



Republic of the Philippines
Department of Education
REGION IV-A CALABARZON



CLMD-RM-2025-610

27 August 2025

Regional Memorandum
No. 610 s.2025

**2025 CALABARZON VIRTUAL DANCE CHALLENGE FOR
CREATIVITY AND EXCELLENCE FOR
GRADE 7 TO GRADE 12**

To: Schools Division Superintendents

1. In line with the Republic Act no. 11904, also known as the Philippine Creative Industries Development Act (PCIDA), the month of September is declared as the Philippine Creative Industries Month (PCIM)., this Office, through the Curriculum and Learning Management Division (CLMD), announces the conduct of the **2025 CALABARZON VIRTUAL DANCE CHALLENGE FOR CREATIVITY AND EXCELLENCE FOR GRADE 7 TO GRADE 12**.
2. The main objectives of this activity are the following
 - a. to raise awareness on the creative industries' role in the country's nation-building and socioeconomic advancement,
 - b. to promote physical fitness, coordination, and discipline by engaging learners in dance performances that require body awareness, stamina, and mastery of movement techniques and
 - c. to cultivate collaboration, communication, and appreciation for the arts by providing learners opportunities to work in teams, showcase diverse cultural expressions, and apply values of respect and excellence in a competitive yet nurturing environment.
3. Please see the following enclosures for your strict compliance:
 - A. Republic Act 11904 for reference
 - B. Contest Guidelines
 - C. Criteria for Judging
 - D. Registration Form
4. For inquiries regarding the details of the contest you may contact **LOWIESITO O. ERNI**, Education Program Supervisor - MAPEH, and **VIERNALYN M. NAMA**, Chief Education Supervisor, CLMD via landline at (02) 647-7487 loc 420.

5. Immediate dissemination of the Memorandum is desired.


ATTY. ALBERTO T. ESCOBARTE, CESO II
 Regional Director 

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Enclosure A. Contest Guidelines

A. Participants and Composition

- a.1 The contest is open to all bona fide students of both public and private secondary schools within the Schools Division, enrolled in Health and PE subjects from Grades 7 to 12.
- a.2 Each participating school must field a 20-member team consisting of the following:
 - a.2.1 Sixteen (16) learner-participants (Junior High School and Senior High School)
 - a.2.2 One (1) videographer (student)
 - a.2.3 One (1) video editor (student)
 - a.2.4 Two (2) teacher-coaches (MAPEH teachers are highly encouraged)
- a.3 Each division is limited to submitting one (1) entry.

B. Contest Mechanics

- b.1 Theme and Music: The official music for dance challenge will be provided and must be strictly followed. The musical piece is intended to challenge the participants' creativity in choreography and conveying a specific message. Please click the link for the official music.
<https://tinyurl.com/THISISCALARARZON>
- b.2 The choreography must be original and the collaboration of the teachers and learners in concept planning and choreography is highly encourage.
- b.3 The dance must be a fusion of various dance genres.

C. Video Submission:

- c.1 Main Edited Video- This is the final video entry that will be submitted for judging.
- c.2 The video must be a single, edited piece, following the contest's technical specifications (MP4 format, 1080p resolution).
- c.3. This video should showcase the performance from various camera angles, cuts, and transitions, as desired by the team's creative vision.
- c. 4. No school or SDO identification should be visible or mentioned in this video.
- c. 5. Reference Video Submissions (Raw Footage from All Angles):
- c. 6. In addition to the main edited video, teams are required to submit five (5) separate, unedited video files (raw footage) for the judges' reference. These reference videos are for the sole purpose of allowing the judges to thoroughly evaluate the choreography, synchronization, and technical execution from multiple perspectives. Each reference video must be a continuous, single-take shot from a static camera position for the entire duration of the performance. No editing, cuts, or special effects are allowed in these reference videos.
- c. 7. Each video file must be clearly labeled with the angle it represents. The required angles are:
 - c.7.1 File 1: Front Angle: The camera must be placed directly in front of the performance area, capturing the full stage or space.
 - c. 7.2 File 2: Back Angle: The camera must be placed directly behind the performance area, showing the dancers' movements from the rear.
 - c. 7.3. File 3: Right Angle: The camera must be placed on the right side of the performance area (from the audience's perspective).
 - c.7.4. File 4: Left Angle: The camera must be placed on the left side of the performance area (from the audience's perspective).
 - c.7.5 File 5: Top Angle: The camera must be placed at a high vantage point, capturing an overhead view of the choreography and formations.

D. Submission Process and Labeling

- d.1 All six (6) video files (one edited video and five reference videos) must be submitted in a single, clearly labeled folder.
- d.2. The folder should be named using the following format:
[SchoolName]_SDO_VIRTUAL DANCE CONTEST_2025

d.3. The video files inside the folder must be labeled as follows:

[SchoolName]_SDO_EditedVideo.mp4
[SchoolName]_SDO_FrontAngle.mp4
[SchoolName]_SDO_BackAngle.mp4
[SchoolName]_SDO_RightAngle.mp4
[SchoolName]_SDO_LeftAngle.mp4
[SchoolName]_SDO_TopAngle.mp4

E. Purpose of Multiple Angles

- e.1 The requirement for multiple camera angles is to ensure fair and comprehensive judging. While the main edited video showcases the artistic and creative production, the raw footage from all angles allows the judges to scrutinize technical skills and synchronization without the use of editing to hide mistakes.
- e.3 Evaluate the full scope of the choreography, including formations and movements that may not be fully visible in a single, edited video.
- e.4 Confirm adherence to safety protocols, such as the prohibition of stunts, lifting, and throwing. Failure to submit the required raw footage from all five angles will result in disqualification, as it hinders the judges' ability to properly evaluate the performance.

F. Costume and Props:

- f.1 Participants are required to wear while upper shirts not necessarily plain and black pants.
- f.2 The use of props is strictly prohibited.
- f.3 For the safety of all participants, stunts, lifting, and throwing are strictly prohibited. All movements must be grounded and within a safe range of motion.

G. Submission Process:

- g.1 Each video entry must be accompanied by a separate sheet containing the complete details of all participants (FN, MI, LN) of learners and coaches, Gender, Grade level, and school signed by the School Head or the Principal. This sheet will be used for verification purposes and for the issuance of certificates.
- g.2 The submission link and details of the awarding ceremony will be sent through an advisory.

H. Regional Qualification and Awards

- h.1 Only the champion from each Schools Division Office (SDO) will be eligible to represent the Division at the Regional Level.
- h.2 The deadline for submission of videos for the Regional Level is **Friday, October 24, 2025**.
- h.2 There will be five **(5) winners** at the Regional Level. Each winner will receive a trophy and certificates.
- h.3 Three (3) special awards will also be given: **Best in Choreography, Best in Concept, and Best Editing**.

Enclosure B. Criteria for Judging

The judging will be based on a total of **100 points**, with a strong emphasis on conceptualization and choreography.

CRITERIA	DESCRIPTION	PERCENTAGE
Concept	<i>Originality and uniqueness of the idea; relevance to the theme; ability to convey a strong, meaningful message.</i>	30%
Choreography	<i>Creativity and artistry in movement; effective interpretation of the music through cohesive sequences; clarity of storyline.</i>	30%
Execution and Synchronization	<i>Precision, technical skill, and synchronicity of movements among all participants; mastery of steps and transitions.</i>	20%
Video Editing and Visual Presentation	<i>Quality, creativity, and smoothness of editing; effective use of camera angles, transitions, and effects to enhance storytelling; alignment of visuals with the music's mood and rhythm.</i>	10%
Performance and Expression	<i>Stage presence, energy, emotional delivery, and ability to engage the audience.</i>	10%
TOTAL		100%

Enclosure C. Registration Form

Name of School_____

SDO _____

School Head _____

[illegible]

Prepared by:

Coach

Coach

Signed:

Name of School Head

[REPUBLIC ACT NO. 11904, July 28, 2022]

AN ACT PROVIDING FOR THE DEVELOPMENT AND PROMOTION OF THE PHILIPPINE CREATIVE INDUSTRIES, AND APPROPRIATING FUNDS THEREFOR

Be it enacted by the Senate and House of Representatives of the Philippines in Congress assembled:

CHAPTER I

PRELIMINARY PROVISIONS

SECTION 1. *Short Title.* — This Act shall be known as the "Philippine Creative Industries Development Act."

SECTION 2. *Declaration of Policy.* — It is the policy of the State to promote and support the development of Philippine creative industries by protecting and strengthening the rights and capacities of creative firms, artists, artisans, creators, workers, indigenous cultural communities, content providers, and stakeholders in the creative industries as defined in this Act.

To this end, the State shall establish a creative industries development council mandated to implement a long-term plan for the development and promotion of the Philippine creative industries, with programs aimed at creating opportunities and employment, nurturing human resources, ensuring financial-enabling mechanisms, and providing incentives to encourage and sustain Filipino excellence in the creative industries.

SECTION 3. *Definition of Creative Industries.* — As used in this Act, creative industries are trades involving persons, whether natural or juridical, that produce cultural, artistic, and innovative goods and services originating in human creativity, skill, and talent and having a potential to create wealth and livelihood through the generation and utilization of intellectual property.

Creative industries include those directly or indirectly involved in the creation, production and manufacturing, performance, broadcasting, communication and exhibition, or distribution and sale of works and other subject matter, in accordance with existing laws, rules and regulations on intellectual property rights protection.

Creative industries include the following domains, with a non-exhaustive list of industries belonging under each:

(a) *Audiovisual Media Domain* refers to recorded and live audio and audiovisual content that are distributed via broadcast media such as television, radio, cable, satellite broadcasts, digital streaming platforms, or exhibited in cinema theaters, including films, television content, animated film productions, vlogs, and other content that utilize motion graphics, two-

dimensional, and three-dimensional design technology and animatronics, recorded music, music scores, compositions ready for recording, podcasts, and entertaining audio or audiovisual material or content developed for educational purposes or edutainment content;

(b) *Digital Interactive Media Domain* refers to digital software programs, mobile applications and games created for and operated on inter-active digital devices where user input is essential to the experience, including software and mobile apps, video games, computer games, mobile games, virtual augmented or mixed reality games, and digitalized creative content;

(c) *Creative Services Domain* refers to demand-driven commercial creative service work done on behalf of commissioning clients for complete creative output or partial outsourcing work, including advertising and marketing, creative research and development, cultural and recreational services, and live creative experiences, which refer to predesigned, real-time artistic performances and experiences aimed at specific audiences, with management and technical services provided to enhance the delivery of the performance and experience;

(d) *Design Domain* refers to the process of envisioning, planning, creation, and manufacturing of symbols, images, and products, whether for industrial or aesthetic purposes, spaces and systems, whether static or for interactive experiences, at the heart of which is creating solutions that address a need or a problem in various fields such as architecture, urban landscaping, interior and spatial planning, fashion and accessory making, textile development, furniture making, jewelry making, footwear making, and toy making;

(e) *Publishing and Printed Media Domain* refers to the creation, publication, and distribution of artistic, journalistic, and commercial literature in traditional print and digital format, including books, blogs, comics, graphic novels, editorials and commentaries, magazines, and other published media;

(f) *Performing Arts Domain* refers to all activities involved in the training of performers, the creation, promotion, distribution, exhibition, and preservation of artistic shows, performances and such other art forms including live music, theatre, musical theatre, dance, opera, circus, spoken word; and puppetry;

(g) *Visual Arts Domain* refers to all activities pertaining to the creation, promotion, distribution, and preservation of works that are primarily visual in nature, including paintings, drawings, sculptures, photographs, antiques, performance art, art toys, multimedia art collages, or other similar material;

(h) *Traditional Cultural Expressions Domain* refers to tangible products and intangible customs, practices and expressions of traditional Filipino culture and heritage, including arts and crafts, gastronomy and culinary practices, cultural festivals, and celebrations;

(i) *Cultural Sites Domain* refers to the physical human-made locations, sites, and monuments that are of vital significance to the objective of promoting Philippine culture, including historic buildings and town sites, important archaeological sites, and works of monumental sculptures or paintings. This domain encompasses the strategic role and activities of museums, libraries, creative cities, performing arts venues, and cultural exhibitions to promote the country's cultural assets; and

(j) Other such domains and industries as the Council may determine, subject to guidelines and criteria issued by the Council.