

**FOGANA**  
**The Federation of Gujarati Associations in North America**  
**Garba, Raas and Folk Dance competition**  
**Rules and Regulations**

**Competition rules:**

**CHOREOGRAPHERS & PARTICIPANTS:**

Age Divisions:

Minor	Age 06 to 10
Junior	Age 11 to 16
Youth	Age 17 to 29
Adult	Age 30 to 50
Senior	Age 51 to 70

We will allow 15% age flexibility. For example, if a group of 8 participants is taking part in the Junior category, one participant may exceed the age limit of 11-16 years.

Categories:

There are 3 categories in each Division.

**GARBA, FOLK, RAAS**

**CHOREOGRAPHER OR ORGANIZATION OR SCHOOL CAN BRING ONLY 5 ITEMS OVERALL**  
**ADDITIONAL ITEMS WILL BE DISQUALIFIED.**

Participation:

Each year, any individual involved as a participant, manager, choreographer or director in a competitive team, must not be involved in the management of the competition, judging as well as trophy distribution at North American level.

Minimum participants: 8 participants for Junior, Senior, Adult  
12 participants for Minor

Maximum 16 participants in all the categories.

Time Limit:

Minimum performance time for each entry shall be 4 minutes 30 seconds, and the maximum performance time shall be 6 minutes 0 Seconds. These time limits will be strictly enforced for all dance categories. A penalty of 10 points will be deducted for every 10 seconds over or under the prescribed time limit.

No introductory message, narration, or announcement incorporated into the MP3 track by the entrants will be permitted.

Liability:

FOGANA and the hosting organization are not responsible for any misconduct, injuries, or lost and stolen items.

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**Costumes:**

While wishing to promote and encourage creativity, and recognizing that aesthetic sense is highly individual, the designer should ensure that the apparel reflects and resembles the traditional attire of the region from which the dance originates. For example, a Bhil or Adivasi dance costume should represent the traditions of Gujarat and not Andhra Pradesh. Similarly, a Dang costume should not resemble costumes from Madhya Pradesh or Assam. Costume change on or off stage during the performance is not allowed.

Costume change on or off stage during the performance is not allowed.

Many tribal costumes should not be worn above knee on the legs. However, Ghaghara and Chaniya length for other communities should be worn six inches below the knee as a norm.

**Song selection:**

- Selected song must be Gujarati; lyrics and the rhythm should match with the choreography.
- The song must be Minimum of 4:30 and maximum of 6:00 minutes.
- Super imposed dandia in Raas music is not allowed.
- Song must be recorded on MP3 format only; and submitted to the email provided on website.
- The Choreographer or Manager should keep the backup copy for the day of FOGANA competition, and there should not be any other music or songs on the USB Flash Drive for the backup copy.
- Solo dancing in folk dance is not permitted.

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**GARBA:**

Garba is part of the unique cultural heritage of Gujarat and has been handed from generation to generation. The word Garba is derived from "Garbhadeep" which is a diya (lamp) inside an earthen pot. Garba has three forms Ancient (Prachin) & Modern (Arvachin) & Classical. All three types of garbas are performed in a circle.

**FOGANA Rules for Garba Presentation**

1) All the types of Garbas must include hand claps and clicks choreography and must be performed in a circle,

To encourage creativity, Fogana has opted to allow the breaking of the circle and proceeding from one circle to multiple circles and vice versa. However, units of dance in straight lines and patterns formations which do not immediately end up in a circular motif will be subject to penalty points by the judges.

2) Use of props is not allowed in Garba.

Even though in actuality a Garba is a folk dance whose essence is claps clicks and a circular formation, where the mandh and the Diwa is used sometimes in traditional Garba performances, for the sake of the logistics of a competition evaluation, Fogana has opted to categorize all prop use (including mandh and diwa) as being defined as a Folk category

3) Only girls may participate in Garba.

4) Feet Ornaments: Kada and Zanzer are more acceptable forms of jewelry for the ankles in garba.

Head Ornaments: borlas are worn in Rajasthan and tikas are worn in Gujarat.

**Brief Description of Garba Categories:**

**Prachin garba** Traditionally, songs for these garbas are more devotional in content. Some songs refer to folklore which dates back before the period of poet Dayaram and Narshinh Mehta. The dancers move in a circle with claps, snap and hops around a clay pot called "Garbha" in which a light is placed as a symbol of Mataji and her divine powers. For costuming, chaniyas and blouses/kapdas textiles should be in traditional colors, reflecting the community depicted, and may have embroidery with mirrors.

**Arvachin garba** traditionally songs used for these are after poet Dayaram's period and include those of Umashanker Joshi, Suresh Dalal etc. As such they are considered modern, where a variety of new experiments can be incorporated in body and hand gesture since the content of the songs often have social references. They, however, still maintain choreography that includes claps, clicks and circular formation. Costuming may be a combination of colors textile and decoration that either reflect the community represented or be modern while still maintaining a Gujarati style of form.

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**Classical garbas** can incorporate new experiments etc as with Arwachin garbas but are performed on songs with a classical musical base as well as body and hand gestures that classical in form. These garbas also have circular formation with handclaps and clicks but here a great deal of emphasis is placed on the grace of the movement across the stage as well as hand and body gestures. Often slow in tempo, but not always, the costuming does not have to be traditional but still should maintain a Gujarati form.

### **FOLK DANCES:**

Gujarati folk dances come in many varieties and may be performed using a wide range of props. These dances are performed for religious, social, vocational, tribal, and marital occasions, and can be presented in various combinations and styles. Some folk dances may also be performed without any props, such as the Bhil dance.

### **FOGANA Rules for Folk Dance Presentation:**

- 1) No more than 2 props can be used. If props are used in hands, no more than two sets per item will be acceptable e.g. Supada- Valonu, Tambourine- handkerchief, Sword - shield.
- 2) Props must be used for 60% of the dance performance.
- 3) No props on stage or special effects e.g. steam, smoke, lighting machine or disco balls etc.. can be used.
- 4) Use of props is not mandatory in a Folk dance.
- 5) No Acrobatic, gymnastic or Cheer leading steps or similar choreography will be allowed in a Folk dance.

### **Brief Description of some Folk dances:**

**Below are the General guidelines & description of various Folk dances. However, FOGANA DOES NOT limit any other variety of Gujarati folk dances.**

**Tippani:** Tippani is a vocational dance performed with long sticks that has a flat block attached at one end used to beat road and floors of houses to make them smooth and level. Performed by several tribal communities who work on construction sites and who use songs with varying fast and slow rhythms (depending on the community) for their dance. The coordinated lifting of the sticks, the rhythmic beating and agile body movements create a novelty dance. Costumes are a "kapadu" or a blouse with chaniyas pulled up on one side and

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tucked in at the waist or a modern version of it is called the jimmy. Material used can be plain or with embroidery with or without mirrors.

**Bhil (Tribal) Dance:** Bhils are located in a number of districts in Gujarat and as such the content of dance in each district varies in several ways. In general, however, it is a group dance that has several "chaals" (rhythms) to which the dancers change their steps, and they have less use of the hand movements. Many times, they keep their hands around each other's waists or shoulders. The choreography can be a line, circle, and pair's formations which have motifs that may be horizontal and/or vertical. Props are not always used, but when they are, they consist mostly of large "Ghugharas", Peacock feathers and/or handkerchiefs held in the hand. Lyrics are not always present in the music, but if a song is sung, it is fairly simple with a change of word here or there. Reflecting their poor socio-economic standing. The textiles for costumes are inexpensive without embroidery or mirror work and can be a blouse worn with a saree or chania (depending on the region) worn high up to the knees often in the dhoti style

**Supada Dance:** From the ancient times, women have been doing housework. To recreate themselves while they work, they created a dance, using variety of instruments. The Supada dance was created from the simple affair of cleaning the grains. The dance is performed artistically by creating a variety of concepts and movements relating to this chore. Any modern costume and chaniya choli can be worn for this dance.

**Diva Dance:** Divas are symbols of divine power. Diva dance is done with artistry and classical movements. This dance is done as a prayer for Mataji and many varieties of modern style costumes can be worn for this type of dance. Many formations are possible and for creativity, other props like Manjeeras and Kartals can be used innovatively.

**Duff, Khanjari & Rumaal:** These props are from the northern part of India but have been used in creating variety of dances with Gujarati folk culture and songs. The dance is done to celebrate Holi festival or harvest season in parts of Saurashtras and Northern Gujarat. Duff is a small drum that creates a unique beat while dancing. Many varieties of songs, fast beats and choreography can be used for this dance. Costumes can be of modern attire, or embroidered costumes can be worn. The Rumaal (handkerchief) can be used as a good prop for a combination with Duff.

Other varieties include:

Bedlu or Ghada, Aahir (Milkman) dance, Manjeera, Goff Gunthan.

**Garbi:** Generally performed by boys out of which 25% may be girls dressed as boys for which all rules and regulations for folk dance applies

## **RAAS:**

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Raas is performed with Dandias (small sticks) always held in participants hands. Many varieties exist; some that are full of masculine vigor, whirling speed, and hops and jumps that are **specific in style**. Although steps and moves that are innovative are welcome choreography should be set in the right cultural root that is Gujarati in flavor. Thus, Fogana will not accept Bhangra steps, gymnastics, acrobatics & cheerleading moves as it takes away the essence of authenticity. Choreography that includes lines, variety of formations & patterns is acceptable. Typically, most styles of Raas should have partnership choreography that includes keeping the dandias in the hands that strike those of their partners in tune to the rhythm of the music.

**FOGANA Rules for Raas participation:**

- 1) Raas can be performed by all Boys, Boy/Girl partners or Girls Only.
- 2) Lines, variety of formations & patterns are allowed in Raas using small sticks.
- 3) Dang -Lila of Rajasthan (long sticks) is not acceptable.
- 4) All dandias must be held in hands without the aid of being attached to hoops, strings etc.
- 5) Use of Dholi is allowed for entry only. After the entry and during the exit no instrument-carrying performer will be acceptable.
- 6) Music should not be re-dubbed with super-imposed dandiya beats. Disco Dandiya, enhanced re-mixes and other fusion music are not acceptable.

**Lighting:**

- Lighting on the stage will be preset to the optimal lighting for viewing and will not be changed in the middle of the program.

**Stage and curtain:**

- Two representatives of the performing team are allowed to assist the stage management during their performance.
- Up to 3 minutes of stage preparation is allowed before the competition.

**Entry forms**

- A properly completed Entry Form and Travel Form, along with the applicable fees, must be submitted to the assigned tabulation team by the competition deadline for a team to be eligible to compete.
- Proof of age for all participants must be attached to the Entry Form.
- An organization or choreographer may enter up to four (4) items in the competition.
- Proof of age for all participants must be attached to the Entry Form.

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- An organization or choreographer may enter up to four items in the competition.
- Team manager must acknowledge the intention to participate and fill out the travel form and a copy of entry form with entry fee are sent to hosting organization by due dates.

Competing teams will be allowed to have one representative from the dance team to supervise sound, curtains & lights during the performance.

**Fees:**

**Entry Fee:** FOGANA competition fee is \$200 per entry. Thus, for a valid application the following must be submitted online on or before the deadline date.

- **Entry Form** for each item and entry fee, payable to host. Clearly written names of the participants, sex, date of birth with the song description. All contact information e.g. E-mail, Cell and Home phones of Manager and Choreographers.
- **Travel Form:** To make it easy for host to provide YOU with a transportation facility back and forth from the hotel to the venue, please make sure that the travel form is filled out accurately and completely.
- **Proof of Age:** Please include a copy of a birth certificate, driver's license or passport of each participant.
- **Music: Should be submitted to the email provided on website.** all songs must be in Gujarati with minimum of 4:30 minutes and maxima of 6:00 minutes length. Only one song should be on the USB Flash Drive. (Host is NOT responsible for poor recording) Please keep one back up copy of **USB Flash Drive**, for day of performance for emergency.

**Emcees:**

- Up to 6 emcees can be used to introduce the item using the description provided on entry form by choreographers.
- Emcees will only mention the description, sequence number of the competition item and the divisional category to introduce the item. The team identity related information such as choreographer's, Manager's, Participant's name or any other must not be mentioned.
- While promoting the youth, mature and qualified emcees must be selected in the program. Gujarati and English-speaking emcees combination is a good combination to introduce the item to the mixed audience.

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**Evaluation:**

Qualified and distinguished panel of judges will judge each item presented in the competition. Each judge will use following 9 evaluations to judge the item out for a total of 400 points.

Entry / Opening	25
Lyrics Selection / Appropriateness	50
Steps / Choreography / Rhythms	50
Action / Expression	50
Coordination / Synchronization	50
Costume / Jewelry	50
Innovation / Originality	50
Exit	25
Overall Impression	50

**Entry / Opening: 25 points**

The entry will be considered approximately up to the first two (2) minutes of the item whether the team entered from the wings or began the item on stage.

**Lyrics / Appropriateness: 50 points**

The song lyrics must be in the Gujarati language and should reflect authentic Gujarati cultural and musical traditions. Only original-style recordings using traditional Indian instruments such as dhol, manjira, khanjari, flute, etc. will be accepted. Songs of the disco-dandiya, non-stop mix, remix, fusion, or medley type are strictly not permitted in any category.

The content, lyrics, and rhythm of the song must be appropriate to the stage performance being presented. The mood, theme, and musical style should match and support the item being performed.

**Steps / Choreography / Rhythms: 50 points**

Choreography will be considered the way the steps of the dance are arranged and woven together with the music. While creativity is encouraged, authenticity and tradition should be kept at the core of choreography, keeping the style of movement appropriate to the item being presented.

**Action / Expression: 50 points**

Action is the expression and grace with which the dancers interpret and execute their choreography. It is also the rapport and connection they make with the audience.

**Coordination / Synchronization: 50 points**

Coordination refers to the synchronization, precision, and harmony maintained by the dancers with one another as a group, as well as with the accompanying music. It also includes

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smoothness, timing, and finesse with which formations, movements, and transitions are executed on stage.

**Costume / Jewelry: 50 points**

Costume is the attire as a whole and should follow some decorum. For dances that are the domain of a particular community, the costume should reflect their traditions in clothing. That should be appropriate in maintaining the tradition look, reflecting the item being presented and follow some decorum & etiquette.

**Innovation / Originality: 50 points**

Innovation is considered anything new relative to past presentations and as usually seen by the panel of judges. However, in the process of being innovative, the essence of the Gujarati tradition from which the item has come should not be lost or forfeited.

**Exit: 25 points**

The exit is considered the last few minutes of the item whether they exit the stage or ends on the stage.

**Overall Impression: 50 points**

Overall impression is considered the effectiveness with which the various above facets of dance merge in the presentation of the item.

**Prices:**

First, Second and Third prize winners in each division and each category will be awarded to the team, as tabulated by tabulation team from the score forms used by the panel of judges during the competition.

In the event of tied score, the total of Steps, Coordination, Innovation and Action will be used to break the tie.

There will be the Best Costume prize awarded in each Division.

In the event of the tied score of Best Costume, the total of Innovation and Overall Impression will be used to break the tie.

There will be the Best Choreography prize awarded in each Division.

In the event of the tied score of Best Choreography, the total of Action, Coordination and Innovation will be used to break the tie.

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**Qualifying Teams:**

To qualify for a non-compete item, if there are not enough entries in a particular category to conduct a competition, the judges' scores will be considered for qualification. The item must score more than 75% to qualify.

**Safety code:**

FOGANA OR THE HOST ORGANIZATION WHERE THE COMPETITION IS HELD AND OR ANY OTHER FACILITY USED BY THE TEAMS OR HOST DURING WHOLE COMPETITION EVENT, WILL NOT BE RESPONSIBLE FOR ANY PHYSICAL INJURY INCURRED BY ANY INDIVIDUAL PARTICIPATING IN THE COMPETITION. All stage users MUST comply with fire and safety regulations of the facility. No Glass bangles or jewelry in dressing rooms and stage.

No colors, objects, paper confetti, grains or particles allowed, which can injure bare feet.

**Grievances & Penalties:**

Winning or losing the award is part of the competition. But if you have put your best effort into competition, you are always the winner.

All the grievances and resolutions must be in writing on the grievance form.

Judge's decision is considered as final, however if all the members of the grievance committee find the abnormality or erratic score in a judge's decision, the judge can explain the matter to the grievance committee or the judge's score can be removed by disqualifying the score of this judge.

In any event of applying the penalty to a team, if the final result is changed, then the new result will be the final result even after the result has been announced.

Judges will be asked to watch for the following competition rules violation and give appropriate penalties while judging the item. So, choreographers should NOT file for any grievance based on following reasons.

- Non-circular formations are not permitted, except during transitions in Garba.
- Acrobatic, gymnastic, or cheerleading movements/routines are prohibited.
- A maximum of two props may be used, and props must be incorporated for at least 60% of the performance duration.

**Tabulation committee is allowed to file and apply following penalties.**

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If more than 15% of the participants are outside the -2 or + 1 year from the age bracket, or the participant is outside the allowed age range, the tabulation team can assess the penalty as follows.

- . For each violation of the age requirement the penalty will be disqualification in results.
  
- . **in case if** Proof of age is missing with the entry form; the proof of age should be sent 1 month prior to the competition or entry form will be rejected.

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- . Stage or backstage was left messy and needed extra cleaning 25 points penalty.
- . Stage preparation, before performing the item, took more than 3 minutes. 25 points penalty

**Tabulation can file and apply the penalties if,**

- . Item performed for more than 6 minutes on the stage; the penalty will be 10 points for every 10 seconds over 6 minutes.

**Choreographers are allowed to file the following grievance,**

- . Any infraction will result in penalty points of 50 points.

**Executive committee can file and apply the following penalties if,**

- . Any team participants found booing to other teams 25 points penalty.
- . Misbehaving or creating hostile scenes may bar the team and/or choreographer from participating for one year will be the penalty.

In the event of any kind of penalties applied to the team, it must be notified and explained to the offending choreographer or a manager of the team

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**JUDGES:**

**Goal:**

To provide fair, accurate and non-discriminatory judgment on the dance competition, the qualified and dedicated judges will be selected.

Judges will be allowed to have a blank piece of paper for notes keeping.

Modified judge's scorecard will be in place to reflect the even number in all categories for easier and better tabulation.

**Qualification:**

- . Must be knowledgeable where Gujarati Folk Dance is concerned.
- . It is desirable to have the judge took part in competition as a participant or a choreographer prior to judging regional competition.
- . Must attend Judge's briefing.
- . Must have filled out the Judge's Biodata form.
- . Must have judged at least 2 regional competitions or have extensive knowledge of Gujarati folk dances, to judge the NA competition.
- . Disqualification to participate as a judge in competition is possible, if found discriminatory actions are found in judging.
- . If asked to do so, must be prepared to explain their marks to the Grievance committee at the end of competition.
- . Judges must NOT have conflict of interest with competition. i.e.
  - i. Have immediate relative participating in this year's competition.
  - ii. Is choreographing for FOGANA in current year.
  - iii. Have contact with any FOGANA related person in the town of the competition.
  - iv. Have judged in another region that year.

**Number of judges required for competition.**

- . There should be 3 judges for up to 15 items.
- . There should be 3 - 5 Judges for up to 24 items.
- . There should be 7 judges for more than 24 items.

**Training:**

- . Judge's knowledge of Gujarati Folk Dances is essential to start.
- . Judge's briefing before the competition is another source to sharpen the skill and stay current with the changes in FOGANA standards.
- . Judges must read rules and regulations booklet before they attend the competition.

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- . Qualified choreographers can also attend the briefings with judging chairman's permission (If they are not participating in current year competition).
- . Additional judges can also attend the briefings with judging chairman's permission. Performance analysis of judging is available from tabulation upon request.

**Analysis:**

- . Judging analysis will be done by comparing the individual judge score with the average score of all judges in competition, for every item judged, by the tabulation.

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**TABULATION & INFORMATION STORAGE:**

- . Only FOGANA approved tabulation program will be used during the competition for a valid result.
- . Provide access to a tabulation program to NA competition.
- . Train local members to use the program in every active region.
- . Supervise the tabulation process at NA competitions.
- . Maintain the database of competition results, Memberships and Judges biodata as appropriate.
- . Prepare reports for use of regional chairman and Executive committee.
- . Create the competition sequence of the items as follows. Garba, Folk Dance, Raas in all Divisions by age.

**SCORE PROCEDURE:**

- . Enter the items and judge related required data in the program.
- . All competition items will be given a sequence number per rule.
- . Preprint the score forms (Only tabulation printed forms will be used).
- . Print the time check form, judge signing form and work paper.
- . Let judges sign in the seating arrangement to confirm the correct letter code assigned to the judge.
- . Deliver the score forms to judges before competition starts one item at a time.
- . Collect the scored forms from the judges and replace them with next competition item number forms.
- . Enter the data in the program accurately. Confirm the data entry accuracy.
- . Before starting to enter the next item score, the total points of the entered item must match in all data entry stations.
- . Finally consult the host and grievance committee, if there were any penalties that need to be applied for any item.
- . Print the results and stuff the envelopes to announce the winners.
- . Help Emcee to announce the result and the award process.
- . Take backup of the entered data.
- . Analyze the data.
- . Keep the scored forms and grievance forms for further verification.

**High / Low:**

During tabulation process the score of all judges are entered into program, but during result calculation the **highest** and the **lowest** score of the judges will not be used. This is used only when there are more than 6 Judges in the competition. This method is preferred and used in Olympic score calculation. This allows any kind of bias or favoritism from the judges be removed to achieve fair judging.

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**MISCELLANEOUS:**

Web Site:

FOGANA.ORG is the web site for the organization and will be kept updated; you are requested to refer to web site and follow the instructions.

**Executive committee has following active sub committees.**

- **Rules and Regulation**
- **Judges**
- **Tabulation**

**Since NA Executive committee have active sub committees and the expertise and access to historic data are maintained at NA level; host will assign appropriate committee chairs from their side and must allow to work with NA executive committee's sub committee's chair.**

**For general guidance and other help host can always consult regional council chairman or Executive committee Exec. Vice President.**

Judging committee:

Select and coordinate the judge selection for the competition

Tabulation and Information storage committee:

- . Select and approve the tabulation program.
- . Supervise and coordinate tabulation with host tabulation team.
- . Maintain the database of information (Competition results, Membership data, Judges data, Songs data.)
- . Maintain the Tabulation program.

Chairman:

- . Host the regional competition and promote the FOGANA goal
- . Follow the constitution and Rules and Regulations of FOGANA.
- . Support the Executive council and their agenda.

Vice Chairman:

- . Support the chairman's goal in promoting the FOGANA.

Secretary:

- . Must keep the minutes of all meetings.
- . Communicate with regional membership, council and Executive committee.

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Treasurer:

- . Maintain accounting information for the region. Must open a bank account in the name of FOGANA using NA tax ID.
- . Submit the accounting information to NA Treasurer on time.

Delegates:

- . Representatives of each city should actively participate in FOGANA organization by representing their city.

Appendix I

**Stage Coordinating Committee**

After the Program Chairperson and our Tabulation have received all the entries, a sequence for the program should be made by tabulation. This will be published in the centerfold of the program guide. Their item number will refer to the teams from the program guide.

When assigning numbers do not count prayer dances etc. The tabulation and judges will use these numbers as well.

Before program:

Visit program hall and backstage areas. Decide which green rooms will be used, will teams have to share dressing areas? If so, assign room/areas for each group. Usually, the senior groups are told to come backstage areas later so that the earlier groups can finish.

Also, assignments can be made by city or area. Please mark with signs.

Design a flow for the teams; i.e. how to enter the backstage area, dressing area to main stage area, where the line-ups will be, stage to immediately left of stage. This flow should be explained to the choreographers/managers just prior to the program. Please mark these areas with clear signs.

Stage coordinator and runner responsibilities:

Main stage coordinator - will always be present at the side of stage

The team manager/choreographer must remain present during the performance to inform the main stage coordinator of opening/closing of curtains and starting of the music.

Communicate with the Emcee of any changes in order of item performance. Communicate with the judging coordinator and tabulation committee of any changes in order or of skipped items.

Lighting person - Maintain consistent lighting throughout program, unless requested by choreographer/manager in advance. I.e. light to be dimmed for a "diva" dance

Music Control - The **USB Flash Drive** should be numbered and marked with the team's name.

Curtain Pull - The manager and/or the choreographer should be nearby to inform them or the stage coordinator when to open/close the curtains.

2-3 runners to line up items and inform teams to be ready, also 1 person to exit the team off the stage. Preferably energized and aggressive volunteers. Need to be able to stand and run for 3 hours.

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Stage coordinators will need a broom to sweep the stage in between items if the previous team leaves behind any debris (i.e. hair pins, jewelry, dandia pieces, clothing glitter etc.) After the team is done with their performance, they must clear away the stage and return to their seats

General Flow Welcome

Prayer/Welcoming dance

Keynote/guest speaker

(optional)

Complementary (optional)

Minor

Junior (somewhere halfway: an intermission)

Youth

Adult

Senior

Complementary (optional)

Judges' introduction

Vote of Thanks, Sponsor Acknowledgment Results  
and awards

To maintain program flow

5 items should be lined up for the program to begin; a choreographer/manager must be present with team

- On stage to perform
- Immediate left of stage
- In the hallway leading to backstage area 4- In the hallway
- In the hallway
- Prompted and ready in the green room

Points to consider.

Each item is a maximum of 6:00 minutes. Also, there will be 1-3 minutes in between each item to allow for announcement of item and to give the judges a breather.

For a 20-item program: you are looking at from 160-200 minutes = 2h 40m to 3h 20m

- Only 2-3 minutes will be allowed between items.
- During transitions, curtains will remain closed.
- The exiting group must move out from the right side, while the incoming group must enter from the left side.
- The Emcee will announce the item number and song title before the performance begins.
- After the announcement: Curtains open → Music starts → Performance begins.

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**Garba, Raas and Folk Dance competition**  
**Rules and Regulations**

Uniqueness to FOGANA programs:

- This is a competition and we need to ensure fairness to all the teams.
- Teams are from in town and out-of-town and therefore this does not allow for stage rehearsal.

To ensure fairness to all the participants, only the item number, description and category is announced to the audience. This limits the amount of info that the Emcee can announce.

Participating Team Package (Send to Choreographer)

A mailing for prior to the competition: Include a letter of invitation, application forms (including participants' names, age, birth dates), travel form, pertinent form, grievance form and rules and regulations form.

Time, location maps, contact persons' phone nos. and e-mails addresses.

Address of the host committee, (who is in charge) to send the **USB Flash Drive** and application forms and include deadlines.

Accommodations information.

How to purchase tickets and accommodations for family and friends.

Emcee

**The Emcee can only announce the item number and song.** Therefore, they should have some extra material in case of a delay. Must be able to keep audience occupied and entertained during the extra time taken by the team.

Award Presentation:

- The participants are requested to remain in their seats and to keep aisles clear.
- Trophy donors are usually the ones to present the trophies
- Announcement of the results: The sound coordinator should be given the results prior to the announcements. This will allow them to play the song as the winners go on stage to receive their trophy. This adds a nice touch to the program and adds some excitement for the kids and audience. (They can play the song for that team, also please play the song from the middle, if possible.)
- The participants are all given their own individual trophies. These can be boxed and handed to the team manager/choreographer for distribution prior to the competition.

**Note: This is a working document and may change every year to accommodate changes approved by the Choreographers and the executive committee. So, the copy of this document is available at FOGANA.ORG is the current version.**

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