

# **COMPETITION RULES**

**on sport dances of  
International Dance Sport Association (IDSA)**

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## **1. GENERAL PROVISIONS**

1. Current Rules are formulated in accordance with Law of Ukraine “On physical culture and sports” are intended for mandatory use when running all competitions in sport dances that are held on the territory of Ukraine and on the territory of countries members of International Dance Sport Association (further- IDSA).
2. Introduction of other normative documents concerning separate issues about organization, preparation and running of competition and also, in due course amendment to current version of active Rules are accomplished based on decision of IDSA General Meeting.

## **2. PROGRAM AND CHARACTER OF THE COMPETITION**

### **2.1. TYPES OF COMPETITION**

1. Competitions in sport dances are held in the following programs:
  - 1.1. European program – Slow Waltz, Tango, Viennese Waltz, Foxtrot and Quickstep;
  - 1.2. Latin-American program – Cha-Cha, Samba, Rumba, Paso Doble and Jive;
  - 1.3. Program of Ten Dance - Slow Waltz, Tango, Viennese Waltz, Foxtrot, Quickstep, Cha-Cha, Samba, Rumba, Paso Doble Jive by overall record;
  - 1.4. European, Latin-American and Ten Dance programs are performed by a dance couple (male-female).
  - 1.5. Formation (team competition, 6-8-10-12-14-16 couples) – in European and Latin-American programs;
  - 1.6. Sequey (dance couple (male-female) staging in European or Latin-American program or 10 Dance program).
  - 1.7. Team competition (up to 16 couples in a team) among teams of countries in European and Latin-American programs
  - 1.8. Solo: one female or one male.
  - 1.9. “Duo female” – team consists of two females  
 “Duo male”- team consists of two males  
 “Duo mix” – team consists of two persons (one female and one male).
  - 1.10. “Trio female” – team consists of three females  
 “Trio male”- team consists of three males  
 “Trio mix” – team consists of three persons (two females- one male or two males- one female).
  - 1.11 Solo, duo and trio are allowed to perform Sequey in European, Latin-American and 10 Dance program.

Note: Violation of sequence of dances specified in subparagraphs 1.1. and 1.2 is not allowed.

### **2.2. FORMS AND CHARACTER OF RUNNING OF COMPETITION**

1. Competitions are divided into:
  - 1.1. IDSA International competitions including World and European Championships, World and European Cups.
  - 1.2. International open competitions of the IDSA World rating classification.

- 1.3. Classification competitions that are held for sportsmen of one class in accordance with age groups and classification restrictions on program.
- 1.4. Competition by separate dances or group of dances.
2. By character competitions are divided into:
  - 2.1. Personal in which are defined:
    - Results of each couple with formulation of taken place;
    - Results of each team with formulation of taken place.
  - 2.2. Team in which results of separate couples of the team are summed in general result with the following formulation taken places by the team.
  - 2.3. Personal and Team in which results are formulated simultaneously as for separate couples as for teams of couples with the following formulation of taken places.
  - 2.4. Character and form of running of competitions are defined by Regulations which is formulated by the organizer and agreed by IDSA Presidium.

### **3. PARTICIPANTS OF THE COMPETITIONS**

#### **3.1. AGE GROUPS OF PARTICIPANTS OF COMPETITIONS**

1. In all IDSA competitions sportsmen are allowed to take part based on active IDSA licenses and classification books of dancers that confirm sports class.
2. Competition program is formed from group of participants according to their age groups and classes.
  - 2.1. In all rating and classification competitions, Championships the following age groups are obligatory:
    - 1) «JUVENILE I», (boys and girls)- 8-9 years old
    - 2) «JUVENILE II», (boys and girls)- 10-11 years old
    - 3) «JUNIOR I», (boys and girls)- 12-13 years old
    - 4) «JUNIOR II», (boys and girls)- 14-15 years old
    - 5) «YOUTH I», (boys and girls)- 16-18 years old
    - 6) «YOUTH II», (boys and girls)- 19-20 years old
    - 7) «ADULT», (men and women)- 14 y.o. and older
    - 8) «SENIOR», (men and women)- older than 35 years old
    - 9) «PROFESSIONAL», (men and women)- 14 y.o. and older
    - 10) «PRO-AM», (men and women)- 14 y.o. and older
  - 2.2. In all rating and classification competitions, Championships the following classes of participation are obligatory:
    - Class «H» - four obligatory dances are part of competition program: Slow Waltz, Quickstep, Cha-Cha and Jive; three obligatory dances are part of competition program of age group «Children» – Slow Waltz, Cha-Cha and Jive;
    - Class «E» - six obligatory dances are part of competition program: Slow Waltz, Tango, Quickstep, Samba, Cha-Cha and Jive;
    - Class «D» - eight obligatory dances are part of competition program: Slow Waltz, Tango, Viennese Waltz, Quickstep, Samba, Cha-Cha, Rumba and Jive;
    - Class «C», «B», «A» and «S» - ten obligatory dances are part of competition program – Slow Waltz, Tango, Viennese Waltz, Foxtrot, Quickstep, Samba, Cha-Cha, Rumba, Paso Doble and Jive;

At competition it is allowed to join in one group such age groups as Juvenile 1 and Juvenile 2, Junior 1 and Junior 2, Youth 1 and Youth 2. Participation of sportsmen is allowed both in rating and

classification competitions to one category higher (exception – category of Senior). In applications for participation in competition member countries must state dates of birth of sportsmen.

One of dancers in a couple by age can be younger, exception – category of Senior. Sportsmen from younger age groups starting from age of 14 are admitted to participate in Adult, Professional and Pro-Am age groups.

### **3.2. ADMISSION OF PARTICIPANTS TO COMPETITION**

1. Conditions of admission of participants to competition, their qualification and age, and also listing of documents which are submitted to mandate commission are conditioned in Regulations about competition.
2. Admission to competition is completed by Mandate commission appointed by IDSA Presidium. Mandate commission includes: Head of Mandate commission, Chairman of adjudicators, Sports inspector, official representative of organization that runs competition, Chief scrutineer, Chief Doctor and commission members who check correspondence of applications and documents of participants to requirements of Regulations about competition. Responsibility for admission of participants is on Head of Mandate commission.
3. Participants or team which haven't arrived at competition venue till the end of work of Mandate commission, haven't submitted all necessary documents or have submitted incorrectly completed documents, are not admitted for participation in this competition.

### **3.3. RIGHTS AND RESPONSIBILITIES OF PARTICIPANTS**

1. Participants are obliged to know Competition rules, Regulations and conditions of competition running.
2. Participants are obliged to distinctly know Rules on costumes and not to interpret them in their own way.
3. Participants who haven't appeared on the dance floor, do not get credit on this dance.
4. Admission to competition is granted to those participants who are included into the tabulated protocol of Mandate commission, their sport classification corresponds to requirements of Regulations and Competition rules, and they have permission of medical institution and costumes that meet the requirements of Rules of competition running (Rules on costumes, APPENDIX 1).
5. Participants of competition are obliged:
  - Implement commitments of a sportsman;
  - Know and fulfil Rules and Regulations about competition. Ignorance of these documents doesn't absolve them from responsibility for violation;
  - Adhere to safety;
6. Participants (team) may be absolved from competition for:
  - Violation of Rules and requirements foreseen by Regulations about competition;
  - Not sporty or unethical behavior;
  - Dangerous actions for participants, adjudicators and audience;
  - Interference in work of panel of judges.
7. Representatives of national federations who take part in competition in sport dances must have their own representative who is the head of sports delegation from according national federation and mediator between delegation members and competition panel of judges. If delegation has no special representative, his responsibilities can be performed one of coaches – members of this delegation.

8. Only official team representative has right on official appeal to the panel of judges and demand official reply to the request. In case of impossibility by the representative to perform the role (sickness, running the competition in different premises) officially accredited team coach performs the role.
9. Representative (coach) is responsible for discipline of members of the delegation in venues of competition running, their accommodation and catering and also ensures timely turnout of participants to the competition.
10. Team representative (coach) cannot be simultaneously an adjudicator of this competition.
11. Team representative (coach) is obligated:
  - To know well and adhere to Competition rules, Regulations about competition and competition program;
  - To adhere generally accepted rules of conduct, behave correctly concerning all participants, representatives, coaches, adjudicators, audience and persons running the competition;
  - During the competition to be present at place allotted for representatives, coaches and participants;
  - Be neatly dressed and have in possession official card of representative and also a copy of regulations about competition and Competition rules.
12. Team representative (coach) has right:
  - Take part in tossup and be present at meetings of judging panel if they are hold together with representatives;
  - During the performance of participants – members of the delegation to remain at specially allotted place;
  - Receive at secretariat documentation related to running of the competition, summarized protocols etc.;
  - To submit protests in order established by Rules and Regulations about competitions:
    - a) To Chairman of adjudicators concerning decision of the judging panel on matter of interpretation of the Competition Rules or their mistake in adjudicating and also complaints on services that ensure running of the competition, catering and accommodation of participants;
    - b) To organization holding the competition on decision of Chairman of adjudicators in matter of competition running, which is not foreseen by active Rules and Regulations about competition.
13. Team representative (coach) is not allowed to:
  - Enter into argument with adjudicators, offend with his/her behavior participants, official guests or audience;
  - Interfere in work of panel of judges;
  - Advise participants during their performance and influence (in any way) on making decision by adjudicators by results of participants' performance.

In case of violation by the representative (coach) Rules and Regulations about competitions a warning is given, by next violations team representative may be relieved from the duties by decision of Head panel of judges. According national federation is informed about it.

### **3.4. MANDATE COMMISSION AND APPEAL JURY**

1. At competitions in sport dances admission and verification of applications are carried out by Mandate commission, Head of which is appointed by IDSA Presidium. Sports inspector and doctor are necessarily members of it.
  - 1.1. Progress in passing Mandate commission and admission of participants to the competition:

- After arrival to the competition team representative (coach) must urgently seek for Mandate commission, get necessary information and agree on schedule of passing Mandate commission, and admission of competitors, coaches and adjudicators to the competition.
  - After agreeing the schedule of passing the Mandate commission team representative (coach) registers competitors in accordance with active IDSA licenses.
  - Afterwards representative pays entry fee (if applicable) and gets in Mandate commission documents about admission of competitors and coaches to the competition (passes, IDs for competitors etc.)
- 1.1.1. Documents submitted by team representative (coach) after time is out for Mandate commission to work, are not accepted for consideration and team is not admitted to the competition.
  - 1.1.2. All additional applications of competition participants or refusal of competitors from participation in competition are conducted out of written permission of the Chairman adjudicator no later than one hour before competition begins.
  - 1.1.3. Participants who didn't receive back numbers are not admitted to the competition.
2. After registration ending Mandate commission prepares tabulated protocol (registration chart of competitors admitted to the competition) by approved form in attachment.
  3. Participants or team that are not admitted to competition may challenge decision in Appeal jury of the competition.
  4. At competitions in sport dances Appeal jury is formed with the purpose to solve difficult matters arising during the competition. Jury consists of 5-7 highly qualified dance adjudicators and experts suggested by the competition organizer and agreed with IDSA Presidium and Head of Appeal jury, Competition inspector and Chairman Adjudicator. Decision of Appeal jury are mandatory for the Chairman adjudicator. Appeal jury gives conclusions about competition and suggests performance assessment of Chairman Adjudicator of this competition.
- 4.1. Representatives of adjudicating and sport technical IDSA committees are engaged into Appeal jury – one from each committee.

### **3.5. TOSSUP**

1. Tossup at competitions in sport dances is held among formation teams and sportsmen performing sequey to identify order number of performance of every formation team or dance couple.
2. Callings of entrance of sportsmen to dance floor are detailed in a way allowing for rotation of sportsmen in all dances to take place.

### **3.6. PROTESTS**

1. Protests on Rules and Regulations in part of running a competition in sport dances are submitted by team representative (coach) to the Chief scrutineer of the competition in written where those items of the Rules are specified that are considered by the protester as those being violated taking into account requirements foreseen by the policy (procedure) of submitting a protest. Protest must be considered within 24 hours.
- 1.1. Protest concerning Rules and Regulations in the part of running the competition is to contain:
  - Date and venue of the competition;
  - Surnames of participants and members of judging panel indicating their duties;
  - Accurate description of situation details that led to submitting a protest with reference on articles and items of Competition rules and the core of the protest itself.
2. Protests concerning Rules and Regulations in the part of preparation or organization of competition in sport dances itself are submitted by team representative (coach) to scrutineer

team of the competition on the name of the Head of judging panel in written form where necessarily those items of Rules and/or Regulations about competitions are indicated which are considered as violated by the protestant no later than 24 hours before the start of the competition.

This protest should be considered within 4 hours.

2.1. Protests concerning Rules and Regulations in part of preparation or organization of competitions should contain:

- Surname of team representative (coach);
- Accurate description of situation details that led to submitting a protest with reference on articles and items of Competition rules and/or Regulations and the core of the protest itself.

2.1.1. Complaints and claims on unsatisfactory work of Organizing committee and other administrative services during holding the competition are considered especially by deputy of Head adjudicator on organization matters of according competition and are subject to immediate consideration.

3. Procedure of submitting of protest upon Rules and Regulations in the part of holding the competition:

- Protest may be submitted by the team representative (coach) in cases when adjudicating panel made mistakes or incorrect interpretation of the Rules;
- Protest is submitted after oral message of the Chairman adjudicator;
- Protest is submitted in written by established form on the name of Chairman adjudicator before making final decision by judging panel and signing minutes of the meeting;
- Protest is signed by the team representative (coach);
- Overdue protest is accepted but not considered;
- Protest that doesn't contain reference on the item of the Rules violated by judging panel, is not accepted.

#### EXPLANATION:

1. In case of necessity of submitting a protest team representative (coach) orally informs about it Chairman adjudicator and Sport inspector of the competition, competition is paused till Appeal jury makes decision.
2. Protest is considered by Appeal jury headed by its Chief. The jury carefully and responsibly studies all aspects and details of the situation that led to submitting the protest relying if possible on materials of competition's video recording and also on evidence of the judging panel and interested parties, and decides finally on the protest. Responsibility for evidence of validity of the protest goes to team representative who has submitted the protest. No arguments of general character concerning following the Rules generally accepted norms as evidence of the protest validity are accepted.
3. Protest should be considered before approval of technical results but not later than one hour from the moment of its submission.
4. If Appeal jury acknowledges validity of the protest necessary measures are taken of disciplinary character with regard to members of judging panel that made a mistake and actions aimed at exclusion of repetitions of similar mistakes in the future. Decision of judging panel that led to violation of the Rules, is cancelled.
5. If Appeal jury admits the protest unjustified it is rejected. Official warning is made to representative of the delegation that submitted a protest. In case of repeated submission of the unjustified protest representative may be suspended from delegation management. According organization is informed about it.



6. Final decision on the protest is taken by the Head of appeal jury. Decision should be structured by the protocol and communicated to the claimant.
7. Decision of the Chief judging panel connected to safety matter including termination, shifting or cancellation of the competition cannot be a reason for the protest.

#### **4. ORGANIZING COMMITTEE**

1. Organization which runs the competition should create Organizing committee not later than 12 months before its beginning with the purpose to hold the competition in sport dances clearly and qualitatively;
2. Personal composition of the organizing committee and candidate for the Head of organizing committee is approved by IDSA Presidium.
3. Organizing committee acts on the basis of agreement about holding and support of the competition between national federation and IDSA.

#### **5. JUDGING PANEL OF THE COMPETITION**

##### **5.1. COMPOSITION OF COMPETITION'S MAIN JUDGING PANEL**

1. Main judging panel of the competition in sport dances is assigned by IDSA Presidium.
2. Members of the Main judging panel of the competition in sport dances except Deputy Chairman Adjudicator on organization matters, representative of the organizing committee of the competition, chief medical officer should have appropriate qualification and active IDSA license.
3. Numeric composition of the judging panel of the competition is determined depending on competition's extent and number of participants.

##### **5.2. COMPOSITION OF THE COMPETITION'S JUDGING PANEL**

1. Judging panel of the competition in sport dances is approved by IDSA Presidium's decision by proposal of the competitor's organizing committee.
2. Composition of the judging panel includes:
  - Chairman adjudicator;
  - Deputy Chairman;
  - Members of the judging panel;
  - Chief scrutineer;
  - Members of scrutineer team;
  - Deputy Chairman on organizational issues (representative of the organizing committee);
  - Sport inspector;
  - Appeal jury (3 persons);
  - Referee by adjudicators;
  - Commentator;
  - Musical operator;
  - Chief doctor of the competition;
3. Quantitative composition of the competition's judging panel is set depending on competition's extent and competitors.

##### **5.3. JUDGING PANEL**

1. Judging panel is derived from adjudicators with active IDSA licenses that passed through sport dances Adjudicators' and dance teachers' congress and have appropriate qualification.
2. During the competition members of the judging panel cannot be used on other positions.
3. Quality of adjudicating has influence on result of the performance. Therefore members of the judging panel have to evaluate actions of competitors carefully and impartially.
4. Nobody has right to cancel decision of the judging panel that is made in accordance with Competition rules.

#### **5.4. DUTIES AND RESPONSIBILITIES OF THE COMPETITION'S JUDGING PANEL**

1. Adjudicator's duties.
  - 1.1. To evaluate performance of sportsmen, teams, formation honestly, objectively and impartially comparing them to performance of other dance couples, teams, formation. Results of previous competitions, affiliation to some organization, rating, and point of view of persons present at the competition should not have influence on evaluation of the adjudicator.
  - 1.2. To not use competition's program, registration list, protocols of previous rounds when assessing performance of dance couples, teams, formation.
  - 1.3. Before start of the competition, during breaks and at the end to not enter into discussions with coaches, sportsmen, adjudicators, organizers, IDSA official guests and audience on their marks for performances of dance couples, teams, formation, and not to try to enquire opinion of mentioned people about performance of sportsmen.
  - 1.4. When being at the dancefloor - to not talk to the audience, dance couples, adjudicators, not to react externally on performance of sportsmen or work of other adjudicators; hold on correctly and reserved, not to leave place of adjudicating or stop adjudicating without permission from Chairman adjudicator.
  - 1.5. To not breach ethical norms of social behavior during the competition including breaks and reception.
  - 1.6. To not breach this Regulation and other IDSA normative documents that are related to the competition running.
  - 1.7. To not adjudicate competitions that doesn't correspond to his/her category.
  - 1.8. To appear early at the competition venue having appropriate suit.
  - 1.9. To inform Chairman Adjudicator about noticed violations of the rules on holding a competition or other normative documents regulated by this Regulation during the breaks between callings and rounds demanding their elimination from him/her or the organizer.
  - 1.10. To sign final protocol of the competition.
  - 1.11. Adjudicator who has not shown up at the beginning of the competition must submit to IDSA Presidium written explanation.
  - 1.12. If an adjudicator breached at least one of the listed points IDSA Presidium may apply to him/her such means as:
    - 1) warning,
    - 2) temporary suspension from adjudicating the competition,
    - 3) downgrade in category;
    - 4) disqualification,
    - 5) exclusion from IDSA Judging panel.
2. Adjudicator's rights.
  - 2.1. To demand from the organizer, Chairman adjudicator and IDSA Presidium protection of his/her dignity.
  - 2.2. To demand through Chairman Adjudicator a temporary halt of the competition to eliminate detected violations of the rules on holding the competition.
  - 2.3. To challenge at IDSA Presidium decision of the Chairman Adjudicator or organizer concerning him/herself or sportsmen which he/she deems as wrongful.
  - 2.4. For compensation.

3. Clothing of adjudicators of the competition should be in correspondence with event's rank and is defined by the Chairman adjudicator. When holding World and European Championships and cups, and international competitions men should be dressed in tuxedo, women – in evening dress.
4. Evaluation of dance couples:
  - 4.1. In previous rounds adjudicator selects couples by principle "For" or "Against", marking with sign "+" or "x" those couples which he/she has selected for participation in the next round.
  - 4.2. Adjudicator must select into the next round the number of couples that was specified by Chairman Adjudicator.
  - 4.3. In previous rounds adjudicating is closed.
  - 4.4. In the final adjudicating is closed (open adjudicating is permitted). Adjudicator arranges couples by places in each dance. Each place in dance may be shown by the adjudicator only once.
  - 4.5. If adjudicator modifies sheet with marks, it should be approved by him/her.
  - 4.6. Adjudicator signs every his/her judging protocol.
5. Competition's Chairman Adjudicator.
  - 5.1. Chairman adjudicator of the competition is responsible for compliance with Rules of this Regulation and IDSA Regulations during competition conduction.
  - 5.2. Chairman adjudicator is obligated to:
    - 1) check conformity of the composition of judging panel to IDSA Rules and Regulations. In case of absence of one of adjudicators before the start of the competition – to find a replacement;
    - 2) know the rules of the system "Skating";
    - 3) make decision about number of rounds, callings, couples in callings, number of couples chosen for the next round;
    - 4) control pace and duration of musical phonogram's sounding;
    - 5) define clothing of adjudicators for daytime and evening competition;
    - 6) control work of the judging panel and scrutineer team;
    - 7) hold a meeting of the judging panel;
    - 8) accept protests in written form and make decisions on them, consulting with adjudicators in case of necessity.
  - 5.3. Chairman adjudicator has right:
    - To not admit a participant to the competition whose age, class or costume do not meet the requirements of IDSA Rules and Regulations;
    - to withdraw participant from the competition who has acted in a way incompatible with ethical norms, or participant who violated rules of figures restriction for performers of this class and Regulations about costumes;
    - to stop competition or arrange a break by circumstances that prevent normal course of the competition.
  - 5.4. Chairman Adjudicator has no right to demand from adjudicators to change their mark on performance of sportsmen.
  - 5.5. Chairman Adjudicator has no right to change conditions of holding the competition established by IDSA Regulations and these Rules.
  - 5.6. Chairman Adjudicator of the competition announces information about results only of those dance couples that didn't pass to the next round. Announcement of information about results of dance couples that continue competition - unacceptable.
  - 5.7. Chairman Adjudicator of the competition signs final protocol of the competition and results of sportsmen in qualification books.
6. Sports inspector (representative of Appeal jury)
  - 6.1. IDSA Presidium appoints Sports inspector of the competition for running World and European Championships and Cups.
  - 6.2. Sports inspector has to possess international rules of competition conduct and other IDSA normative documents, knowledge of according IDSA Presidium's decisions, skating system and is obligated to clearly control correctness of their application.
  - 6.3. Obligations of Sports inspector.

- 6.3.1. To appear early to the competition venue and together with the organizer check readiness of all services for competition conduct and modify if necessary.
- 6.3.2. Together with the organizer to examine dance floor, control its size, quality of coverage and safety for sportsmen.
- 6.3.3. Together with the organizer to control readiness of the registration group to work, correctness of registration blanks and presence of necessary columns in them: surname and name, year of birth, city, and name of IDSA member organization.
- 6.3.4. Together with the organizer to ensure readiness of scrutineer team or technical group, learn about forms of outgoing documents of the computer, blanks of adjudicating "sliders", presence of tables with marks for the final (in case of open adjudicating in the final), composition of callings (no more than 10 couples in the calling), number of callings in previous rounds; make sure that requirements about rotation of couples in every calling except final will be met; make sure that scrutineer team and technical group are securely isolated from access of the audience, coaches and other outsiders.
- 6.3.5. To receive from the organizer and study scenario plan of the competition with timing of rounds and breaks.
- 6.3.6. Together with the organizer to review the lightening of dance floor, make sure that it maintains normal work of adjudicators and same conditions for sportsmen in the course of the competition.
- 6.3.7. Together with the organizer to examine changing rooms for sportsmen, ensure their satisfactory condition.
- 6.3.8. Together with the organizer to examine adjudicators' room, make sure that IDSA Presidium's decision concerning alcohol beverages will be adhered to. See for separate room allocated for honored guests and other invited.
- 6.3.9. To be present during testing the floorboards, take this opportunity to listen to the phonograms of musical accompaniment that will sound during the competition, learn about readiness of sound engineering console of sound technician to work, ensure availability or absence of scanner that allows to change pace.
- 6.3.10. To be present at rehearsal of all formation teams, control all compositions on their accordance with IDSA Rules, in case of violation to draw attention of the coach and demand their addressing before the start of the competition, disqualify formation team which doesn't take into account remarks and shall repeat these violations of the rules at the competition.
- 6.3.11. Before the very beginning of the competition to check on all couples, make sure that all costumes are in accordance with requirements of these Rules, in case of identifying violations to demand from sportsman alignment the costume to accordance with the Rules.
- 6.3.12. During the competition to always remain closely at the dance floor, before the start of musical accompaniment in every calling to make sure that all declared couples are on the dance floor.
- 6.3.13. At the competition among formation teams to make sure places for adjudicators are chosen correctly by the organizer.
- 6.3.14. To ensure that adjudicators stay only in their room during the breaks and where nobody else may be present except service personnel.
- 6.3.15. During the breaks to control correctness of calculation by scrutineer team of "crosses", correctness of use of skating rules in the final, make decisions about number of participants of the next round in case of equality of points among participants of the concluding part of the table in the previous round.
- 6.3.16. During all competitions to control for information about composition of callings and results of the previous round for sportsmen to be timely displayed and in accessible place.
- 6.3.17. After finish of all competitions and based on analysis of judging protocols has right to appeal to an adjudicator for explanations of his motives for the marks in case when marks of the adjudicator differ from marks of the majority of adjudicators on five points.

- 6.3.18. Together with the organizer to ensure that at the competition unethical behavior by sportsmen, coaches, audience, adjudicators is stopped, to adhere to ethical norms of social behavior him/herself.
- 6.3.19. In case of awarding prizes to sportsmen in monetary terms to make sure before the competition that organizer has written permission for this.
- 6.3.20. In case of violation by adjudicator of norms of social behavior to replace such adjudicator to standby adjudicator or other adjudicator after consultation with members of IDSA Presidium.
- 6.3.21. After tournament ends to receive from the organizer all the documentation (registration protocol, sliders for adjudicators on all rounds, judging protocols and results of all rounds, final protocol) and in five-day term to submit them to IDSA General Secretary.
- 6.4. At all competitions costumes of dancers must meet IDSA requirements (see appendix №1). In case if costumes of dance couple do not meet the requirements, - Chairman Adjudicator or Sports inspector should make oral remark. If the couple in the next round of the competition have not aligned their costumes into accordance with IDSA requirements, Chairman Adjudicator can make decision about disqualification of the couple from the competition.

## 7. Chief scrutineer:

Competition's chief scrutineer is personally appointed by IDSA Presidium (must be scrutineer of the highest category) on the rights of deputy chairman adjudicator on documentary provision of the competition and works under supervision of Chairman Adjudicator.

### 7.1. Chief scrutineer of the competition is obligated:

- To provide competition with necessary judging documentation of established sample;
- To check correctness of applications;
- To compose, approve with chairman adjudicator and bring to the attention of participants and representatives (coaches) competition schedule;
- To take minutes of the meetings of the main judging panel and competition's judging panel;
- When charting out the callings to make sure that one calling has no more than 10 couples in previous rounds of the competition, ensure the requirements about couples rotation in every calling of every previous round except final are fulfilled.
- To ensure for information about composition of callings and results of the previous competition's round for sportsmen (only for dropped out sportsmen) is timely displayed and in accessible place.
- In the situation where one or more dance couples claim for advancing to the next round of the competition urgently notifies Chairman Adjudicator for making a decision;
- Accept protests, register them, pass to the Appeal commission and report about them to chairman adjudicator;
- Issue protocols and all technical documentation of the competition by established forms and samples;
- Manage work of subordinated to him members of scrutineer team;
- Timely prepare protocols of the competition of the established form.
- Form database with the purpose to control and check necessary passport details of sportsmen;

### 7.2. Chief scrutineer of the competition has right:

- With the permission of Chairman adjudicator to give extracts from competition protocols to the reporter and media representatives;
- In frames of the seminar before the start of the competition to hold trainings with members of scrutineer team and registration commission in order to improve their qualification (if needed).

## 8. Deputy Chief Scrutineer of the competition:

Deputy Chief Scrutineer of the competition is assigned by IDSA Presidium from number of scrutineers of supreme category,

8.1. Deputy Chief Scrutineer of the competition is obligated:

- To help Chief scrutineer with managing his team;
- During absence of Chief scrutineer to fulfil his/her duties;
- To be responsible for entrusted piece of work in scrutineer team.

9. Deputy Chairman Adjudicator on organizational issues (representative of the organizing committee):

- Official representative of the organization holding the competition or deputy Chairman adjudicator of the competition on organizational issues may be personally appointed by according organization from number of its members and subordinates;
- Official representative monitors competition conduct in general and gives to it objective evaluation in his/her report in the organization holding the competition.

9.1. Official representative is obligated:

- To control honoring by representatives of organizing committee conditions of the agreement about conduct and maintenance of the competition, and to not allow their breach;
- To participate in meetings of main judging panel and addressing matters in cases provided for by the Rules and Regulations about the competition.

9.2. Official representative has no right to cancel decision of Chairman Adjudicator of the competition made within Rules.

10. Sports commentator:

Commentator is appointed by IDSA Presidium by proposal of the head of organizing committee and works under supervision of Chairman Adjudicator. Commentator is responsible for informing of participants and audience about course of the competition.

10.1. Commentator:

- Takes part in preparation and conduct of opening and closing ceremonies of the competition and awarding of the winners and finalists;
- Notifies about program and order of competition conduct, presents adjudicators at the competition opening;
- Presents participants having received the lists in advance;
- Comments flow of the competition or team match and notifies of their results;
- Provides other information.

10.2. Commentator may give information to media representatives and different organizations only with permission of Chairman Adjudicator.

11. Music operator:

Is appointed by IDSA Presidium by proposal of the head of organizing committee.

. Music operator is obligated:

- To secure music equipment of according quality;
- To prepare in advance music accompaniment that corresponds to the Rules on duration of paces and provide its high-quality sounding;
- To fulfil own duties in accordance with approved scenario plan of the competition and announcement of the commentator;
- To know Rules and Regulations about competition;
- To watch for all connecting cables among units of music equipment to be densely sustained to the floor;
- To monitor that no outsiders are in the zone of functioning of the airing equipment.

12. Referee by adjudicators :

Referee by adjudicators is appointed by IDSA Presidium by proposal of the head of organizing committee. Referee by adjudicators closely prepares folders with judging protocols.

12.1. Referee by adjudicators is obligated:

- In 3-5 minutes before the competition starts in given age group to hand out to all adjudicators folders with protocols;
- To give information to the commentator if some adjudicator is not present at the dance floor;
- To check set of all protocols after each dance;
- Checks if correct number of sportsmen are brought to the next round, if an adjudicator brings incorrect number of sportsmen, it is necessary to return given protocol to the adjudicator for refinement;
- Tracks for all amendments in judging protocols to be authorized by signature of given adjudicator;
- Tracks for one place is not repeated for several times in final judging protocols.

13. Chief Doctor of the competition:

- 1) Chief Doctor of the competition is appointed by IDSA Presidium by proposal of the head of organizing committee.
- 2) Chief doctor serves on the main judging panel on the rights of deputy chairman adjudicator on medical part, takes part in its work and is responsible for medical service of the competition;
- 3) Chief Doctor provides guidance in work of medical personnel involved in service to the competition.

13.1 Chief doctor of the competition is obligated to:

- Check whether applications of competitors have doctor's clearance about admission to the competition and correctness of its issuance;
- Conduct outside examinations of competitors and give final conclusion about admission of participants to the competition;
- Provide medical service and observation of competitors in course of competition;
- Provide medical help for traumas and illnesses of competitors, coaches, representatives and adjudicators;
- Give written conclusion about ability of the competitor (from medical point of view) to continue competition or by fact of simulation and immediately inform main judging panel of the conclusion;
- Constantly control compliance with the sanitary requirements in places of competition conduct, accommodation and catering of competitors, coaches, representatives and adjudicators;
- Timely provide report (with according conclusions and proposals about medical maintenance of the competition with stating cases of illnesses and traumas) to Chairman Adjudicator and medical commission of the organization holding the competition.

## **6. RULES OF COMPETITION'S HOLDING AND ADJUDICATING**

### **6.1. WORLD AND EUROPEAN CHAMPIONSHIPS AND CUPS**

1. Calendar of IDSA World and European Championships and Cups of sport dances is approved by IDSA Presidium before 01<sup>st</sup> July of the current year for the next dance season.
2. World and European Championships and Cups are held for age groups - Juvenile 1, Juvenile 2, Junior 1, Junior 2, Youth 1, Youth 2, Adult, Senior, Professional, Pro-Am – in European, Latin-American program and 10 Dance program. World and European Championships and Cups for formation teams are held in European and Latin-American program. World and European Championships and Cups among teams of countries IDSA members are held in European and Latin-American program.
3. Organizer of rating competition must submit written application for IDSA Presidium's consideration in which it is necessary to specify:

- 1) Date of competition running;
  - 2) Competition Venue;
  - 3) Competition schedule;
  - 4) Age groups;
  - 5) Conditions of stay;
  - 6) Size and quality of dance platform;
  - 7) Music support;
  - 8) Possibility of computer calculation of results;
  - 9) Personal and quantitative composition of the judging panel;
  - 10) Surname of Chairman Adjudicator, head of mandate commission, Head of registration commission, sports inspector, Chief scrutineer, sports commentator and music operator;
  - 11) Guarantee of wages of above mentioned persons and payment of expenses for business trips.
4. Only adjudicators with active IDSA license have right to serve Rating and title competitions.
  5. If during World and European Championship and Cup Rules of competition running are violated, results of this competition may be considered as void by IDSA Presidium's decision with refusal to the organizer in right of running of competition from 3 months to 2 years.
  6. Registration of dance couples to World and European Championship and Cup is conducted according to active IDSA licenses with a passport or birth certificate.

## **6.2. RATING COMPETITIONS**

1. Calendar of IDSA rating competitions in sport dances is approved by IDSA Presidium before 01<sup>st</sup> July of the current year for the next dance season.
2. Organizer of rating competition must submit written application for IDSA Presidium's consideration in which it is necessary to specify:
  - 1) Date of competition running;
  - 2) Competition Venue;
  - 3) Competition schedule;
  - 4) Age groups;
  - 5) Conditions of stay;
  - 6) Size and quality of dance platform;
  - 7) Music support;
  - 8) Possibility of computer calculation of results;
  - 9) Personal and quantitative composition of the judging panel;
  - 10) Surname of Chairman Adjudicator, head of mandate commission, Head of registration commission, sports inspector, Chief scrutineer, sports commentator and music operator;
  - 11) Guarantee of wages of above mentioned persons and payment of expenses for business trips.
3. Only adjudicators with active IDSA license have right to serve the competitions.
4. IDSA Rating competitions are held in accordance with approved before the start of the season IDSA calendar of competitions.
5. If at the rating competition IDSA Regulations or Rules of competition running are violated, this competition cannot be considered as rating with refusal to the organizer in right of competition running from 3 months to 2 years.
6. Registration of dance couples to rating competitions is conducted according to active IDSA licenses with a passport or birth certificate.



### 6.3. CLASSIFICATION COMPETITIONS

1. Organizer of classification competition submits application to IDSA Presidium no later than in 6 months to competition running. IDSA Presidium includes competition into competition calendar IDSA Classification competitions are held according to IDSA competition calendar that is approved before 01<sup>st</sup> July of the current year for the next year.

2. Only adjudicators with active IDSA license have right to adjudicate IDSA classification competitions.

3. If at the classification competition IDSA Regulations or Rules of competition running are violated, IDSA Presidium may decide that given competition is not considered as classification with refusal to the organizer in right of competition running from 3 months to 2 years.

4. IDSA classification competitions are held among beginners, “E”, “D”, “C”, “B”, “A”, “S” classes according to age groups.

5. At IDSA classification competitions among beginner dance couples “E”, “D” classes IDSA Rules about restriction in figures fulfilment and dance moves (Appendix 2) must be adhered to.

Registration of dance couples to classification competitions is conducted according to active IDSA licenses with a passport or birth certificate.

6. Conditions of classes’ assignment:

For assignment of corresponding class it is necessary to gain according amount of points under classification table at classification competition of inter-club, national and international level. All couples fell to the first third of participants get points according to the classification table. In class “E” all dance couples taking part in the competition are additionally comprised with points. Chief scrutineer upon completion of the competition has an obligation to prepare final protocol of the competition with indicated points collected by the couples.

6.1. Classification table.

Couple's place	Number of couples																
	4	5-10	11-16	17-22	23-28	29-34	35-40	41-46	47-52	53-58	59-64	65-70	71-76	77-82	83-88	89-94	95-100
1	1	2	3	3	4	4	4	4	5	5	5	5	5	5	5	5	6
2		1	2	2	3	3	3	3	4	4	4	4	4	4	4	4	5
3			1	2	2	2	3	3	3	3	3	3	4	4	4	4	4
4				1	2	2	2	2	3	3	3	3	3	3	3	3	4
5					1	2	2	2	2	2	3	3	3	3	3	3	3
6						1	2	2	2	2	2	2	3	3	3	3	3
7							1	2	2	2	2	2	2	2	3	3	3
8								1	2	2	2	2	2	2	2	2	3
9									1	2	2	2	2	2	2	2	2
10										1	2	2	2	2	2	2	2
11											1	2	2	2	2	2	2
12												1	2	2	2	2	2
13													1	2	2	2	2
14														1	2	2	2
15															1	2	2
16																1	2
17																	1

6.2. Number of points necessary for moving from class to class:

From “E” to “D” – from 12 to 22, from “D” to “C” – from 14 to 24, 3 “C” into “B” – from 16 to 26, from “B” to “A” – from 18 to 28, from “A” to “S” – from 18 to 36. Number of points in each class is gained from zero.

When running the competition in program of 10 dances in classes “B”, “A” and “S” points of dance couple are doubled. For example couple that took 1<sup>st</sup> place in competition in 10 dances among 15 couples gets 3 points in European program and 3 points in Latin-American program – total 6 points

Classification competitions shall be served by specialists in adjudicating who have relevant classification:

- 1) Competition where couples of “S” class are competing is to be served by adjudicators who have international or highest category.
- 2) Competition where couples of “A” class are competing is to be served by adjudicators of no lower than I category.
- 3) Competition where couples of “B” class are competing is to be served by adjudicators of no lower than II category.
- 4) Competition where couples of “C” class are competing is to be served by adjudicators of no lower than III category.
- 5) Competition where couples of “D, C” class are competing is to be served by adjudicators of no lower than IV category.

### 6.3. Agenda of classification competition:

- European program includes: W - Waltz, T - Tango, V -Viennese Waltz, F - Foxtrot, Q – Quickstep.
- Latin includes: C – Cha-Cha, S - Samba, R - Rumba, P – Paso Doble, and J – Jive.
- “E” class:
  - 1) 3 dances – European (W, T, Q) – separately,
  - 2) 3 dances – Latin-American (C, S, J) – separately,
  - 3) 6 dances (W, T, Q, C, S, J) – overall record.
- “D” class:
  - 1) 4 dances - European (W, T, V, Q) – separately,
  - 2) 4 dances – Latin-American (C, S, R, J) – separately,
  - 3) 8 dances (W, T, V, Q, C, S, R, J) – overall record.
- “C”, “B”, “A”, “S” class:
  - 1) 5 dances - European (W, T, V, F, Q) – separately,
  - 2) 5 dances – Latin-American (C, S, R, P, J) – separately,
  - 3) 10 dances - (W, T, V, F, Q, C, S, R, P, J) – overall record.

At all competitions in sport dances IDSA Competition rules must be adhered to about age restriction of sportsmen by age groups. At all competitions in sport dances IDSA Competition rules must be adhered to about figures restriction for performing by dance couples of age groups Juvenile I and II.

### 6.4. SEQUEY

1. In European Sequey events the dances must be selected from one up to all of the five regular European dances, and in the Latin-American Sequey events from one up to all of the five regular Latin-American dances.  
It is the duty of the Adjudicators to assess the Character of each style as part of their assessment.  
Sportsmen must perform the same show and choreography throughout the rehearsal and the competition.
2. The time of the show must be up to a maximum of four minutes. The time limit must not be exceeded under any circumstances. The time limit is to include walk on and exit from the floor. Exceeding the time limit leads to direct disqualification.  
In addition: The time limit is to include walk on and final exit from the floor and audience applause whilst the couple is on the floor.
3. Three lifts are permitted for the whole performance. These can be performed anywhere in the performance.

4. The invitation for a Sequey Competition must advise the sportsmen of possible sound carriers. The sound carriers for a Sequey Competition will always be:
  - 1) Compact Disc.
  - 2) mp3 Player/ iPod/ iPad.
  - 3) USB.
5. Conditions including lighting must be the same for all sportsmen throughout the performance including entrance and exit. Preceding every Sequey Competition there must be an official rehearsal, where all the sportsmen have a reasonable time to test their performance on the actual floor, where the competition is taking place. To attend the rehearsal is an obligation for all sportsmen and the chairman of adjudicators.
6. Props. No props are permitted during entrance, performance and exit. Please note that for the purposes of this rule a 'prop' is defined as any item that is not part of the sportsmen costume. Therefore no item may be discarded by the sportsmen at any time.
7. Order of dancing shall be drawn by ballot, at which all the sportsmen or chosen representatives have a right to be present.
8. There is to be a minimum of 30 minutes between each round of a Sequey.
9. The normal system of marking will be applied. (i.e. In the Final the adjudicators will place the couples in order of merit).

#### **6.5. TEAM MATCH**

1. Team composition must include no less than 2 couples in each age group and program.
2. Team complementing takes place according to grade groups of sportsmen or upon age groups that are compulsory to be indicated in Regulations about given competition.
3. Such Adjudicating system is used when couples are shown places 1, 1 1/2, 2, 2 1/2, 3. First place is the best. It is allowed for couples to share the same place. Also another adjudicating system can be used like in other types of competition in sport dances and that is necessarily specified in Regulations about given competition.
4. Team's result in previous stages comprises sum of results of dance couples that belong to one team, for all dances of this stage.
5. In European and Latin-American program competition is always between same couples. Change of opponents is not allowed.  
Note: In competitive program lifts are not allowed. (Lift is considered to be any variation of steps by which one of partners with the help or due to support of the other simultaneously leaves the floor with both legs).

#### **6.6. COMPETITION OF FORMATION TEAMS**

1. Formation competitions can be held in two programs:
  - a) European;
  - b) Latin-American.
2. Costumes for the competition:
 

European	Costumes of partners must be black or dark blue.
Latin-American	Costumes of partners in colors are allowed but all partners of the team must have same costumes. Other features of the costumes are not permitted.

3. Teams in European program may have staging of compositions which include Slow Waltz, Tango, Viennese Waltz, Foxtrot, Quickstep and no more than 16 beats of any other dance (but not necessarily) including Latin-American dance.
4. Teams in Latin-American program may have compositions with Samba, Cha-Cha, Rumba, Paso Doble, Jive and no more than 16 beats of any other dance (but not necessarily) including Latin-American dance.
5. Dancing of partners separately (without contact) in European program is allowed for no more than 8 beats of any dance and no more than 24 beats in the whole composition. It doesn't apply to Latin-American in which dancing of partners separately is an usual occurrence.  
Upholding (lift) is not allowed in both programs.  
Explanation: upholding (lift) is any movement within which both legs of one of partners come off the floor with the help or due to support of the other partner.
6. In all competitions formation teams must be composed of six or eight couples. No person can dance in any other team on the same competition.
7. At any stage of competition in a team no more than 4 backup sportsmen can be replaced.
8. Composition's duration of formation team cannot exceed 6 minutes including entry introduction and exit ending. Out of these 6 minutes no more than 4, 5 minutes must be assessed and they must be clearly singled out (beginning and end).
9. For adjudicating of competitions among formation teams adjudicators are selected only among those who have experience in working with formation. Adjudicating of the competition among formation teams is accomplished by no less than 7 adjudicators.
10. Equal conditions must be provided for rehearsals of the teams, every team is given same time for rehearsals on the dance floor and with music.
11. Chairman Adjudicator must be appointed. He/she must be present during rehearsal and inform the team about rules violation. If rules are violated also during the competition, he/she has right to disqualify team after consultations with adjudicators.  
Only those composition and music which were used during rehearsals, are allowed during the competition. It is not allowed to change costumes during the competition.
12. If more than 5 teams take part in the competition, two competition rounds must be set.

### **6.7. EVALUATION CRITERIA FOR ADJUDICATORS**

1. Task of adjudicators includes evaluation of performing arts of sport dances couples against each other by comparing.
2. Comparison of performing arts of dance couples is done by the following criteria:
  - 2.1. Pace and baseline rhythm ("musicality" — evaluation of performing musicality within every beat). Dancing to the beat means that step ends not before and not after, but exactly on corresponding count. Adherence to baseline rhythm means that step is done within time allotted for this (for example slowly or quickly) and correct alignment between quick and slow steps is followed.
  - 2.2. Body lines (correct elegant lines of the couple corresponding to the character of stylized competition dance).

Adjudicator evaluates correctness of:

- 1) Line of arms;
- 2) Line of back;
- 3) Line of shoulders;
- 4) Line of hips (position of pelvis);
- 5) Line of legs;

6) Line of head of neck;

7) Left and right side line.

Marks on each of lines are equivalent.

- 2.3. Movement ("dynamics" – coherent performance of figures, movement corresponding to the character of the dance being performed). Adjudicator must identify if movement is done according to the dance character, evaluate lifts and lowering, swing and balance. Excessive swing justifies increase of the mark only if moves are controlled and by this balance is kept. In Latin-American dances it is necessary to evaluate plastic of working with body common for each dance.
- 2.4. Rhythmic interpretation (clear expression in the middle of the beat, emotional sensitivity to music (artistry). Evaluation of rhythmic interpretation must show choreography abilities and musicality of the couple during dance performance.
- 2.5. Foot work ("technique"— exact performance of figures: direction of leg movement regarding body in different positions, foot work). Adjudicator must identify correctness of work of all foot area, toe and heel, poses and moves, closure of feet position, and expression and control of movement of legs.
3. The main from named criteria of judging evaluation is pace and baseline rhythm. If couple constantly makes mistakes in pace and baseline rhythm, it must get last place in given dance. Criteria 2.2.-2.5 have same power, meaning that none can have advantages over the other. Mistakes in pace and baseline rhythm cannot be compensated with absence of mistakes by other criteria.
4. Evaluation of performance of each dance starts from the moment when couple has taken starting dance point and ends with the last accord of music accompaniment i.e. adjudicator can impose his/her assessment and if needed change it only during dance performance.
5. If couple ends performing the dance beforehand, the lowest mark is assigned for this dance.
6. Adjudicator evaluates couples' performance of specific dance. It is not allowed to count their rank, rating, previous rates and performances in previous rounds of the competition.
7. Specific procedure of evaluation of dance performance is done in accordance with Regulation about judging panel of the competition in sport dances and instruction on adjudicating.

## **6.8. CODE OF ADJUDICATORS**

Taking into account that behavior and attitude of adjudicators significantly influence on success of competition conduct, every adjudicator has to:

- Be neutral and honest;
- Behave with dignity and determination;
- Concentrate all the attention at the competition;
- Be dressed in corresponding form and have neat look;
- Behave without horseplay and nervousness;
- Adjudicator must not in any case judge no competition and must be released from adjudicating if he/she knows or believes that his/her physical or mental state doesn't allow him/her perform job duly without any restrictions.
- Adjudicator under no circumstances must adjudicate events and must be released from adjudicating if any person taking part in this competition is member of his/her direct and extended family including relationships de facto or if he/she has personal relationships with participants of given competition, which makes his/her adjudicating inadequate. For greater clarity words "direct and extended family" include anyone to whom adjudicator relates by

blood or marriage to the extent of first cousin and closer or in the order of adoption or with whom adjudicator lives or cohabitates;

- Adjudicator must not receive any money, awards, items of significant value or endorse or promise out of any future concern in the form of a present or as payment for services from any participant of the competition or organizer, or from any third person on whom decision of an adjudicator can have impact directly or indirectly.
- Adjudicator must not make any untrue statements regarding his/her adjudicating license.
- Adjudicator must not threaten, mark a couple in a specific way to get any advantage for him/herself or for some third person or to convince or force participant of the competition to perform or keep from performing any action in order to improperly influence on results of the competition.
- Adjudicator must not threaten couple during competition conduct that he/she adjudicates and in which he/she competes including threats to point out a couple in a specific way or threatening the couple using body language for example facial expression or oral comments in order to have impact improperly on results of the competition.
- Adjudicator must not coach, teach or give any advice to a couple taking part in the competition during the competition which he/she adjudicates.
- Adjudicator must refrain from public taking any position of commitment taking into account that he/she may adjudicate any competition.
- Adjudicator must not by any means seek for influence or intimidation of another adjudicator.
- Adjudicator who is not member of judging panel at the given competition, must not discuss with any adjudicator who is a member of judging panel virtues of performance of competitor at this competition before completion of the final calling.
- Adjudicator must not discuss virtues of performance of competition participants directly with participant before completion of the final calling at any competition which he/she adjudicates.
- Adjudicator must not try to influence on result of the competition by no other means but marking couples at the competition by their advantages.
- Adjudicator must not mark or threaten to mark a couple by no other means but mark it by its advantages.
- Adjudicator must not behave in such a way that any participant of the competition gets unfair mark comparing to other participants.
- Adjudicator must not discuss with adjudicators colleagues, audience, competitors or coaches performance of any couple that he/she adjudicates before completion of the final calling.
- When providing adjudicator's obligations independently of competition status, adjudicator must not consume alcohol beverages or drugs before and during the period of the competition before announcement of competition results.
- Adjudicator must not act in a way of discrediting IDSA or sport dances.

If adjudicators by different reasons are not able to fulfil their obligations Chairman Adjudicator must appoint a replacement for him.

Adjudicator must demonstrate independent view, give balanced evaluation of actions of sportsmen.

## **6.9. RULES OF CONDUCT AND OBLIGATIONS OF ADJUDICATORS**

1. Adjudicators take position of trust to their abilities as adjudicators. Accordingly, higher standard of human behavior is demanded from them before and during competition conduct which they adjudicate.

2. Adjudicators must comply with the following rules of conduct to maintain highest behavior standards:
  - Adjudicator's conduct at and out of dance floor should be compatible with principles of good sports mastery. Adjudicator must not conduct unlikely or filthy in public or at other events connected to sport dances where general public is present (including competitors, audience, and mass media).
  - Adjudicator must be consistent, objective and neutral in own decisions. Subjective evaluation undermines integral core of the competition.
  - Adjudicator publicly must not question judging of their colleagues, their honesty and honorable intentions.
  - If Code allows adjudicator judge couples he/she coaches, adjudicator must be neutral observer of their performances.
  - When adjudicator judges a couple coach of which he/she is not anymore, adjudicator must not adjudicate this couple by measuring of virtues of the new coach.
  - Adjudicator must support and develop own skills of evaluation receiving constantly information concerning events in technique and style and regarding principles of adjudicating established by IDSA.
  - When applying own knowledge, experience and skills on evaluation of IDSA Criteria adjudicator must not adjudicate competition using unnecessary, special or dogmatic style interpretation.
3. These are main requirements to topmost adjudicator license. Adjudicator must:
  - arrive in time at the meeting point in appropriate physical and mental state.
  - notify organizer and Chairman adjudicator about his/her presence.
  - set competition schedule.
  - have possibility to fulfil obligations of IDSA adjudicator.
  - during the competition to conduct properly for keeping good reputation of sport dances and IDSA.
4. During competition conduct adjudicators from judging panel have to:
  - Stand or sit separately from each other and stay in places where seeing competitors is excluded.
  - Move to any positions to see all couples.
  - Adjudicate independently and compare own remarks with remarks of other adjudicators.
  - Mark and sign protocols of the competition and any changes to these protocols with ink including assessment tables.
  - Not to make any attempts to familiarize with any interim results or remarks of another adjudicator colleague before competition ends.

#### **6.10. EVALUATION OF COUPLES IN PREVIOUS COMPETITION ROUNDS**

1. In all previous competition rounds adjudicators select dance couples in accordance with sequence of established criteria by principle "for — against", marking those couples that have to in their opinion compete in the next round.
2. If couples taking part in previous rounds, dance in several callings, then amount of couples that is selected by each adjudicator in every calling, is defined by adjudicator him/herself. By this general amount of selected couples must be equal to the specified by Chairman Adjudicator amount.

3. In judging protocol in front of number of the couple that has violated the rules concerning limitations of rules on figures, adjudicator puts letter "D" ("disqualification").
4. If couple hasn't shown up for performance in a dance or prematurely stopped its performance, it gets the lowest mark for the dance.
5. On every judging protocol surname and number of adjudicator with signature must be put down. Amendments into judging protocol by adjudicator are authorized by signature.

### **6.11. EVALUATION OF THE COUPLES IN THE FINAL**

1. In the final there must be closed system of evaluation (open system of evaluation is allowed).
2. Competing couples must be arranged by every adjudicator in each dance by places according to the level of performing arts theory.
3. Adjudicator has no right to assign same places to two or more couples.
4. At the end of final judging protocols are submitted to the scrutineer team.
5. Measuring results by separate dances of the final and definitive competition result are done by rules of "Skating" system.
6. Results of the final and definitive competition result are summarized by scrutineer team by total of five (or ten) dances and are approved by Chairman Adjudicator.

### **6.12. AWARDING OF SPORTSMEN**

1. After competition ends awarding routine for sportsmen (or teams) is held that got corresponding placings. According to regulations coaches who prepared the winners may be awarded.
2. Quantity and quality of medals, diplomas, certificates and other awards are regulated by Regulations about competition. Main judging panel of the competition and sponsors have right to award any sportsman by defined in advance indicator (the youngest sportsman, for the best technique of performance of dance moves, for absolute result etc.).
3. Awarding of sportsmen and teams is held by representative of the organization that is running the competition, people by his/her direction and sponsors of the competition or official guests.

### **6.13. COMPETITION VENUE**

1. Competition venue must ensure convenience of preparation and performance of competitors, work of adjudicators and seating of the audience. It must be conveniently reachable by personal and public transport.
2. In a place in which competition is held there must be:
  - 1) Space for performance of dance couples;
  - 2) Place for registration of participants;
  - 3) Place/room for work of scrutineer team;
  - 4) Place/room for preparation of participants for the performance;
  - 5) Room for judging panel;
  - 6) Wardrobe for outer clothing of competitors and audience;
  - 7) No less than two bathrooms;
  - 8) Place/stand for information about course of competition.
3. Space for performance of dance couples except parquet floor for dancing also must have place for work of the judging panel and place for audience. Usable dance floor space cannot be less than 280 sq. m. While length of short side of the dance floor cannot be less than 14 meters.
4. On places for work of adjudicators there must be folders with documentation of adjudicator and tables with numbers from 1 to 8 for ensuring open adjudicating.



5. Quantity of seats for audience must be no less than 50% from provided for number of participants. Audience seats must ensure convenient view of performances.
6. Room (place) for work of scrutineer team may be allocated in the space for performances of dance couples or separately, it must be equipped with necessary hardware which ensures normal work of scrutineer team. Anyone but members of scrutineer team, Chairman Adjudicator, Sports inspector and Head of mandate commission is prohibited to stay in the room (place) for scrutineer team.
7. Room (place) for preparation of participants for performance is appointed for provision of preparation of sportsmen for performance at the competition and their rest in the breaks between performances. It must contain enough room for hanging dance costumes, electric sockets of 220 V. Number of chairs in it must be no less than half of number of participants. Air temperature in given room should be not less than 18 C.
8. Room for the judging panel is assigned for holding in it meeting of adjudicators who serve at the competition and for arranging their catering. Nobody is recommended including present coaches at the competition except judging panel and members of scrutineer team, Head of mandate commission, to come into the given room in the course of the competition and during breaks between performances of competitors without permission of Chairman Adjudicator or Sports inspector.
9. Place (stand) for information about course of the competition may be placed in the space for performance of dance couples or be equipped in a separate room. In this place (on the stand) there must always be: competition schedule, results of previous performances for dance couples that didn't pass to the next round of the competition and other information. Right of display and extraction of information from the place (stand) belong to only Chairman adjudicator, Sports inspector, members of scrutineer team.

#### **6.14. MUSICAL ACCOMPANIMENT**

1. Musical accompaniment at the competition should restated without twisting and noise, level of music playback must comply with the extent of the premises.
2. Pace of musical accompaniment that is used at the competition should meet the rules and norms.
3. In all competition rounds duration of music sound of Waltz, Foxtrot, Quickstep, Samba, Cha-Cha-Cha and Paso Doble must be at least 1, 5 minutes. Duration of music sound for Viennese Waltz must be at least one minute.

Pace of dance must be:

<u>Waltz</u>	28 beats/min	<u>Samba</u>	48 beats/min
<u>Tango</u>	32 beats/min	<u>Cha-Cha-Cha</u>	30 beats/min
<u>Viennese Waltz</u>	60 beats/min	<u>Rumba</u>	24 beats/min
<u>Foxtrot</u>	28 beats/min	<u>Paso Doble</u>	56 beats/min
<u>Quickstep</u>	50 beats/min	<u>Jive</u>	42 beats/min

4. Duration of melody sound is defined without counting entry part. Ending of the melody must correspond to musical phase or must be mixed while it is allowed for some increase of duration of the sounding but no more than 5 seconds.
5. Paso Doble must be emphasized by standard (3 parts — 44, 34 and 48 beats accordingly). Ending of the Paso Doble melody must coincide with musical emphasis at the end of the second or third part. In previous rounds Paso Doble performance is allowed without last part if number of dance couples in a calling is no more than 10. When number of couples is bigger and in final Paso Doble must sound till the end.

6. In the previous rounds there must be minimal pauses between the callings necessary for coming out and moving away of dance couples from the dance floor.  
Paso Doble melody should start after competitors have come to the dance floor and got starting position.

## Appendix I

### RULES ON COSTUMES JUVENILE

#### Women

##### Clothes:

- Black skirt + white blouse, leotard or t-shirt
- Simple dress of one color + underwear
- Leotard with attached skirt

Skirt should be simple or pleated made from 1, 2 or 3 semicircles. One simple under skirt around whole circle is allowed. No ruffles on the skirt or under skirt are allowed. It is not allowed to use any stiff or half stiff ribbons (corset ribbon) or streak. Skirt must not be shorter than 10 cm up from the knee and no longer than lower knee. Undies to the dress must cover underwear. Recommendations on allowed styles are given on the drawings № 1-4 (see pages 32-35).

##### Material:

Opaque materials and materials creating no metal effect are allowed. It is allowed to combine different materials of the same color. If lace is used, it must have lining from the material of same color.

**Color:** Any color except bodily (skin color).

**Decoration:** No decoration allowed (stones or “fake diamonds”, shiny labels, feathers, flowers, fringe, hand-sew labels from lace etc.)

##### Shoes:

Only on compound hill with height no more than 3, 5 cm. Any color allowed. Shoes are allowed to wear with short socks of any color. It is allowed to wear tights of skin color, tights “mesh” are not allowed.

##### Hair:

Complicated big hairs, fake hair, decoration in the hair, color hairspray and spray for shining are not allowed.

##### Makeup:

No makeup allowed. Fake eyelashes, press-on nails, means creating fake tan and nail polish are not allowed.

##### Jewelry:

Jewelry (bracelets, rings, necklaces, earrings) is not allowed.

#### Men

**Clothes:**

Black pants, possible to use stripes of fabric embracing the foot. You may use black strap and/or metal buckle. Simple white shirt (as from clothing shop), to favor cotton or cotton with admixtures of synthetic materials. Shiny materials and materials with patterns are not allowed. Collar “wing” with slanted edges and rolled up sleeves are not allowed. For participation in the competition on Latin-American and European it is necessary to wear black tie or bow tie. Metal clip for the tie is allowed. Shirt must be tucked into the trousers.

**Decoration:** No decoration allowed.

**Shoes:**

Only shoes on low hill (maximum 2 cm) of leather, suede or varnished. Worn with black socks.

**Hair:** Favor is given to short haircuts.

**Makeup:** No makeup allowed.

**Jewelry:** Jewelry is not allowed.

**JUNIOR I****Women**

**Clothes for Latin-American and European program:** Clothes for the competition. Rules on styles of a dress are given in Rules chapter on clothes for adults in Appendix II.

**Color:** Any color except bodily (skin color).

**Shoes:** Shoes on “Cuban” hill or thin hill with height of 2 inches (5,08 cm).

**Hair and makeup:** Makeup should correspond to the age of dancer.

**Jewelry:** Jewelry (bracelets, rings, necklaces, earrings) is not allowed.

**Men****Clothes for Latin-American program:**

Black, dark blue or white top with long sleeves (it is not allowed to roll up sleeves). Top must be into the trousers. Possible to use black or dark blue vest. Materials and cuts for the top are described in category Adult of these Rules.

**Shoes:** as for Junior II.

**Hair:** Short haircuts are in favor. If hair is long, it should be picked up into haircut “ponytail”.

**Makeup:** Makeup should correspond to dancer’s age.

**Jewelry:** Jewelry is not allowed.

**Clothes for European program:**

Black or dark blue trousers and vest worn with:

- White shirt with long sleeves and black tie or bow tie;

Tuxedo (black or dark blue) with all accessories (tuxedo shirt, bow tie, buttons etc.)

**Shoes:** Only shoes of black color on low hill. Worn with black socks.

**Hair:** Short haircuts are in favor. If hair is long, it should be picked up into haircut “ponytail”.

**Makeup:** Makeup should correspond to dancer’s age.

**Jewelry:** Jewelry is not allowed.

**JUNIOR II****Women****Clothes for Latin-American and European program:**

Clothes for the competition. Rules on styles of a dress are given in Rules chapter on clothes for adults in Appendix II.

**Color:** Any color except bodily (skin color).

**Shoes:** Shoes on “Cuban” hill or thin hill with height of 2 inches (5,08 cm).

**Hair and makeup:** Makeup should correspond to the age of dancer.

**Jewelry:** Jewelry (bracelets, rings, necklaces, earrings) is not allowed.

### **Men**

**Clothes for Latin-American program:** as for Junior I or Adult.

**Clothes for European program:** Black or dark blue trousers and vest, or black or dark blue trousers and jacket that are worn with white shirt with long sleeves and black tie or with white tuxedo shirt and white bow tie. Metal clip for the tie is allowed. Or: Tuxedo (black or dark blue) with all accessories (tuxedo shirt, bow tie, buttons etc.).

**Shoes:** Shoes of black color on low hill with black socks.

**Hair:** Short haircuts are in favor. If hair is long, it should be picked up into haircut “ponytail”.

**Jewelry:** Jewelry is not allowed.

## **YOUTH + ADULT + SENIOR+ PROFESSIONAL + PRO-AM**

### **Women**

**Clothes for Latin-American program:** Clothes for competition. Rules of tailoring are given on the drawing №5.

Area between the line of the hip and line of tights and area of breast must be completely covered. (Thigh line is determined by top edge of thighbone). In mentioned areas it is prohibited to use any transparent materials. No panties with high slit/tanga panties are allowed, slits lower from thigh centerline and transparent insertions in the panties are also prohibited. In immovable position standing skirt must completely cover underwear. Such tailoring is in favor that lets underwear be seen the least while dancing. If costume comprises from two parts, its upper part must not be a bra.

**Color:** Any color except bodily (skin color). Panties must be black or of same color as the dress.

**Shoes:** No restrictions.

**Hair and makeup:** Excessive makeup and too complicated haircuts are not desirable.

**Jewelry:** Chairman Adjudicator may set a demand to take off an element of jewelry if it represents danger for the dancer or other competitors.

**Clothes for European program:** Clothes for competition with decoration.

Dresses of two parts are not allowed. Cuts lower from the waist and low cut in neck area are not allowed. Breast area must be completely closed. Using of transparent materials in breast area and in the area between waist and bottom line of panties is not permitted. If dress’s skirt has a slit, it may be above the knee.

**Color:** Any color except bodily (skin color).

**Shoes:** No restrictions.

**Hair & makeup:** Excessive makeup and over complicated haircuts are not desirable.

**Jewelry:** Chairman Adjudicator may set a demand to take off an element of jewelry if it represents danger for the dancer or other competitors.

### **Gentlemen**

**Clothes for Latin-American program:**

**Trousers:** Black, dark blue or of costume color of the dance partner (transparent insertions are not allowed). **Shirt/Top:** All colors including pied cloth except skin color. Transparent fabrics may be used as artistic decoration but not as main fabric. Amount of transparent fabric being used must not exceed 25%. Shirt or top must be in the trousers. Sleeveless shirts or tops are not allowed. Shirt may be unbuttoned below but not lower than breastbone. Possible to use vest or vest-bolero of the same color as trousers. Additionally you can wear tie, bow tie or scarf. Scarf must be tied and worn under the shirt.

**Decoration:** Allowed.

**Shoes:** No restrictions.

**Hair:** Preference is given to short haircuts. If hair is long, it should be picked up into haircut “ponytail”.

**Jewelry:** Chairman Adjudicator may set a demand to take off an element of jewelry if it represents danger for the dancer or other competitors.

**Clothes for European program:** Tuxedo (black or dark blue) with accessories (tuxedo shirt, bowtie, buttons)

### **Women & Men**

#### **RELIGIOUS SYMBOLS AS DECORATION AND GEMS ARE PROHIBITED TO USE.**

REPLACEMENT OF CLOTHES DURING COMPETITION ROUND IS NOT PERMITTED UNLESS CLOTHES HAS BEEN DAMAGED TO SUCH EXTENT THAT IT CAN'T BE USED.

### **Advertisement**

Advertisement on costumes must correspond to IDSA Competition rules.

**Drawing №1.**  
**Recommendations on styles of dance costumes of age group**  
**JUVENILE.**

**Styles of skirts:**



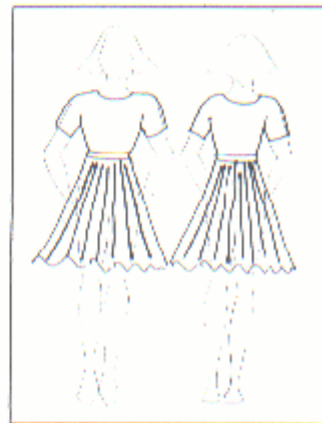
**Style A**



**Style B**

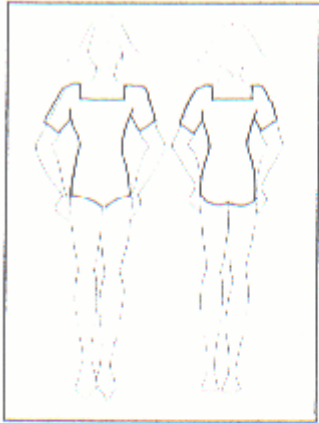


**Style C**



**Drawing №2.**  
**Recommendations on styles of dance costumes of age group**  
**JUVENILE**

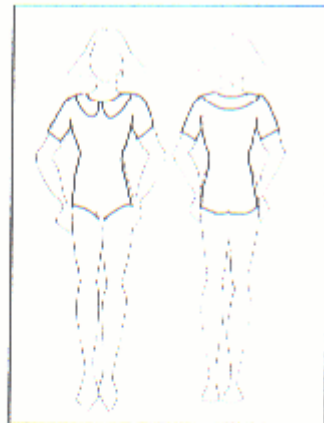
**Styles of leotards:**



**Style A**



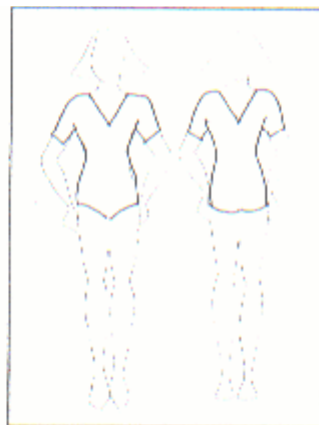
**Style B**



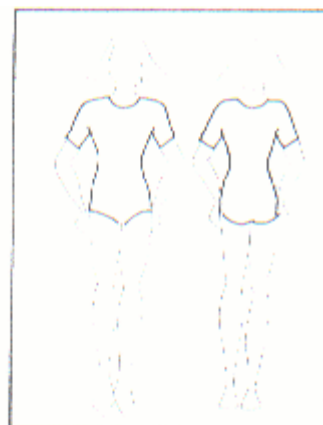
**Style C**



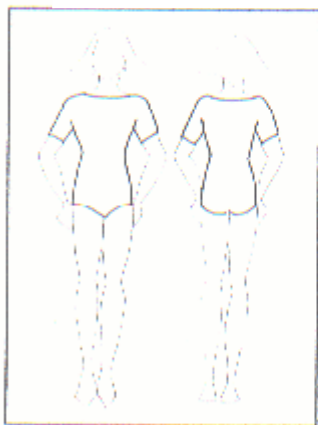
**Style D**



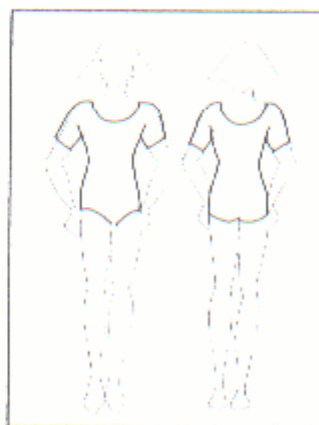
**Style E**



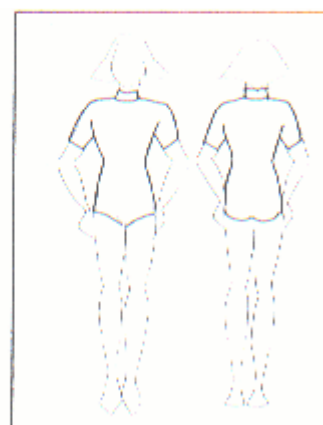
**Style F**



**Style G**



**Style H**



**Style I**

### Drawing №3

Recommendations on styles of dance costumes of age group  
JUVENILE

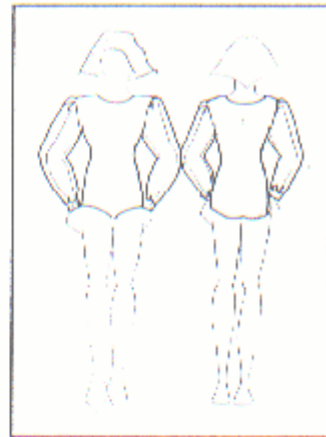
#### Styles of sleeves:



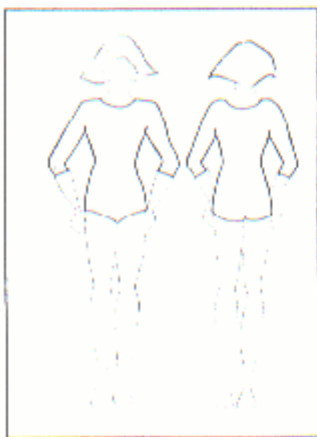
Style A



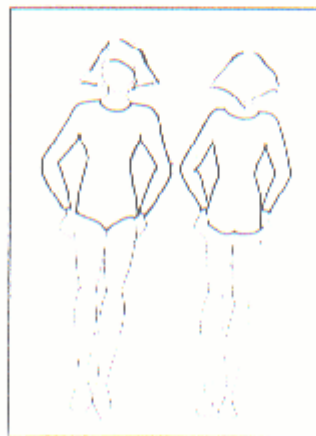
Style B



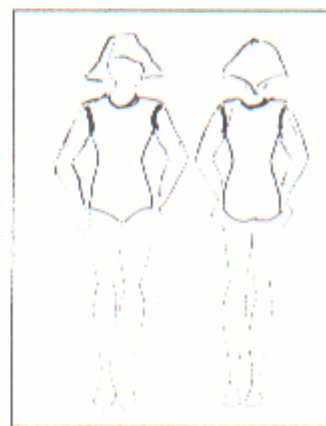
Style C



Style D



Style E



Style F



## Drawing №4.

Recommendations on styles of dance costumes of age group  
JUVENILE

Some possible combinations of styles of the skirt, sleeve and leotard.



**Skirt B**  
**Sleeves A**  
**Leotard 3**



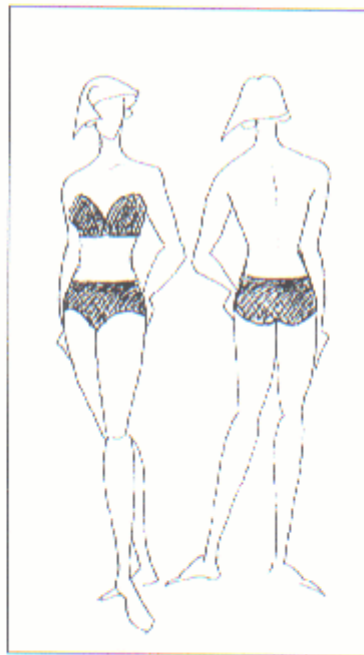
**Skirt A**  
**Sleeves D**  
**Leotard A/B**



**Skirt B**  
**Sleeves B**  
**Leotard E/G**

### **Drawing №5**

**Recommendations on styles of dance costumes of age group YOUTH + ADULT + SENIOR.**



**Surface depicted on the drawing must be completely covered.**

## Appendix II

### LIST OF ALLOWED FIGURES

#### INTRODUCTION

These Rules are universal and base pilot.

Rules are taken as basis when running competitions among Juvenile and classification groups, and true for all competition in sport dances on the territory of Ukraine.

#### EUROPEAN PROGRAM General Rules to Figures

##### JUVENILE

In rating competitions, Championships, Cups and Grand-Prix it is allowed full list of figures described in the tutorials including notes except figures: «Contra check», «Oversway» and «Left Wisk».

##### **Not permitted:**

- To perform figures partly unless it is stated in the tutorial;
- To move figures from dance to dance;
- To perform by partners each other's party.

##### **Program for beginners, of E and D classes in all age groups**

##### **Permitted:**

- To perform figures according to the List of figures in each class;
- To use previous and next figures only in correspondence with description in tutorials.

##### **Not permitted:**

- To perform figures partly unless it is stated in the tutorial;
- To move figures from dance to dance;
- To perform by partners each other's party.

##### **Program of C class for categories Junior-1, Junior-2, Youth, Adult and Senior**

Program of «C» class complexity includes:

Slow Waltz, Tango, Viennese Waltz, Foxtrot and Quickstep. Choreography in «C» class must provide a dancer opportunity to show possession of school and correct performance of figures described in tutorials.

##### **Allowed in all dances but Foxtrot:**

- 1) To use figures of chapters «Beginners», «E»-class, «D»-class, «C»-class according to description;
- 2) To partly merge figures of these chapters;
- 3) To use complicated rhythms of figures;
- 4) To move figures from dance to dance;
- 5) To perform by partners each other's party.
- 6) Third of used in composition figures must be from chapters «Beginners», «E»-class, «D»-class;
- 7) Running finish in Quickstep may end with Open natural turn.

##### **ATTENTION!**

##### **In dance of Foxtrot it is allowed:**

- To perform figures according to the List of figures;
- To use previous and next figures only in correspondence with description in tutorials.

##### **Not allowed:**

- To perform figures partly unless it is stated in the tutorial;
- To move figures from dance to dance;
- To perform by partners each other's party.

**In C-class not allowed:**

- Positions except Owersway, Contra Check;
- Jumps;
- Kicks;
- Flicks;
- Attitudes;
- Batmans;
- Ronds;
- Contra promenade positions.

**Tutorials:**

- Technique of European dances – Royal Society of dance Teachers.
- Technique of European dances – Hugh Howard, International Dance Association of Teachers.

## **LATIN-AMERICAN PROGRAM**

### **General Rules to Figures**

#### **JUVENILE**

In rating competitions, Championships, Cups and Grand-Prix it is allowed full list of figures described in the tutorials including notes except figure «Reverse Roll» in Samba.

**Permitted:**

- To perform rhythm «Guapacha» in figures: Basic movement (closed, open, stationery), Fan, Turkish Towel, Time Steps, Cross basic, Check from open CPP and from open PP.
- To dance 4 beats without joining hands not counting Foot changes.

**Not permitted:**

- To move figures from dance to dance;
- To perform by partners each other's party.

**Program for «Beginners», «E» and «D» class in all age groups**

**Allowed:**

- To perform figures according to List of figures;
- To use previous and next figures only in correspondence with description in tutorials.

**Not allowed:**

- To perform figures partly unless it is stated in the tutorial;
- To move figures from dance to dance;
- To perform by partners each other's party.

**Program of «C» - class for categories Junior, Youth, Adult and Senior**

Program of complexity of «C» class includes: Cha-Cha-Cha, Samba, Rumba, Paso Doble, and Jive. Choreography in «C» class must provide a dancer opportunity to show possession of school and correct performance of figures described in tutorials.

**Allowed in all dances but Paso Doble:**

- To use figures of chapters «Beginners», «E»-class, «D»-class, «C»-class, use all open and closed positions according to description in tutorials;
- To perform figures partly;
- To use separate dancing 8 beats. Connecting of figures without holding must not exceed 8 beats. This section without joining hands must be preceded and followed by minimum 16 beats of figures with different variants of joining in a couple that are described in tutorials. It is permissible to start choreography from the section at a distance. Free hands must move naturally;
- To perform turns on three steps in Cha-Cha-cha, Rumba in rhythm 4 and 1, in Samba – 1 and 2;
- To move figures from dance to dance;
- To perform by both partners each other's party.
- To perform kicks with legs only in character «Kick» or «Flick» no higher than 45 degrees.

**ATTENTION!**

**In dance Paso Doble it is allowed:**

- To perform figures according to List of figures;
- To use previous and next figures only in correspondence with description in tutorials.

**Not allowed:**

- 1) To perform figures partly unless it is stated in the tutorial;
- 2) To move figures from dance to dance;
- 3) To perform by partners each other's party.

**In «C» - class it is not allowed:**

- 1) Lifts;
- 2) Attitudes;
- 3) Jumps except those described in figures;
- 4) Plie and Grand Plie except demi Plie;
- 5) Split and half split;
- 6) Batmans;
- 7) Ronde with lifting of the leg for more than 45 degrees;
- 8) Kicks and flicks with rising the leg for more than 45 degrees;
- 9) Poses:
  - a) absence of steps, supporting weight, turn longer than 2 beats of music in Cha-Cha-Cha, Samba and Jive, and longer than 4 beats in Rumba and Paso Doble;
  - б) element in which at least one partner is not in own balance;
  - в) deviation of the body from vertical line for more than 45 degrees.

**Tutorials-manuals:**

- 1.Revised technique of Latin -American dances (ISTD);
- 2.Lat.-am. Rumba, 1998 (ISTD);
- 3.Lat.-am. Cha-Cha-Cha, 1999 (ISTD);
- 4.Lat.-am. Paso Doble, 2000 (ISTD);
- 5.Lat.-am. Samba, 2002 (ISTD);
- 6.Лат.-ам. Jive, 2002 (ISTD);
- 7.Technique of Latin-American dances of Walter Lard;
- 8.Technique of Latin-American dances of Walter Lard. Updated edition, 1997.

**«C» class in categories «Youth», «Adult», «Senior» for dances of Foxtrot and Paso Doble rules accepted in «C» class for other dances are applied.**

## **Abbreviations**

### **1.European**

H. – Guy Howard  
 L – Left  
 R – Right  
 PP – Promenade Position  
 Ld – Lady  
 M – Man  
 CP – Closed Position  
 OP – Open Position

### **2.Latin-American**

L. – Walter Laird  
 S. – Supplement  
 L – Left  
 R – Right  
 LF – Left foot  
 RF – Right foot  
 PP – Promenade Position  
 CPP – Counter Promenade Position  
 LSP – Left Side Position  
 RSP – Right Side Position  
 Ld – Lady  
 M – Man  
 RH – Left hand  
 LH – Right hand

## **WALTZ**

### **Beginners**

1. Closed Changes
2. Natural Turn
3. Reverse Turn
4. Natural Spin Turn
5. Underturned Spin Turn
6. Whisk
7. Chasse from PP
8. Hesitation Change
9. Outside Change (ended in CP)
10. Progressive Change to R

### **«E» - class**

11. Closed Impetus
12. Outside Change ended in PP
13. Reverse Corte
14. Back Whisk
15. Basic Weave (ISTD)=Weave in Waltz time (H.,IDTA)
16. Basic Weave ended in PP (ISTD)=Weave in Waltz time ended in PP (H.,IDTA)

17. Double Reverse Spin
18. Backward Lock

**«D» - class**

19. Reverse Pivot
20. Weave from PP (may be ended in PP)
21. Closed Telemark
22. Open Telemark
23. Cross Hesitation
24. Wing
25. Closed Wing
26. Open Impetus
27. Outside Spin
28. Underturned Outside Spin
29. Turning Lock (also ended in PP)
30. Drag Hesitation
31. Overturned Spin Turn
32. Turning Lock to R
33. Hover Corte
34. Fallaway Whisk (after 1-3 Natural Turn)
35. Open Natural Turn (passing) (H.,IDTA)

**«C» - class**

36. Left Wisk
37. Fallaway Reverse and Slip Pivot
38. Hover Corte may be danced using an extra bar of music
39. Contra Check  
Fallaway Natural Turn

**TANGO**

**«E»-class**

Any figure which ends in a “Closed Finish” may be changed to an “Open Finish” and vice versa

1. Walk
2. Progressive Side Step
3. Progressive Link
4. Closed Promenade
5. Rock Turn
6. Open Reverse Turn (Ld outside)
7. Back Corte
8. Open Reverse Turn (Ld in line)
9. Progressive Side Step Reverse Turn
10. Open Promenade
11. Rock Back on RF
12. Rock Back on LF
13. Natural Twist Turn
14. Natural Promenade Turn
15. Natural Promenade Turn to Rock Turn
16. Four Step

17. Mini Five Step (H., IDTA) = Five Step (ISTD)

**«D»-class**

- 18. Five Step (Notes, ISTD) = Five Step (H., IDTA)
- 19. Promenade Link (may end in PP)
- 20. Back Open Prome
- 21. Outside Swivels
- 22. Fallaway Promenade
- 23. Four Step Change
- 24. Brush Tap
- 25. Fallaway Four Step
- 26. Basic Reverse Turn
- 27. The Chase
- 28. Fallaway Reverse and Slip Pivot

**«C» -class**

- 29. Contra Check
- 30. Oversway

**VIENNESE WALTZ**

**«D» – class**

- 1. Natural Turn
- 2. Reverse Turn
- 3. RF Forward Change Step – Natural to Reverse
- 4. LF Forward Change Step Reverse to Natural
- 5. LF Backward Change Step – Natural to Reverse
- 6. RF Backward Change Step Reverse to Natural

**FOXTROT**

**«C» – class**

- 1. Feather Step
- 2. Three Step
- 3. Natural Turn
- 4. Reverse Turn (incorporating Feather Finish)
- 5. Closed Impetus and Feather Finish
- 6. Natural Weave (and from PP)
- 7. Change of Direction
- 8. Basic Weave (Weave after 1-4 Reverse Wave)
- 9. Closed Telemark
- 10. Open Telemark (and to end in PP)
- 11. Natural Telemark
- 12. Hover Feather
- 13. Hover Telemark (and to end in PP)
- 14. Natural Telemark
- 15. Hover Cross (and from PP)
- 16. Open Impetus



17. Open Telemark, (Passing) Natural Turn, Outside Swivel and Feather Finish
18. Weave from PP
19. Reverse Wave
20. Natural Twist Turn
21. Natural Twist Turn with Natural Weave Ending
22. Natural Twist Turn with Closed Impetus and Feather Finish Ending
23. Natural Twist Turn with Open Impetus Ending
24. Curved Feather (and from PP)
25. Back Feather
26. Natural Zig Zag from PP
27. Fallaway Reverse and Slip Pivot
28. Natural Hover Telemark
29. Bounce Fallaway with Weave Ending
30. Quick Natural Weave from PP (H., IDTA)
31. Extended Reverse Wave (H., IDTA)
32. Quick Open Reverse (H., IDTA)
33. Reverse Pivot (H., IDTA)

### **QUICKSTEP Beginners**

1. Quarter Turn to R
2. Quarter Turn to L (Heel Pivot)
3. Natural Turn (at a corner)
4. Natural Turn with Hesitation
5. Natural Pivot Turn
6. Natural Spin Turn
7. Progressive Chasse
8. Chasse Reverse Turn
9. Forward Lock
10. Backward Lock
11. Progressive Chasse to R
12. Tipple Chasse to R(at a corner)
13. Tipple Chasse to R (alongside of room)
14. Tipple Chasse to L (H.,IDTA)
15. Natural Turn and Back Lock
16. Running Finish

### **«E»-class**

17. Closed Impetus
18. Double Reverse Spin
19. Zig Zag, Back Lock, Running Finish
20. Cross Chasse
21. Change of Direction
22. V6

### **«D» – class**

23. Reverse Pivot
24. Underturned Spin Turn
25. Progressive Chasse to R
26. Quick Open Reverse
27. Running Right Turn
28. Four Quick Run
29. Rumba Cross
30. Hover Corte

31. Underturned Tipple Chasse
32. Closed Telemark
33. Tippy to R
34. Tippy to L
35. Six Quick Run
36. Fish Tail

### «C» – class

37. Cross Swivel
38. Running Spin Turn (H., IDTA)
39. Running Finish end in PP

### SAMBA Beginners

1. Basic Movement and Alternative Basic Movement:
  - 1) Natural Basic Movement
  - 2) Reverse Basic Movement
  - 3) Side Basic Movement (L., S.; ISTD)
2. Progressive Basic Movement
3. Outside Basic (L., S.)
4. Samba Whisks to L and R (L.), Whisks to L and R (ISTD)
5. Promenade Samba Walk
6. Side Samba Walk
7. Stationary Samba Walk
8. Travelling Voltas to L, Travelling Voltas to R (L.) = Criss Cross (L.,S.; ISTD)
9. Travelling Bota Fogos (L.) = Travelling Bota Fogos Forward (ISTD)

### E-class

10. Volta Spot Turn to R for Ld (L.) = Whisk to L (M may lead Ld to turn R - ISTD)
11. Volta Spot Turn to L for Ld (L.) = Whisk to R (M may lead Ld to turn L - ISTD)
12. Rhythm Bounce (L.,S.; ISTD)
13. Simple Volta to R or L (L.,S.) = Travelling Volta (Closed Position - ISTD)
14. Spot Volta (ISTD)
15. Shadow Bota Fogos (L.) = Criss Cross Bota Fogos (ISTD)
16. Travelling Bota Fogos Back (ISTD)
17. Promenade Bota Fogos (L.) = Bota Fogos to PP and CPP (ISTD)
18. Solo Volta Spot Turn to R and L (L.) = Solo Spot Volta to R and L (ISTD)
19. Methods of Changing Feet – Method 1,2 (L.), Foot Changes 1,2,3,4 (ISTD)
20. Shadow Travelling Volta (ISTD)
21. Reverse Turn
22. Corta Jaka
23. Close Rocks on RF and LF (L.) = Closed Rocks (ISTD)

### D-class

24. Shadow Circular Volta (ISTD)
25. Corta Jaka (notes - ISTD)
26. Solo Spot Volta (SaSaSaS – ISTD)
27. Open Rocks to R and L (L.) = Open Rocks (ISTD)
28. Backward Rocks on RF and LF (L.) = Back Rocks (ISTD)

29. Plait
30. Rolling off the Arm (L.,S.; ISTD)
31. Foot Change – Method 8
32. Argentine Crosses (L.,S.; ISTD)
33. Continuous Volta Spot Turn to R (L.) = Maypole (M turning L – L.,S.; ISTD)
34. Continuous Volta Spot Turn to L (L.) = Maypole (M turning R – L.,S.; ISTD)
35. Promenade to Counter Promenade Runs (L.) = Promenade and Counter Promenade Runs (ISTD)
36. Cruzados Walks
37. Cruzados Locks in Shadow Position (L.) = Cruzados Locks (ISTD)
38. Contra Bota Fogos
39. Circular Voltas to L (L.) = Roundabout to L (ISTD)
40. Circular Voltas to R (L.) = Roundabout to R (ISTD)
41. Natural Roll
42. Three Step Turn
43. Samba Locks
44. Corta Jaka (Notes - ISTD), Corta Jaka in Right Shadow Position
45. Methods of Changes Feet – Method 3,4 (L.), Foot Changes 5,6,7 (ISTD)

### **C-class**

46. Volta Development (ISTD)
47. Reverse Roll (Closed Position - ISTD)
48. Argentine Crosses Development (ISTD)

### **CHA-CHA-CHA Beginners**

1. Closed Basic Movement
2. Open Basic Movement
3. Basic Movement In Place
4. Time Steps
5. Check from Open CPP ( L.) = New York to LSP – ISTD
6. Check from Open PP ( Laird) = New York to LSP – ISTD
7. Spot or Switch Turn to L
8. Spot or Switch Turn to R
9. Underarm Turn to L
10. Underarm Turn to R
11. Hand to Hand
12. Shoulder to Shoulder
13. Three Cha-cha-cha's Forward and Backwards in Closed Position or Open Position
14. Side Steps
15. Types of Chasse
  - to Side
  - Compact
  - Forward Lock
  - Backward Lock

### **«E» -class**

16. Fan
17. Alemana
18. Hockey Stick
19. Three Cha-cha-cha's Fwd and Bwd with change of hands, Three Cha-cha-cha's Fwd in CPP and PP

- 20. Shoulder to Shoulder (alternative hold)
- 21. Natural Top
- 22. Natural Opening Out Movement
- 23. Alemana from Open Position
- 24. Alemana, ending in CPP
- 25. Closed Hip Twist
- 26. Open Hip Twist

### «D» - class

Guapacha timing may be used during figures:

-Basic Movement (Closed, Open, In Place), Fan, Time Steps, Cross Basic.

- 27. Spot Turn or Switch Turn Development (ISTD)
- 28. Reverse Top
- 29. Opening Out from Reverse Top
- 30. Alemana from Open Position (right to right hand hold)
- 31. Closed Hip Twist, ending in CPP or Contact Position
- 32. Open Hip Twist, ending in CPP or Contact Position
- 33. Hockey Stick, ending in CPP
- 34. Cross Basic
- 35. Curl
- 36. Aida
- 37. Cuban Breaks in Open PP
- 38. Cuban Breaks in Open CPP
- 39. Split Cuban Breaks in Open PP
- 40. Split Cuban Breaks in Open CPP
- 41. Foot Changes
- 42. Chase (ISTD)
- 43. Spiral
- 44. There and Back (ISTD)
- 45. Forward and Backward Runs (ISTD)
- 46. Fan Development
- 47. Closed Hip Twist Spiral
- 48. Open Hip Twist Spiral
- 49. Turkish Towel
- 50. Rope Spinning
- 51. Sweetheart
- 52. Follow my Leader
- 53. Natural Top Development (Ld turn L under raised L arm - ISTD)
- 54. Advanced Hip Twist

### «C»-class

Guapacha timing may be used during figures:

-Basic Movement (Closed, Open, In Place), Fan, Turkish Towel, Time Steps, Cross Basic

- 55. Ronde Chasse
  - Twist Chasse
  - Slip Chasse
  - Ronde Chasse in New York Position

- 56. Runaway Chasse (ISTD)
- 57. Advanced Hip Twist Development (ISTD)
- 58. Cross Basic Development (Ld dance a spiral turn L on 5)

**RUMBA**  
**«D»-class**

- 1. Basic Movement (L.), Closed Basic Movement (ISTD)
- 2. Open Basic Movement (ISTD)
- 3. Basic Movement in Place (ISTD)
- 4. Alternative Basic Movement
- 5. Cucarachas
- 6. Check from Open CPP (L.) = New York to LSP (ISTD)
- 7. Check from Open CPP (L.) = New York to RSP (ISTD)
- 8. Spot Turn to R (L.) = Spot Turn to R, Switch Turn to R (ISTD)
- 9. Spot Turn to L (L.) = Spot Turn to L, Switch Turn to L also Development (ISTD)
- 10. Underarm Turn to L
- 11. Underarm Turn to R
- 12. Shoulder to Shoulder (Open Position or Closed Position-L., S.) =  
Shoulder to Shoulder (LS and RS also Development - ISTD)
- 13. Hand to Hand (L.) = Hand to Hand (to RSP and LSP - ISTD)
- 14. Progressive Walks Forward and Back
- 15. Progressive Walks Forward in RSP and LSP (ISTD)
- 16. Progressive Walks Forward in Right Shadow Position
- 17. Side Steps (Side Steps and Cucarachas - L., S.), Side Steps (To L or R - ISTD)
- 18. Cuban Rocks
- 19. Fan (L.; ISTD, also Development - ISTD)
- 20. Alemana
- 21. Alemana from Open Position (L.), Alemana (with L to R hand Hold- ISTD)
- 22. Alemana - M and Ld end diagonally Fwd in Open CPP (ISTD)
- 23. Hockey Stick (also) turned to open CPP (L., ISTD)
- 24. Natural Top
- 25. Opening out to R and L
- 26. Natural Opening Out Movement (L.S., ISTD)
- 27. Advanced Opening Out Movement (L.)
- 28. Close (Closed) Hip Twist (L.), Closed Hip Twist (ISTD)
- 29. Close Hip Twist turned to Open CPP (L.) = Closed Hip Twist:  
Alternative finishing position – Open CPP (ISTD)
- 30. Open Hip Twist
- 31. Reverse Top
- 32. Opening Out from Reverse Top (ISTD)
- 33. Fallaway (L.) = Aida (ISTD)
- 34. Spiral
- 35. Spiral turned to Open CPP (L.) = Spiral - Alternative finishing position - Open CPP (ISTD)
- 36. Curl Open CPP (L.)
- 37. Curl turned to = Curl - Alternative finishing position - Open CPP
- 38. Rope Spinning
- 39. Alemana from Open Position with R to R Hand Hold (L.) = Alemana-Development (ISTD)
- 40. Natural Top (Ld turn to L under raised arms (L.) = Natural Top Development (ISTD)
- 41. Sliding Doors (L., ISTD, also Development - ISTD)
- 42. Three Alemanas

- 43. Advanced Hip Twist, also Development - method 2 (ISTD )
- 44. Continuous Hip Twist
- 45. Continuous Circular Hip Twist (L.) = Circular Hip Twist (ISTD)
- 46. Fencing - Spot Turn or Spin ending( L.,S) = Fencing( ISTD)
- 47. Three Threes ( L.,S.; ISTD)
- 48. Three Threes finished in Fan position( L., S., ISTD)

#### **«C»-Class**

- 49. Press Line (L.) = Press Line (Development Forward Cucaracha- ISTD)
- 50. Three Alemanas, Development ISTD)
- 51. Advanced Hip Twist Development- method 1 (ISTD)

### **PASO DOBLE**

#### **«C»-Class**

- 1. Sur Place
- 2. Basic Movement
- 3. Appel
- 4. Chasses to R
- 5. Chasses to L
- 6. Elevations to R, Elevations to L (L.) = Elevations (ISTD)
- 7. Drag (ISTD)
- 8. Deplacement (L.,S.; ISTD)
- 9. The Attack
- 10. Promenade Link
- 11. Promenade Close
- 12. Promenade
- 13. Ecart (Fallaway Whisk)
- 14. Separation
- 15. Separation with Fallaway Ending (Separation to Fallaway Whisk - L,S)
- 16. Separation with Lady's Caping Walks (ISTD)
- 17. Separation with Lady's Caping Walks to Fallaway Whisk (L, S.)
- 18. Syncopated Separation
- 19. Fallaway Ending to Separation (ISTD)
- 20. Huit
- 21. Sixteen
- 22. Promenade to Counter  
Promenade (L.) = Promenade and Counter Promenade (ISTD)
- 23. Grand Circle
- 24. Open Telemark (L.,S.; ISTD)
- 25. La Passe
- 26. Banderillas
- 27. Twist Turn
- 28. Fallaway Reverse Turn
- 29. Fallaway Reverse (L.)= Fallaway Reverse Turn with Open Telemark Ending (ISTD)
- 30. Coup De Pique
- 31. Left Foot Variation
- 32. Spanish Line (L.) = Spanish Lines (In Inverted CPP, in Inverted PP -ISTD)
- 33. Flamenco Taps (L.), Flamenco Taps (method 1,2 - ISTD)

- 34. Traveling Spins from CPP
  - 35. Traveling Spins from PP
  - 36. Fregolina - incorporating  
Farol (Farol - incorporating Fregolina) (L.,S.) = Fregolina (also Farol - ISTD)
  - 37. Farol (L.,S.)
  - 38. Twists
  - 39. Chasse Cape
  - 40. Alternative Entries to PP (Methods 1,2,3-L.)
  - 41. Methods of Changing Feet:
    - a) The Beat Hesitation;
    - b) Syncopated Sur Place;
    - c) Syncopated Chasse;
    - d) LF Variation;
    - e) Coup de Pique (Changing From LF to RF);
    - f) Coup de Pique (Changing from RF to LF);
    - g) Coup de Pique Couplet;
    - h) Syncopated Coup de Pique (L.)
- Methods of Changing Feet  
(Methods 1, 2, 3, 4, 5), 1-4 Coup de Pique is an effective way of changing feet (ISTD)

### **JIVE Beginners**

- 1. Basic in Place
- 2. Fallaway Rock
- 3. Change of Places R to L
- 4. Change of Places L to R
- 5. Link
- 6. Change of Hands Behind Back
- 7. Fallaway Throwaway (ISTD)
- 8. Hip Bump (L Shoulder Shove)
- 9. Stop and Go
- 10. Double Link
- 11. Types of Chasse
  - Side Chasse
  - Compact Chasse
  - Forward Chasse
  - Backward Chasse
  - Turning Chasse

### **«E» - class**

- 12. Fallaway Throwaway (L.)
- 13. Overturned Fallaway  
Throwaway (ISTD)
- 14. Whip
- 15. Walks
- 16. American Spin
- 17. Double Whip
- 18. Whip Throwaway
- 19. Rolling off the Arm
- 20. Spanish Arms
- 21. Alternative to the Fwd or Bwd's Chasses is to dance three small steps fwd or bwd's;  
Fwd Lock, Bwd Lock

### **«D» - class**

22. Change of Places R to L with Double Spin (L.) = Change of Places R to L Development(ISTD)
23. Walks Development (Musing a "Merengue" action) (ISTD)
24. Curly Whip
25. Reverse Whip
26. Ball Change(with Flick or Hesitation) (L., S.; ISTD)
27. Windmill
28. Miami Special (ISTD)
29. Simple Spin
30. Toe Heel Swivels
31. American Spin (Alternative method- leading Ld to Spin under raised arms) (ISTD)
32. Overturned Change of Places from L to R
33. Overturned Fallaway Throwaway(L-), Development of Overturned Fallaway Throwaway (ISTD)
34. Chicken Walks
35. Flicks into Break (L.) = Stalking  
Rock'n'Roll version of Jive (L.)
36. Mooch (ISTD)
37. Catapult (ISTD)
38. Chugging (ISTD)
39. Alternative to the Chasse -  
Rock'n'Roll version of Jive (L.)
40. Rolling off the Arm Development (alternative hold - method 1,2) (ISTD)

**«C» - Class**

41. Spin Ending to Rolling off the Arm
42. Spin Ending to Spanish Arm
43. Simple Spin Development (ISTD)
44. Shoulder Spin (ISTD)
  45. Advanced Link (Break) (L., S.)



## **Indicative content of regulations about competition**

1. Regulation about competition defines its character, is developed by organization responsible for holding this competition and agreed with current procedure in IDSA and is approved at executive bodies on physical culture and sports.
2. In Regulation about competition the following matters should find reflection:
  - 1) Purpose and aims of the competition;
  - 2) Terms, venue and conditions of competition holding;
  - 3) Competition management and adjudicating;
  - 4) Establishments taking part in the competition and participants;
  - 5) Competition program;
  - 6) Defining of winners;
  - 7) Conditions of admission for sportsmen;
  - 8) Question of financing of the competition;
  - 9) Awarding of winners and finalists;
  - 10) Terms and procedure of applying for participation;
  - 11) Conditions of hosting and accommodation of competitors;
  - 12) Premises preparation.

## **Applications for participation in the competition**

1. Prior application for participation in the competition is submitted electronically on the letterhead of the national federation- IDSA member on the address of the organizer no later than deadline stated on the invitation.
2. Prior application must give the following information:
  - surname, name of both partners;
  - city;
  - dance club;
  - coach;
  - numbers of active IDSA Competitor licenses of both partners;
  - DOB for both partners;
  - Age group in which couple participates in given competition;
  - Program of participation;
3. Admission to the competition of teams which have not confirmed their participation in advance, is accomplished by single decision of the Organizing committee and Chairman Adjudicator. In case of admission of such team, it may get a fine on terms and conditions provided for by Regulations about competition or according to decision of IDSA presidium. Main judging panel has right not to admit to the competition such team if admission results in inconveniences for other participants or cause great complications in work of judging panel, Mandate commission, registration commission or scrutineer team.
4. Form of prior application on corresponding competition must be defined by organization holding it and is an integral addition to Regulations about according competition.

## Appendix V

### Indicative essence of activity of organizing committee

Organizing committee is acting on the basis of contract about holding and security of the competition with organization running the competition, with local organizations on physical culture and sports and with other competent organizations, and must ensure fulfillment of the following sections of work:

- 1) Regarding development of competition documentation including normative documents (Regulations about competition, additional official information, script, financial regulation, plan of activities on competition running etc.) and technical documents related directly to competition hold (protocols, letterheads etc.);
- 2) Regarding financial maintenance of the competition including involvement of sponsors;
- 3) Regarding logistical support of the competition (competition venue, inventory and equipment, consumables);
- 4) Regarding hosting of participants and adjudicators (accommodation, catering, transfers, culture program etc.);
- 5) Regarding information-advertising maintenance of the competition (print media, press, radio and television, grand opening and close of the competition, press conferences etc.);
- 6) Regarding ensuring adjudicating of the competition (together with main judging panel) through involvement of local adjudicators for completing technical functions and creation of conditions for holding judging seminars etc.;
- 7) Ensuring medical service;
- 8) Providing security of all premises where competition in sport dances is taking place.

Obligations of each member of the Organizing committee should be clearly defined and timely brought to their attention. Each member of the Organizing committee is responsible for entrusted to him/her section of work. Members of the Organizing committee must take the initiative and use any possibility for better organization of the competition.

Head of the competition organizing committee:

- Head of the organizing committee represents organization or so forth hosting the competition and on its behalf signs contract about holding and safety of the competition with organization which runs the competition;
- Head of the organizing committee manages the committee and is responsible for organization and safety of the competition.

Head of the Organizing committee and the committee itself in general is obligated:

- To prepare and approve content of the competition organizing committee;
- To provide for competitors, representatives, teachers and adjudicators;
- To arrange all necessary transfers between premises;
- To provide accommodation;
- To provide catering on all days of the competition;
- To buy return tickets;
- To provide passes to the competition;
- To organize necessary information for the audience;
- To ensure preparation and release of posters, banners and other advertising production;
- To invite press and TV representatives;
- Where possible – to ensure display on TV;

- To design opening and closing ceremony;
- To prepare performance of the Ukrainian national anthem, for international competition – national anthems of participating countries;
- To prepare national flags of Ukraine, participating countries;
- To prepare plan of culture program for sportsmen, coaches and adjudicators for free from the competition time;
- To arrange release of: competition program, invitations, passes, badges, memorable medals, other attributes;
- To organize and control preparation of competition venue, sound equipment, places for serving the competitors, coaches, adjudicators, conference hall;
- To arrange constant watch of police representatives, emergency service, ambulance;

Head of the Organizing committee and committee in general has right:

- 1) To involve sponsors for participation in organization and holding the competition;
- 2) To sign contracts with television and advertisers on behalf of the organization running the competition;
- 3) To perform commercial activity on behalf of organization running the competition, by coordination of its commercial services.