-stage rehearsals, contact the Artistic Director, Stage Manager, or House Manager, depending on the issue. Some concerns may be referred to another individual (i.e. costume coordinator, etc).
- Fundraising events, volunteer hours, box office or ticketing, lost & found, cast parties, donor benefits or issues, registration or anything else related to the WIDT Corporation, contact the Board of Directors at 360-341-2221, info@widtonline.org.

GRIEVANCE

Any party to this contract, including dancers, parents / guardians, choreographers and Artistic Director, 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. 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 of Directors.



WIDT MASTER CALENDAR 2023-2024

*Calendar is subject to change and/or be added to if a performance and/or educational dance opportunity presents itself. A live calendar will be maintained on the WIDT website at: widtonline.org/backstage

2023

AUGUST

August – Island Dance Summer Intensive

Saturday, August 12th – WIDT Company Kick-off & Wellness Program
// Island Dance Studio 2 (12pm)

SEPTEMBER

Tuesday, September 5th – Island Dance Classes begin

Sunday, September 16th – Community Nutcracker Auditions

Sunday, September 24th – Nutcracker Kick-off - Location TBD

Saturday, September 30th - Community Nutcracker rehearsal day 1

OCTOBER

Sunday, October 1st – Community Nutcracker rehearsals day 2

NOVEMBER

Thursday, November 23rd – Thanksgiving Day

Saturday-Sunday, November 25th-26th – Mandatory On-stage Nutcracker rehearsals

DECEMBER

Saturday-Sunday, December 2nd-3rd – Mandatory On-stage Nutcracker rehearsals



Monday-Thursday, December 4th-6th – Tech Week

Thursday, December 7th – Dress Rehearsal

Friday, December 8th – Opening Night (7pm performance)

Saturday, December 9th – Nutcracker Performance (2pm)

Sunday, December 10th – Nutcracker Performance (2pm)

Thursday, December 14th – Pick-up Dress Rehearsal

Friday, December 15th – 7pm performance

Saturday, December 16th – 2pm & 7pm performance

Sunday, December 17th – 2pm performance & load out

December 18th-January 2nd - Winter Break

2024

JANUARY

*Saturday/Sunday rehearsals for Celebration of Dance

Wednesday, January 3rd – Island Dance Classes begin

Saturday, January 6th – Rehearsals begin for TBA Evaluation/Celebration of Dance

FEBRUARY

*Saturday/Sunday rehearsals for Celebration of Dance

Friday-Sunday, February 2nd-4th – NUVO Dance Convention

MARCH

*Saturday/Sunday rehearsals for Celebration of Dance

Saturday, March – WIDT Gala Auction (mandatory for all company dancers)



APRIL

April 1st-7th - Spring Break (same as South Whidbey School District)

MAY

April 30th - May 1st - Tech week @ WICA for Celebration of Dance

Thursday, May 2nd - Dress rehearsal for Celebration of Dance

Friday, May 3rd - Celebration of Dance performance 7:30pm

Saturday, May 4th - Celebration of Dance performance 2pm & 7:30pm

May 6th-10th - TBA Festival (Spokane, WA)

JUNE

TBD - Island Dance Recital

CONTACT INFORMATION

Artistic Director:

Jamee Pitts (co-Artistic Director) artisticdirector@widtonline.org

Mark Thrapp (co-Artistic Director) artisticdirector@widtonline.org 646-201-9353 (text first)