



**INTERNATIONAL DANCE OPEN**

# **RULES AND REGULATIONS**

*January 2023*

## TABLE OF CONTENT

---

- 1 GENERAL INFORMATION
- 2 DISCIPLINES AND CATEGORIES
- 3 MUSIC / PROPS / COSTUMES
- 4 SCORING SYSTEM AND AWARDS
- 5 COMPETITION GUIDELINES

*Contestants and teachers, by virtue of entering International Dance Open, give their permission and consent to the directors of the event to use their images, photographs & videos to appear on television, or any other electronic media for advertising, news coverage or any other commercial use of our events.*

*Any performer competing in a dance competition takes certain inherent risks. These include, but are not limited to sprains, bruises, pulled muscles, and broken bones. Participation in this competition indicates the acceptance of such risks by performers. Therefore by virtue of entering this event, it is agreed that participants will not hold International Dance Open, its officers, directors, officials, staff or employees responsible for injuries sustained or illnesses contracted by them while in attendance and/or participating in any activity related to International Dance Open. International Dance Open and the hosting facility are not responsible for personal injury or property loss to either contestants or spectators.*

## SECTION 1

### 1 GENERAL INFORMATION

---

International Dance Open is a competitive dance sport event for all ages and style groups, amateur and professional dancers. All clubs, unions, studios or individuals have right to participate (*\*International Dance Open has its representative in Hungary authorized to promote and administer local qualifying events in order to select dancers who can participate in International Dance Open events. For more information please contact us through our official email address*). For more information about upcoming events please visit the official website [www.internationaldanceopen.com](http://www.internationaldanceopen.com).

#### 1.1 REGISTRATION AND FEE

All entries must be submitted online. We do accept independent entries. All entries are going to receive start number. Entries are processed in the order they are received and are limited to the amount of performance time available, so please enter early to avoid disappointment! Contestants may enter as many categories as they wish. All entries must include the correct names and age of all contestants.

Fees can be paid through the bank account or in cash at the check in on the day of the competition. If you want to pay through the bank account, please email us your club data so we could make an invoice for you. Payment must be visible at least 3 days prior to the event. There will be no refunds for any entry fees regardless of circumstance.

#### 1.2 COMPETITION VENUE AND SCHEDULE

An event schedule will be provided for studios few days after the deadline for applications. This will be sent via e-mail. Please be sure to supply us with an active email address. All registered contestants will have 48h to make changes after the first version of the schedule is published. Once published the final schedule cannot be changed.

All entries must be prepared to perform up to one hour in advance of their scheduled performance time.

International Dance Open reserves the right to change the schedule or cancel any competition if necessary.

#### 1.3 SPORTSMANSHIP

International Dance Open is a family event. There will be no tolerance for inappropriate language, songs, costuming or gestures. All choreography and content must be appropriate for family audiences and any content considered to be in poor taste or failure to comply with any of the above will result in performance or studio disqualification.

All competitors, teachers, studios owners, family members and audience members are required to show respect, courtesy and sportsman-like behavior to all competitors, staff, teachers, etc. at all times during the competition. We aim to create a healthy competitive environment in which dancers can enjoy themselves while gaining valuable performance experience as well learning the nature of healthy competition and enjoying their experience. We reserve the right to remove anyone from an event if he/she is hindering the achievement of any of the above goals.

## SECTION 2

### 2 DISCIPLINES AND CATEGORIES

---

#### 2.0 AGE CATEGORIES

CATEGORY	AGE
Baby	3-5
Mini Kids	6-8
Kids	9-11
Junior	12-14
Youth	15-17
Senior	18+

To determine the average age of an entry (groups), add together the ages of all the dancers in the routine and divide by the total number of dancers in the entry. All averages are to be rounded down to the nearest whole number. The average age of each entry may not drop more than one age division below the age of the oldest dancer in the entry regardless of the actual average age.

#### 2.1 DANCE CATEGORIES

GROUP STRUCTURE	NUMBER OF PARTICIPANTS
Solo	1
Duo	2
Trio	3
Group	4-10
Formation	11-15
Production	16+

#### 2.2 DANCE DISCIPLINES

- Show Dance
- Jazz Dance
- Lyrical
- Tap Dance
- Ballet
- Modern
- Contemporary
- Character
- Musical Theatre
- Street Jazz/Fusion
- Cheerleading
- Pom Pom
- Majorette
- Folk/Ethnic
- Belly Dance
- Bollywood
- Latin Show
- Bachata
- Salsa
- Disco Dance
- MTV Commercial
- Hip Hop
- Hip Hop Show (solo/duo)
- Break Dance
- Open
- Sing&Dance
- K-pop

### 2.2.1 SHOW DANCE

Show Dance in the broadest sense is based either on any Jazz/Lyrical, Ballet and/or Modern and Contemporary dance technique. Other dance disciplines can also be incorporated but cannot dominate. Ballroom, Latin or Rock 'n' Roll are excluded and cannot be performed.

Show Dance allows the use of **lifts** (except for Mini Kids), acrobatics, props, lip-sync and other theatrical effects. A Show Dance number always must have a guideline, story or visible concept to entertain the audience. Musicality, variety of dance and patterns, originality, total performance and individual choreography will be evaluated. All Show Dance presentations shall be based on a concept, story, theme or idea. There must be a title of the Show. The concept, story, theme or idea must be fully understandable and will be expressed by means of dance movements that adhere to the piece being presented, along with being creative, imaginative and original.

**Stage props** are permitted.

**Acrobatic Movements** are permitted.

### 2.2.2 JAZZ DANCE

Jazz dance is an umbrella term that can refer to several related dance styles. All of them are connected via common roots, namely tap, ballet, jazz music, and African American rhythms and dance. The entire routine must consist of Jazz work. Jazz technique, turns, jumps isolations, stretch, as well as use of port de bras, legs and upper body. Timing and rhythm will be considered in marking. Suitable footwear must be worn. In Jazz Dance **limited acrobatics** will be allowed as long as a body part is touching the floor and does not dominate the routine. **Lifts** are permitted (except for Mini Kids). All costume accessories, such as hats, scarves, gloves, belts, etc., may be worn if they are an integral part of the costume. Lip-sync is not allowed in Jazz Dance.

**Stage props** are permitted.

### 2.2.3 LYRICAL DANCE

Routine should demonstrate balance, extension, isolations and control utilizing the lyrics or mood of the music. Lyrical dance exists only in competition dance and in dance studios. It is a literal representation of the music using a combination of ballet and jazz with a little bit of modern thrown in for good measure. It is usually performed in foot undies and tends to be romantic and emotional in approach. Music with vocals and lyrics is preferred but not a rule. **Acrobatic movements** are allowed but should only be used to enhance the routine. Gymnastic lines are not allowed (multiple gymnastic moves, going from corner to corner). **Lifts** are permitted (except for Mini Kids). **Stage props** are allowed.

#### 2.2.4 TAP DANCE

The routine must contain tap technique and primarily tap work. It is preferred for tap sounds not to be pre-recorded in music of the performance. Jingle taps, double taps or double clagues are not permitted. **Acrobatic Movements** that are an integral part of the routine are permitted but mustn't dominate. No more than 30 seconds of a cappella or tacet (silence) may be used in any one routine. The absence of music must occur within the music and not at the beginning or end. **Stage props** are allowed.

#### 2.2.5 BALLETT

Classical Ballet is the most formal of the ballet styles; it adheres to traditional ballet technique. There are variations relating to area of origin, such as Russian ballet, French ballet, British ballet and Italian ballet. Classical ballet is best known for its unique features and techniques, such as pointe work, turn-out of the legs, and high extensions; its graceful, flowing, precise movements; and its ethereal qualities. This discipline must be performed using the Classical Ballet Technique and style and may be performed in soft ballet slippers or Pointe shoes. Although choreography may be of a modern nature, it may not deviate from what is commonly known as Classical Ballet. Lyric, Modern and Modern Jazz pieces may not be performed in this discipline. **Lifts** are permitted and encouraged. Any lifts used must remain in the Classical Ballet tradition, and may include drop-falls, supported turns and jumps resulting in catches. However, all dances are in a constant evolution and growth, so experimental and original choreography is encouraged. **Stage props** are allowed.

#### 2.2.6 MODERN

Modern dance is an artistic form with many styles that has undergone development over a relatively long period of time. Modern dance is a more relaxed, free style of dance in which choreographer's uses emotions and moods to design their own steps, in contrast to ballet's structured code of steps. It has a deliberate use of gravity, whereas ballet strives to be light and airy. This particular dance discipline concerns using modern dancing techniques that were created for the most part during the first half of the 20th century by renowned dance teachers and choreographers, /e.g. Martha Graham, José Limon, Alvin Ailey, Merce Cunningham, Lester Horton, Kurt Jooss, Mary Wigman, Hanya Holm and others. **Acrobatic movements** are allowed but should only be used to enhance the routine. Gymnastic lines are not allowed (multiple gymnastic moves, going from corner to corner). **Lifts** are permitted (except for Mini Kids). **Stage props** are allowed.

#### 2.2.7 CONTEMPORARY

Contemporary dance brings new information about body and how the body works, offers new quality of movement, new shapes of body in area, brings new composition process and space for experiment. It can be performed barefoot, en pointe or in socks on stage. It may or may not be performed to music, sounds or nothing at all except the counts or breath of the dancers. This category will also include the new commercial American contemporary styles, as seen in works by Mia Michaels, Sonya Tayeh and Erica Sobol. **Acrobatic movements** are allowed but should only be used to enhance the routine. Gymnastic lines are not allowed (multiple gymnastic moves, going from corner to corner). **Lifts** are permitted (except for Mini Kids). **Stage props** are allowed.

### 2.2.8 CHARACTER

Character Dance pertains to dances portraying characters from traditional Ballets, Opera, Broadway style Musical Theatre, TV or Video. The range of characters is very broad and may include: The Wolf from Peter and the Wolf, Little Red Riding Hood, a Bird, Dog, Cat, Flower, Butterfly, Animal, Sailor, Nurse, Religious Preacher, Pauper, Prince or Shirley Temple. Costuming, music and dance movements must be appropriate to the character being presented. **Acrobatic movements** are allowed but should only be used to enhance the routine. Gymnastic lines are not allowed (multiple gymnastic moves, going from corner to corner). **Lifts** are permitted (except for Mini Kids). **Stage props** are allowed and encouraged.

### 2.2.9 MUSICAL THEATRE

Musical theatre is a form of performance that should combine acting and dance. The story and the emotional content of a musical – humor, pathos, love, anger – should be communicated through the choreography. All styles are permitted including both classical and contemporary musicals. Examples: from the 1930 (Singing in the Rain, Oklahoma, Cabaret, Sweet Charity) up to the present day (Mamma Mia, Producers, Chicago, Wicked, etc.). Storyline, characterization and costume must reflect the chosen musical theatre piece. Musical character must be recognizable. **Acrobatic movements** are allowed, but should only be used to enhance the routine. Gymnastic lines are not allowed (multiple gymnastic moves, going from corner to corner). **Lifts** are permitted (except for Mini Kids). **Stage props** are allowed and encouraged.

### 2.2.10 STREET JAZZ/FUSION

A fusion of different dance styles such as commercial jazz, hip-hop and Street. Street Jazz is a very lively and energetic dance, and the accent is on the presentation, style, expression and performance. **Acrobatic movements** are allowed, but should only be used to enhance the routine. Gymnastic lines are not allowed (multiple gymnastic moves, going from corner to corner). **Lifts** are permitted (except for Mini Kids). **Stage props** are allowed.

### 2.2.11 CHEERLEADING

Routine must use cheerleading style combining leaps, jumps, vocal cheering and precision. **Pom poms aren't allowed** in this category. **Acrobatic elements** and **lifts** (except for Mini Kids) are allowed. **Stage props** are allowed.

### 2.2.12 POM POM

Routine demonstrating precision marching and sharp, definitive choreography. **Must use pom poms for at least 75% of routine.** **Acrobatic elements** and **lifts** (except for Mini Kids) are allowed. **Stage props** are allowed.

### **2.2.13 MAJORETTE**

Coming to the competition floor is performed without music accompaniment. It should be short, quick and simple – it serves only for taking up the starting position for performance. After entering the competition floor, competitor must salute the judges and take a start position. The choreographic composition must include majorette step. Different kind of dance steps can be included if they correspond with the character of music. **Lifts** and **acrobatics** are not permitted. One baton per competitor is allowed. **Other props** are not allowed. The competitor must finish the choreography by holding the baton or be in contact with it some part of the body.

### **2.2.14 FOLK/ETHNIC**

A routine using ethnic style of dance, such as Spanish, Hawaiian, polkas, gumboots, belly dance, etc. Folk dances are dances that are developed by people that reflect the life of the people of a certain country or region. Original choreography is allowed but not necessary. The folkloric dance tradition must be preserved. The costumes and music must reflect the tradition of the country of origin.

### **2.2.15 BELLY DANCE**

It is allowed to use **oriental props** and appropriate accessories (two veils, wings, saber, vases, knives, etc.) and any type of costume. **Lifts** are allowed. **Acrobatics movement** are not permitted. Various dances, styles and fusions of fantasy styles like flamenco oriental, tribal, oriental tango, gothic and others are welcome.

### **2.2.16 BOLLYWOOD**

Although Bollywood dance has its origins in Traditional Indian dance, it is made up of many differing dance styles including Indian Classical, Bhangra, Arabic, Folk, Tribal, Latino, Hip Hop, Street Dance, etc. We must, however, remember that in Bollywood there must be a contrast of dance styles and movement, depending on the music. It is important to use Lip Sync and Mime, to encourage enactment of some of the lyrics. This discipline must apply technique, grace, speed, style, versatility, body isolation, spatial awareness, energy, facial expression and emotion, whether solo, towards a partner or within a group. Many Bollywood dancers are also actors, so this skill needs to be shown.

### **2.2.17 LATIN SHOW**

Many international Latin American dance style performances to Latin music such as Samba, Cha Cha, Rumba, Paso Doble, Jive or any other type of Latin-inspired music of the competitor's choice. Costumes may be Carnival, African, Futuristic, Street, Caribbean. Exhibitions may be in any one form, or a combination of two or more different styles, and may include theatrical movements. Musicality, variety of dance and patterns, originality, total performance and individual choreography will be evaluated. It is very important to present harmony of idea, music, dance, choreography, costume and props in the presentation, as the entire image will be used in evaluating Latin Show Team performances. **Lifts** are permitted (except for Mini Kids).



### **2.2.18 BACHATA**

Bachata is of Caribbean origin, and the basic action is a flowing, rather slow, romantic and passionate movement... Steps are composed by a 3-step moving pattern and a lifting/tilting hip moment with no weight transference on 4. There are also many other rhythms, including syncopations, slows and quick's etc., may be used in interpreting the music. **Lifts** are permitted (except for Mini Kids).

### **2.2.18 SALSA**

Musicality (rhythm / breaks, etc.), dance variety and originality, performance of stage and individual choreography, use of space, etc. will all be highly evaluated. It is very important to present harmony of music, dance and costume, which should all work together to emphasize the special Salsa Rueda de Casino character. **Lifts** are permitted (except for Mini Kids).

### **2.2.18 DISCO DANCE**

Allowable Figures and Movements: Slides, leaps, jumps, kicks, spins and pirouettes. Floor figures such as splits, back and bump spins are allowed but should be kept to a minimum. Long running jumps moving across the floor must not exceed four steps at a time. Musicality, dance variety and originality, synchronization, together with well-done and well performed, stage and individual choreography, will be highly evaluated. It is very important to present harmony of idea, music, dance and costume. Disco Dance Solo: In first round all competitor in the category dance together on the stage (6 max) to organizer's music for 1 minute. In the round two, each competitor dances alone for 1 minute.

### **2.2.19 MTV COMMERCIAL**

A fusion of different dance styles with newly created choreographies inspired by the MTV's impact, variety shows and popular singers, party dances or club dances (popular or trendy dances). It is a commercial style of Jazz, a fusion of Jazz, Funk, Hip Hop or other styles, which are performed both live and in video clips alike. The accent is on presentation, style, expression, and performance.

### **2.2.20 HIP HOP/HIP HOP SHOW (SOLO/DUO)**

Different dance styles of hip hop such as e.g. popping, locking, jazz rock, hype, krumping, dance hall, house dance is considered in this category. As Hip-Hop is a personal expression of emotions or situations and experiences. Abusive language and violent expressions are forbidden in music and performance. Acrobatic/Break movements are allowed but dancing must dominate. Includes hip-hop category, Eastern and Western styles such as: bounce, shake, (Harlem style), hype, funky stiles (Locking, Popping, Boogaloo, Waving, Floating, Tutting, Ticking, Snaking, Air Posing, Sleepy style...), New style, Krumping, Dynamic Dance Styles (Uprock, toprock, downrock), Freezes, Foot and Floorwork. HIP HOP – solo/duo: Organizer's music 3x1min. All the contestants dance for 1 minute together, then 1 minute each of the contestants alone, and again all the contestants together for 1 minute. HIP HOP SHOW – solo/duo: Contestants dance to their own music.

### **2.2.21 BREAK DANCE**

Break Dance (Solo Battle): Music - Organizer's music 3x1min. All the contestants dance for 1 minute together, then 1 minute two of the contestants together, and again all the contestants together for one minute. Typical Break Dance Elements: Crown, Headspin, Backspin, Turtle, Helicopter, Windmill, Bailey Windmill, Uprock, Freeze, Sixstep, One Hand Up, Swipe, Atomic, Flair, Holoback, Traxx, 99, variable footwork, etc., including different variations of these figures, elements and movements. Keen 'breaks' (stopping of movement), isolations, breaking movements, plus acrobatic movements in various combinations are all expected aspects of Break Dance routines. Technical difficulty of performed elements, joining of elements (flowing acrobatic movements melding into one another), originality, etc. are all highly important, and the entire presentation will be evaluated. NOTE: It is important to show more than two different figures and elements.

### **2.2.22 OPEN**

A choreography combined of more dance disciplines mentioned above. Emphasis should be placed on originality when combining different dance styles and techniques. Clear and pure dance technique in any chosen style is required. Acrobatic elements are allowed.

## SECTION 3

# 3 MUSIC / PROPS / COSTUMES

---

### 3.0 TIME LIMITS

Solo 2:30 min

Duo/Trio 3:30 min

Groups 4:00 min

Formation 6:00 min

Production 8:00 min

### 3.1 MUSIC UPLOAD

Music is uploaded electronically on the registration site. Please log into your account to upload your music files. All music files must be in mp3. format. Every music number must be provided on USB also as a backup in case of a technical difficulties. Our DJ will not adjust the speed of the music or make cuts in the music. Please refrain from using music with profanity and/or that is not age appropriate. International Dance Open is not responsible for USB with music left at the event.

### 3.2 PROPS

General Props are allowed if used as part of the routine. The maximum prop height allowed depends on the venue. There is a total of 2 minutes maximum for set up/break down of all props on the stage. The studio is responsible for cleaning the stage after the performance in less than 1 minute. No dangerous props may be used such as fire or knives. Live animals are strictly prohibited. Props or objects of any kind mustn't leave any residue on the stage such as liquids, gels, aerosols, glitters, confetti, paint, sand, powders etc. International Dance Open is not responsible for props used on the event.

### 3.3 COSTUMES

Costumes must cover the intimate parts of the dancer's body during the whole performance. Intimate parts: buttocks, bust and pubic areas. Make-up and costume must be age and gender appropriate, and they must suit the discipline in which they are used. Make-up and costume may never be offensive to the public or other competitors. Music must also be appropriate for the age division of the dancer/s. If religious or political symbols are used as decoration and/or costume, they must suit the theme and choreography in which they are used. Such symbols must always be in good taste, and they may never be offensive to the public or other competitors. Personal jewelry should not be worn unless it is a part of the costume. The total image that a dancer creates should be within the limits of good taste and not be offensive to anyone in the audience.

## SECTION 4

### 4 SCORING SYSTEM AND AWARDS

---

#### 4.0 SCORING SYSTEM

##### 3D system

The judges will give a numerical score to three dimensions (Technique, Composition, Image) from a low of 1 point to a high of 10 points. This would allow for a maximum of 30 points per judge total. At the end of each preliminary or semifinal round, judge must count the total points awarded to each competitor and then give the prescribed number of X's (crosses) to the numbers with the highest points (total TCI). Each judge uses this system independently of all other judges.

##### 4D system

The judges give a numerical score to the four dimensions (Technique, Composition, Image, Show), to each start number, and X (cross) the start numbers who have the highest score. In all four dimensions judges may give from a minimum of 1 point to a maximum of 10 points. This would give a minimum score of just 4 points per judge and maximum of 40 points per judge total. At the end of each preliminary or semifinal round, each judge must count the total points awarded to each competitor and then give the prescribed number of X's (crosses) to the competitors with the highest points (total TCIS). The 4D system is only used in all show disciplines.

Judges will evaluate the synchronization, timing, mobility and stabilization, skills, execution of the movements performed, the quality of movement throughout the routine, including head, arm, leg and body placement, footwork, standing and air and synchronization of the dancers depending on the technical requirements of routine's discipline.

Choreographing and presenting a routine in a unique and one of a kind way with innovative elements as well as creative ways of expressing and the transformation of choreographer's ideas into a routine are highly appreciated by the judges. However, original choreography is allowed in all disciplines. Elements such as full and creative usage of the stage and the floor, innovative movements, transitions and interpretation of the music (if used) are considered essential part of an outstanding choreography. Choreography should be appropriate for the ability and age of the performers.

Level of performance is measured by difficulty of the demonstrated movements by all the dancers in a routine and the variety of styles performed where such variety is considered as a part of discipline. The level of performance should match the technical abilities of the dancers.

The level of authentic and uninhibited presentation of a routine consisting of: individual attitude, energy, posture, uninterrupted display of confidence measured by facial expression, eye contact and body movement, enthusiasm, passion, connection with the audience that generates emotional response (excitement, joy, laughter, melancholy, sadness) relative to the discipline and story presented will be judged. Clothing and accessories worn should represent and reflect the story presented. Innovative and creative selection of costumes is encouraged. Performance and choreography should correlate with routine's music.

Also, the dancer's ability to perform simultaneously to the music is considered by judges. Movements and patterns performed to the simulated sounds of the dancers in the absence of recorded music (e.g., foot stomping, hand clapping, vocals, etc.) will also be considered musically and judged.

Dancers should perform in sync where same is part of choreography i.e. dancers' range of movement, speed, timing and execution of moves should be performed by all dancers in unison. The routine should leave a memorable and lasting impression.

Approaching to judges is forbidden! Only dance club director can come to judges table to talk only with supervisor and not with judges (only in breaks between choreographies)!

#### **4.1 AWARDS**

Every contestant is going to receive a medal and a diploma. First three places in group, production and formation get a trophy. At chosen International Dance Open events, solo categories also receive trophy for the first three places. There will be special awards for the best performances; money awards, scholarships, free entry for other international competition and qualification for big international competitions.

## SECTION 5

### 5 COMPETITION GUIDELINES

---

- By registering for the International Dance Open event, participants agree to the Rules and Regulations of International Dance Open.
- A representative of a routine must be available backstage at least five routines before the routine is scheduled to go on stage. Entrance on stage should occur directly after routine's announcement. Participants should leave the stage immediately after taking their bows.
- Directors and/or trainers are not allowed to come on stage nor to hold up signs or give signals to dancers on stage during a performance
- Any persons in the audience exhibiting unruly behavior during the competition will be reprimanded and may be escorted from the venue. Participating dance school, academy, crew or individual can be disqualified in case of unruly behavior
- Video recording and taking pictures with corresponding equipment including DSLR is strictly forbidden unless authorized by the Event Organizer
- Directors, trainers and dancers are encouraged to take part at the official opening.
- Participants should share the dressing room space and rehearsal space.
- In some cities, professional photos and videos taken during the competition may be available for purchase. Contact the organizer for more information.
- Starting Fee is charged per dancer per routine. Depending on the International Dance Open event location, the Starting Fees may vary
- International Dance Open Gala Event is the most challenging and glamorous competition within International Dance Open. The top 20 selected choreographies are competing in front of a panel of world-famous dance professionals and judges for prestige and money-prizes.