

ALL[®]
DANCE
International

Preamble: We are the biggest growing organization in the dance industry around the world. All Dance International (ADI) has 10 years operating as a professional organization and has their headquarters in Panama and the United States.

The response to All Dance International (ADI) is impressive and the result is the gradual increase in numbers of countries, schools and dancers in our organization over the years.

All Dance international ADI, has revolutionized the dance art industry becoming its leader promoter, and it is the only organization in championship series that conglomerates all kinds of dance style, selecting the best dancers of dance industry in its various forms, divisions and paragraph level, giving the tittle to the most outstanding local and world dancers.

All Dance International ADI produces the best series of dance performance events, which are: All Dance Continental and All Dance World, has several national and regional events in various countries to qualify for the All Dance World in the United States.

Based on the all kind of dances, its evolution and need for dance expression for the professional development of children, youth, adults, students and professionals, we set the rules and unified standards ADI.

Art 1.- KNOWLEDGE OF RULES

All judges, staff, directors, choreographers, dancers and every one who is associated with the delegation accept to know and be in agree the most updated ADI regulations.

Art 2.- CONDUCT

All participants and attendees of ADI events have to ensure to maintain a positive attitude showing good behavior before, during and after the event. The director, instructor or legal representative is responsible for ensuring the team members (choreographers, dancers, parents and guests) maintain good behavior.

Any conduct of action or omission that may affect the physical and/or moral integrity of the participants or organizers of the event

Note: The organization reserves the right to punish the offender with disqualification.

Art 3. - TEAM LEGAL REPRESENTATIVE:

Teams and participants must be legally represented by an institution and/ or an adult person

3.1 Minor participants must have permission from their parents, representative, agent or legal guardian.

3.2 . Adult participants participate on their own behalf and with the authorization of the institution or team that they will represent.

Art 4.- REGISTRATION AND LEGALIZATION PROCESS.

This process will be carried out exclusively by the director or legal representative of the competitor, institution or team through the local ADI director.

- 1.** You must have the invitation letter granted by All Dance International.
- 2.** You must send the necessary documentation on the dates established for the event. (This information will be found in the invitation letter)
- 3.** You must pay the participations on the dates established by the organization of the event
- 4. NATIONALITY REQUIREMENTS:** All participants must be citizens or residents of the country, who wish to represent. You must provide evidence of your nationality with a copy of your resident card, passport or birth certificate.
- 5.** There are no refunds under any concept: Once registered, our logistics begins to be carried out for the satisfaction of the registered school. It only does not apply, in denial of visa.

LEGALIZATION: Send via email to the organizer of the event and/ or Local ADI director.

1. Registration forms.
2. Identification documents of all the participants
3. Participation acceptance contract based on the All Dance International regulations. Each participant must complete and signed *Waiver and Release form, Assumption of risk and release form, Authorization for use of image, voice, performance and likeness, Medical release.* in the case of minors attach documents of the representative.
4. Copy of the total payment voucher.

If the documents are not sent (identification documents of the dancers and waiver and release form) by email within the established dates, ADI reserves the right to not allow the participation or it will be considered as a violation of the regulations and may be penalized.

MUSICAL TRACK: All Dance International will provide by email to each director of the participating schools the coded preliminary program of the event. Directors have to send by email each musical tracks (MP3 format) of their choreographies inscribed with the code of participation assigned by All Dance International. To not send the music tracks will be considered a violation of the rules and may be penalized.

ENTRY PASS TO THE EVENT

It is the letter of entry granted by All Dance International, which will be the only guarantee instrument for the admission of your delegation to the headquarters of the event. If you have not received this letter, you should immediately contact with the organizer and / or ADI Local Director.

Art 5. - COMPETIDORS REGISTRATION:

The registration of competitors will be made according to the day and time indicated by the organizer of the event.

The director or delegation leader will deliver a folder at the registration table that will contain:

1. Letter of entry
2. Participation acceptance for directors or choreographers
3. Participation acceptance contracts based on the ADI regulation
4. Copy of the identity documents of each participant, senior or minor (in case of minor, identity document of the legal representative)
5. Each competitor must go to the legalization zone and follow the identity verification in the competition.
6. Musical tracks of the choreographies.

Note: Each delegation must carry the day of registration a backup in USB, or device the songs / mix in MP3 format. The songs must have the code assigned by ADI. The manager is responsible to have a backup device for the music tracks in the days of competition.

Art 6. - REPRESENTATIVE OR DIRECTOR OF THE GROUP

All participants must be monitored and represented through all the event by their instructor delegated by institution or a group director.

Art 7. - SECURITY

All directors and / or instructors must know the medical history of the members of their delegation and have an emergency plan in case of eventualities during the process of the event.

Art 8. – DAY OF COMPETITION

8.1. DELEGATION ENTRY: The directors, together with the delegation, must entrance to the headquarters of the event, at least two hours before their participation. All dancers, choreographers and directors must use, show and carry their bracelet through the process of the event (no exceptions).

8.2. DRESSING ROOMS: A physical space will be assigned for the permanence of each delegation, which will be used for changes of clothing and makeup of the dancers in case that they have several presentations. Delegations may not make changes of assigned area or reassign spaces that were not authorized by the organizer of the event. Participants should be 1 hour before their staging (According to the schedule of the event). Participants will not be able to consume food in the zones of the event, if they were not assigned for it by the organization.

8.3. WARM UP: Each director, choreographer or independent participant is responsible to warm-up prior to the staging.

8.4. BEHIND THE SCENE: The leader with his dancer / s should be behind the scene three minutes before their participation waiting for the call on stage.

8.5. COMPETITION AREA: The competition area will be a minimum of 10 x 10 meters or 395 "x 395" (consult and confirm with the organization the type of surface and the size of the competition area).

8 . 6. ORDER OF THE PROGRAM: The order of presentations of the participants for each day will be in sequence of the order of divisions and modalities according to the specific regulation ADI.

Fragment or repertory ballet, Unreleased ballet creation, Neoclassical, Lyrical, Contemporary dance, Jazz, musical theater, Spanish dances, tap, ethnic dances, Latin dances, Arab dance, Show, hip-hop

EXTRAORDINARY CASES: The organization reserves the right to modify the order of participation without a prior notification.

CHANGES TO THE PROGRAM: ADI will send a preliminary program of the event, which will have to be reviewed by each school and / or participant to correct any change or error, and to send coded musical tracks according to the preliminary program.

These corrections and the musical tracks should be sent via email within 2 days after the preliminary program has been received.

If corrections and music tracks are not sent within the established time, ADI is not responsible for any changes or errors and does not accept any subsequent complaints. (Schedule of presentation, change of level, modality, unification, or failure of musical tracks etc. ...)

8.7. UNIFICATION OF MODALITY, DIVISION OR LEVEL: The organization reserves the right to reassign to OPEN UNIFICATION the participations that are registered without having block of competence; they will be unified in modality, division or level.

OPEN: All the modalities of the ADI regulation that do not have a competition block within the current tournament will be able to participate, they will be qualified under the originally registered technique and will compete with each other for the highest score obtained. Concordant with art. 8.7 unification of modality, division or level.

8.8. PRESENTATION SCHEDULES: In case of No Show due to not being present according to the order of the program, the organization reserves the right to disqualify the participant and will not accept any claim. (must be presented at the time listed in dressing rooms 1 hour prior to the hour calculated of staging .Which may advanced or delayed depending on the development of the event).

It is responsibility of the school director to inform the parents of the schedules of presentations and attendance an hour before the competition.

8.9. NO SHOW: The organization will consider NO SHOW to the participant / s for not being present in dressing rooms when they were called to their staging according to the order of the program, which will be sanctioned with the final disqualification of the choreography participating in the event . (participants must be at the appointed time in dressing rooms, 1 hour prior to their calculated staging time, which may be advanced or delayed depending on the development of the event)

8.10. STAGING: The dancer (s) will enter the competition area and have to be in their positions, their presentation will be calculated from the first movement or musical sound, the entrance and exit to the scene can not exceed more than 10 seconds, with the exception of large groups that will have a maximum of 15 seconds.

PROBLEMS WITH THE MUSICAL TRACK: Only if technical failures are verified in the audio of the event, the participant/s may appear at the end of the corresponding competition block, otherwise the participating choreography will be sanctioned with the disqualification of the event.

Art 9.- MODALITIES: The modalities are the different dances divided by general technical characteristics that are part of our ADI competition regulations, these are: Fragment or repertory ballet, Unreleased ballet creation, Neoclassical, Lyrical,

Contemporary dance, Jazz, musical theater, Spanish dances, tap, ethnic dances, Latin dances, Arab dance, Show, hip-hop.

The modalities are not subdivided by their different styles. Example:

Is **JAZZ** modality: (progressive, Latin, Street, contemporary)

The technique will be qualified in a general way.

TABLE OF COMPETITION MODALITIES IN ALL DANCE INTERNATIONAL

MODALITY	DESCRIPTION
FRAGMENT OR REPERTORY BALLET	Classic repertoire dance of companies of world recognition because of their high prestige and trajectory.
UNRELEASED BALLET CREATION	Dance of unreleased creations, exclusively about music and classical dance technique.
NEOCLASSICAL	Dance that uses the language of traditional ballet but is not as rigid as classical ballet. The clothing is simple and comfortable because it should mark the movements of the dancer. You can use demi-pointe or pointe shoes.
LYRICAL	Dance that challenges choreographers and dancers to use the movement to interpret music and express emotion, the movements of the dancers try to show the meaning of the music and lean on the melody hits
CONTEMPORARY DANCE	This dance are creations of rupture, seeks innovation and the creation of new forms of movement according to the needs of the choreographer or the interpreter, seeks the connection with the earthly, with the human and its passions, the non-structure, the transgression; It is linked to the concept of the Dionysian.
JAZZ	Dance that accentuates the corporal line, the mobility of the torso, a fast and precise leg work with the feet in parallel and exaggerates the movements of certain parts of the body, such as the shoulders; covering the different styles of Jazz such as: Jazz Broadway, Jazz Funk, Modern Jazz, Contemporary Jazz ... etc
MUSICAL THEATER	It is a form of show that combines music, singing song, dialogue and dance in which they are integrated into an emotional plot instrumental accompaniments and interludes synchronized with the projection of the image, they must exist in their presentation at least 3 of the aforementioned.
TAP DANCE	Dance that makes frequent use of syncopation. Choreographies typically begin on the eighth stroke, or between the eighth and first counts. This can be done with any music and follow the blows provided or without musical accompaniment, if not known it is danced a cappella.

SPANISH DANCES	These dances are all dance expressions from Spain that represent the cultural diversity of this territory.
ETHNIC DANCES	These dances are typical of large geographical areas that coincide with characteristic features of the people who have populated these areas, they can be folk dances, African, oriental, Hindu, American, European dances. etc. They are dances that have predominated in history as a description of the identity of a nation. (does not apply to Bollywood or creations inspired by ethnic dances)
LATIN DANCES	These dances is all dances originated and developed in Latin America, its technique is characterized by its predominant movement of hips to the beat of the body, among which we can mention Salsa, Merengue, Rumba bolero, Chachachá, Samba, among others..
ARAB DANCES	Dance that originated in the Middle East and that in the West is usually introduced, with orientation to the show, for which it was academized as they are: Routine of Baladi, Routine with Solo de Derbake (Cócktail of Arab rhythms) in which music is used with Western arrangements and more modernized Arab techniques.
SHOW	Within the Show mode, the staging that meets one or more of the following criteria will be included. <ul style="list-style-type: none"> -Fusion of 2 or more varied techniques -Coreography of high visual impact and / or acrobatics -Dances that are not detailed in the modalities of the ADI regulation.
HIP HOP	Dance that is defined as routines with street styles that are danced, developed based on hip hop culture includes a wide range of styles such as: Breaking, Locking, Popping, among others.

Art 10. - COREOGRAPHIC TIME:

The time will be taken from the first movement, musical note or scream, and will end in the same way.

SOLO, DUETS AND TRIOS: maximum 2:00 minutes.

SMALL GROUP: maximum 2:30 minutes.

BIG GROUP: maximum 3:00 minutes.

Art 11.- DIVISIONS AND SUBDIVISIONS OF COMPETITION:

This are the characteristics by number of participants and ages in ADI competitions.

11.1. Divisions:

- a. Mini: participants from 3 to 6 years old
- b. Children: participants from 7 to 11 years old
- c. Youth: participants from 12 to 17 years old
- d. Adults: 18 years and older
- e. Open Junior: 5 to 13 years old (duo, trio and group)
- f. Open Production: all ages (duo, trio and group) varied ages.

11.2. Subdivisions

- a. Solo 1 member
- b. Duet 2 members
- c. Trio 3 members
- d. Small Group: from 4 to 12 members
- e. Big Group: from 13 to 40 Members

* The participation of solos, duets and trios will be allowed from the children division.

REQUIREMENT OF AGES

A participant whose age is within two divisions in the year of the competition can compete in any division within the same year.

For example, a participant who has reached 7, 12 or 18 years of age; in the year of competition, can compete in both divisions.

**TABLE OF DIVISIONS, LEVELS AND ALLOWED TIME FOR
SOLOS, DUETS AND TRIOS**

DIVISIONS	AGE	MEMBER	ALLOWED LEVELS	CHOREOGRAPHY TIME
SOLO CHILDREN	from 7 to 11 years	1 member	student	2:00 máximo minutes
SOLO YOUNG	from 12 to 17 years	1 member	Student	2:00 máximo minutes
SOLO ADULT	from 18 years and older	1 member	Student and professional	2:00 máximo minutes
DUET CHILDREN	from 7 to 11 years	2 members	Student	2:00 máximo minutes
DUET YOUTH	from 12 to 17 years	2 members	Student	2:00 máximo minutes
DUET ADULTS	from 18 years and older	2 members	Student and professional	2:00 máximo minutes
DUET OPEN JUNIOR	from 5 to 13 years	2 members	Student	2:00 máximo minutes
DUET OPEN PRODUCTION	All ages	2 members	Student and professional	2:00 máximo minutes
TRIO CHILDREN	from 7 to 11 years	3 members	Student	2:00 máximo minutes
TRIO YOUTH	from 12 to 17 years	3 members	Student	2:00 máximo minutes
TRIO ADULTS	from 18 years and older	3 members	Student and professional	2:00 máximo minutes
TRIO OPEN JUNIOR	from 5 to 13 years	3 members	Student	2:00 máximo minutes
TRIO OPEN PRODUCTION	All ages	3 members	Student and professional	2:00 máximo minutes

TABLE OF DIVISIONS, LEVELS AND TIME ALLOWED ON SCENE FOR SMALL GROUPS AND LARGE GROUPS

DIVISIONS	AGE	MEMBER	ALLOWED LEVELS	CHOREOGRAPHY TIME
MINI (SMALL GROUP)	From 3 to 6 years	from 4 to 12 members	Student	2:30 maximum minutes
MINI (BIG GROUP)	From 3 to 6 years	from 13 to 40 members	Student	3:00 maximum minutes
CHILDREN (SMALL GROUP)	from 7 to 11 years	from 4 to 12 members	Student	2:30 maximum minutes
CHILDREN (BIG GROUP)	from 7 to 11 years	from 13 to 40 members	Student	3:00 maximum minutes
OPEN JUNIOR (SMALL GROUP)	from 5 to 13 years	from 4 to 12 members	Student	2:30 maximum minutes
OPEN JUNIOR (BIG GROUP)	from 5 to 13 years	from 13 to 40 members	Student	3:00 maximum minutes
YOUTH (SMALL GROUP)	from 12 to 17 years	from 4 to 12 members	Student	2:30 maximum minutes
YOUTH (BIG GROUP)	from 12 to 17 years	from 13 to 40 members	Student	3:00 maximum minutes
ADULTS (SMALL GROUP)	from 18 years and older	from 4 to 12 members	Student and professional	2:30 maximum minutes
ADULTS (BIG GROUP)	from 18 years and older	from 13 to 40 members	Student and professional	3:00 minutos máximos
OPEN PRODUCTION (SMALL GROUP)	All ages	from 4 to 12 members	Student and profesional	2:30 maximum minutes
OPEN PRODUCTION (BIG GROUP)	All ages	from 13 to 40 members	Student and professional	3:00 maximum minutes

Art 12.- LEVELS OF COMPETITION

They are divided into two levels: student and professional.

STUDENT: In this level are dancers in formation, who do not receive professional economic income and are legally represented by an institution or director that certifies them. Dancers who have the characteristics of a professional dancer will not be allowed within this level.

PROFESSIONAL: In this level are dancers who practice the art of dance as a profession.

Characteristics that validate a professional dancer

One or more of the following characteristics validate a dancer as a professional:

1. Have a university degree or institution.
2. Have won a national or international championship titles in Professional Level.
3. Belong to dance companies, artistic shows or professional crews.
4. Dancers who teach dance classes of the modality registered in competition.
5. The Ranking of competition in All Dance International is also valid, up to 18 years of age.
6. Been register in at least one participation in professional level in any ADI championship, except for minors under 18 years of age.

Important: If there is one professional, within a duo open production, trio open production, group open production, Adult duo, adult trio, adult group, the staging changes to compete on a professional level.

Art 13. - MUSIC

The music should be consistent with the routine, may not contain inappropriate language (obscene, offensive or discriminatory) and must be in accordance with the age of the participants.

The duration of the musical track must not exceed the choreographic time indicated in Art.10

Art 14. - ROUTINE

The routine should find the agreement between the following items: creativity, entertainment, musicality accuracy execution and ongoing technical difficulties, coordination, control and stage projection, transitions and use of the stage, general image of the participants.

Art 15. - CLOTHING, ELEMENTS AND ACCESSORIES.

1. The clothes, accessories and footwear must be according to the age and modality in which it competes.
2. The use of accessories (hoops, bracelets, necklaces) is allowed as part of the clothes.
3. The use of masks is allowed, as long as they help the scenic proposal.
4. Elements and accessories that are part of the choreography and easy to move by the participants (non-staff) are allowed, for example: hats, canes, chairs. No type of scenery is allowed.

Art 16.- ALL DANCE AWARDS :

ADI awards to the three most outstanding participations of the event for each modality of each division and level, respectively from highest to lowest score. These are: 1st CORYBANT, 2nd CORYBANT, 3rd CORYBANT, the title of Grand Corybant ADI is and the title of the Best Choreography of the event.

According to the edition of the ADI event it can also grant special mentions.

Art 17.- PREMIATION CEREMONY:

It is an act of celebration and awards gala where the prizes are delivered , and special mentions corresponding to the event. Respectively these are:

17. 1. TERPSICORE PRIZE

It is the greatest dancing medal and official medal of All Dance International, possessing a historical symbolism Terpsichore (the one that delights in Dance), inspiring goddess of Dance in Greek Mythology. Terpsichore is the symbol of victory in competition and is awarded respectively to the participants of the event.

17.2. CORYBANT PRIZE

The Corybant is the official trophy of All Dance International, holder of a historical symbolism, the Corybant was a warrior who executed an educational activity called the Pyrrhic dance, linked to the celebration of a victory and is awarded respectively from highest to lowest score these are : 1st CORYBANT, 2nd CORYBANT, 3rd CORYBANT, of each modality, division and level.

17.3. GRAND CORYBANT ADI

ADI awards the highest prize of the event to the school that has obtained the best grade point average in their group choreographies.

To participate for this award, each school has the option to register at least 5 of their group choreographies to qualify for this award, without defining a maximum number of participations in the event.

The winner will be defined by the best average of the scores of the groups registered for grand Corybant.

The prize is around 2 meters high. This prize can be accompanied by a cash prize.

Important: Following the principles of the All Dance Championship, these 5 or more registered participations must be at least 3 different modalities (example: Ballet, hip hop and jazz) and must be registered to apply to the Grand Corybant IN THE INSCRIPTION FORM prior to championship.

Example:

1. Children small group - Contemporary modality = 75.32
 2. Open Large group production - Jazz modality = 82.00
 3. Young small group - Ballet Creation Unpublished modality = 90.00
 4. Children small group - Jazz modality = 80.00
 5. Adults small group - Hip Hop modality = 85.00
- $$75.32 + 82.00 + 90.00 + 80.00 + 85.00 = 412.32 / 5 = 82.46 \text{ Average}$$

If there is a tie, then it will be the score obtained in the modality card it will be added and averaged.

17.4. BEST CHOREOGRAPHY

This prize is given to the most outstanding group choreography of all the event. The Best ADI Choreography is defined by the maximum score achieved among all the group choreographies participating in the event.

The prize will be given in level student or professional.

17.5. BEST FEMALE DANCER AND BEST MALE DANCER

This special prize is dedicated exclusively to the best female dancer and best male dancer of the event at the student and professional level.

This prize is given as follows:

Student: Best dancer for women and best dancer for men

Professional: Best dancer for women and Best man dancer for men

Participation requirements:

To participate as best female dancer or best male dancer, the school or company, must indicate in the INSCRIPTION FORM of the delegation which are the dancers that apply for this prize.

Dancers that indicate as a candidate for this prize, must be participating at least in 3 choreographies in different modalities, one of them must be obligatorily solo and be accompanied by duo or trio.

In the case of not accompanying your solo participation with two staging, proceed to the next score, on the scale of best solos.

This prize is according to the level postulated; it will be defined by the maximum score of solos in the whole event.

Tie: In the case of a tie in the competition block, the tiebreaker will be defined, by a majority of points in the modality card, of having the same qualification in modality; the specific score will be verified in the technical level, dexterity or complexity, in said order.

Participants can not classify with the same choreography, in consecutive years.

17.7. ALL DANCE AWARDS

a) Trajectory: This award is dedicated exclusively to the trajectory of the participating schools in official All Dance International events; each school has the option to inscribe in local, national, continental and world events through a form. They must inscribe with the detail of prizes obtained per year and per event. (There is no prizes limit)

First place: 2 points

Seconds place: 1 point

Third place: ½ point

Grand Corybant: 3 points

It will be determined with the sum of points of the prizes obtained.

b. Revelation: This prize is dedicated to schools or companies that participate for the first time in official All Dance events, and that obtain the highest number of first places in their choreography.

c. Best Director: This prize is dedicated exclusively to the most outstanding director for his ability to direct a several number of stagings, The director will be awarded if his school has obtained the highest number of prizes (first, second and third place), of the current competition.

17.8. MEDALS AND CERTIFICATES OF PARTICIPATION

ADI recognizes the effort of the artists in training and under our principle of motivation to the talent; ADI gives each of its participants, participation prizes within the event.

Details of time and place of delivery will be detailed in your event entry letter.

Art 18.-PROHIBITION

1. The registration of one dancer in more than one choreography with the same characteristics of participation (not competing against itself) or in more than 5 choreographies within the same event is prohibited.
2. Directors, choreographers and participants are forbidden to have contact with the jury during the development of the competition, it is only allowed until awards and workshops time.
3. Directors or any member of the school are prohibited in to take the stage before during or after the choreography. (They will only go up when called for the award ceremony).

Art. 19. - SCORE AND RANK

The score will be the average of the result obtained among the modality judges (over 60 points), plus the complementary judge (over 40 points). Less points for deductions (if there were penalties in the participation) will be subtracted from the total average obtained in the participation.

TIEBREAKER

In the case of a tie in its competition block, the tiebreaker will be defined, by a majority of points in the modality card , of having the same qualification in modality; the specific score will be verified in the technical level, dexterity or complexity, in said order.

SCORE RANK

If you have a no show in your competition block and / or do not have enough competitors (more than 3 per block), the 1st, 2nd and 3rd Corybant winner will be defined, according to the ADI score range. Having to achieve a minimum score to be ADI Champion.

1st Corybant 70 - 100 points

2nd Corybant 55 – 69 points -

3rd Corybant 20 - 54 points

Art.20.- COREOGRAPHIC SPECIFICATIONS – DEDUCTIONS

ADI seeks that its staging highlights the Dance, in which the priority elements: technique, expression and creativity are always framed by respect for art, artists and the audience. ADI defines the characteristics that are important for staging and penalties in the case of not respecting and complying with the specifications determined for the championship.

1. WRONG MODALITY (-2) ADI deduces the dancer or group that register or execute a different technique to which it was registered.

2. WRONG DIVISION (-4) ADI deduces the dancer or group that is enrolled in a division not according to their age or number of dancers in their staging.

3. WRONG LEVEL (-10) ADI deduces the dancer or group that is registered in a wrong level, for example, a professional in student level.

4. LATE ARRIVAL ON THE STAGE (-10) ADI deducts the dancer or group that arrive late at the time set for its staging. They should always be 1 hour before in dressing rooms.

5. FALSE ROUTINE BEGINNING (-5) ADI sanctions when a member or the group make an erroneous or unjustified previous movement asking for the repetition of the routine or not.

6. INAPPROPRIATE USE OF MAKE-UP OR BODY PAINTING (-5) ADI deducts the dancer or the group that use excess makeup and also complicates or jeopardizes the choreography or stage for the dancer, and the other participants. Example: Paintings, etc.

7. SUBSTANCES, OBJECTS AND PROHIBITED ELEMENTS (-5) ADI deduces, to the staging that use elements that put the surface of the stage at risk and threaten the safety of the participants. Example: powders, liquids, fire, talcs, stones, frosts, etc.

8. INAPPROPRIATE, OBSCENE OR OFFENSIVE CLOTHING (-5) ADI deducts the use of clothing or footwear that is not in accordance with its modality, division and / or level. Or that puts at risk the use of the stage for the dancer, and the other participants Example: Feathers or elements of easy detachment of the costumes, etc. Caring for esthetic, according to age.

9. WRONGLY EXECUTED ELEMENTS (-2) EACH TIME ADI deducts the dancer or dancers who mishandle high impact movements or technical elements of high complexity poorly executed:

- Technical execution points and / or knees
- Technical exercises poorly executed
- Acrobatics and figures poorly executed

10. STUMBLES OR FALLS (-0.5 -1) ADI deducts the dancer or dancers who stumble or fall during the execution of their choreography.

Stumble 0.5 points (landslides or recoverable failures)

Falls 1 point (non-recoverable slides or failures, including falling off the tips in the case of Ballet)

11. THROW ELEMENTS TO THE SUPPORTERS (-5) EACH TIME ADI deducts the dancer or group that throw elements such as liquid, accessories, Clothing and any object to the audience.

12. INAPPROPRIATE MUSICAL LANGUAGE (-2) EACH TIME ADI deducts a series of emotions that contain offensive words, messages that provoke violence or discrimination.

13. INAPPROPRIATE MOVEMENT (-2) EACH TIME ADI deducts as inappropriate movement any choreographic step insulting, vulgar or obscene that is not suitable for all audience.

(Example: twerking, obscene movements or sexual insinuation.)

14. ACCIDENTS OR FALLS OF THE CLOTHING (-1) EACH TIME ADI deducts the accidents or fall of implements, part of the clothes or accessories.

15. DISORDERED CLOTHING (-0.5) EACH TIME ADI deducts disarrayed clothing. (loose cords, visible underwear, dressing the costumes on stage, etc.)

16. INAPPROPRIATE CHOREOGRAPHY TO THE DIVISION (-15) ADI sanctions when the choreography is not according to age in history or scenic projection.

17. ALTISONANCE IN THE BEGINNING OR AT THE END OF ROUTINE (-5)

ADI deducts the dancer or dancers who in their beginning or in their routine finish make expressions of euphoria or screams.

18. LEAVE ELEMENTS IN SCENE (-2) EACH ELEMENT

ADI deducts for leaving elements, part of the clothing or objects on the stage.

19. USE OF SCENOGRAPHY (-10)

ADI deducted by implementation of scenery for participations.

20. SUPPORTERS THAT OBSTRUCT THE JUDGING (-2) EACH TIME

ADI deducts supporters that they do not have a respectful and adequate response and for the use of noisy elements.

21. GET OFF OR JUMP FROM THE STAGE (-2) EACH TIME

ADI deducts points for leaving the stage at any moment during staging.

22. ROUTINE TIME (- 2) EACH 5 SECONDS ADI deduces the dancer or group that exceeds the time in its staging.

23. INTELLECTUAL PROPERTY The modality judge may deducts points for the following reasons: -

-Sequences 5 EACH TIME

- Choreographic designs 10 EACH TIME

-Choreographic coincidence (Plagiarism) Partial 10 EACH TIME –

-Choreographic coincidence (Plagiarism) Total 20 points

24 . FAILURE TO REGULATION (-5) EACH TIME ADI deducts the team or group each time that they incurs a rule violation that is not within the aforementioned deduction criteria

Art 21.- PANEL OF THE JUDGES All Dance International demands that all judges must know the newest ADI regulations. ADI is responsible for selecting the staff of professional dancers for each event highly trained in the range of multi-dance criteria of the ADI, and specialized in the various modalities of the ADI regulation. They are teachers selected for their broad contribution to the development of dance, our panel is conformed for 4 different types of judges which will fulfill the specific rating function independent from each other, and these are: Judge General Supervisor, judge of deduction, judge modality and complementary judge.

GENERAL SUPERVISOR JUDGE

The judge who is responsible for verifying the scores of all judges using the ADI rating method, he has the power to request adjustments to any member of the jury, he has the ability to correct a poorly founded rating according to the ADI regulations and until replace a judge who is not correctly fulfilling his judging functions.

The general supervisor is in charge of verifying that the following rules for the All Dance International jury are fulfilled:

- 1.** It is forbidden to arrive unpunctually at the date and time agreed with the organization.
- 2.** Prohibited the use of cell phones in the area and during the judging process.
- 3.** Interaction between judges during the qualification process is prohibited.
- 4.** The interruption of the program is forbidden by requests of the jury, the only one who will have the authorization to make brief breaks if it is necessary.
- 5.** Get up from the jury table without the authorization of the supervisor judge.
- 6.** Forbidden expressions of euphoria during the event.
- 7.** The score sheets can not have errors or corrections.
- 8.** The jury must not have contact with the participants before, during and after the competition, with the exception of workshops.
- 9.** The jury will be removed from the panel of judges after make disciplinary or functional faults according to the ADI judging method.
- 10.** The jury will be removed from the panel of judges unable to justify their qualification by the parameters established by the ADI regulation.
- 11.** The jury have 30-minute lunch.

JUDGE OF MODALITY (OUT OF 60 POINTS)

The modality judge is the expert who qualifies the technique according to the modality, division and level in which the participant or the school was registered.

- 1. SPECIFIC TECHNIQUE.** - ADI divides the specific technique into two items CORRECT MODALITY (from 1 to 5 points) and technical level (from 1 to 5 points) which, added together, will give a total of 10.

- 1.1. CORRECT MODALITY:** ADI will qualify CORRECT MODALITY the staging executed with the specific technique inscribed.

- 1.2. TECHNICAL LEVEL:** ADI will qualify the technical level of the entire artistic training process from the beginning of the choreography, transition and completion of the staging.

- 2. EXECUTION** - ADI divides the execution into two items, SYNCHRONIZATION (from 1 to 5 points) and SKILL (from 1 to 5 points) which added , will give a total of 10.

- 2.1. SYNCHRONIZATION:** ADI rates the symmetrical, musical or non-musical motive of the dancers by choreographic synchronization in their staging according to the inscribed modality. (Not applicable in soloists)

- 2.2. SKILL:** ADI rates by skill the abilities that each dancer has in the beginning, developing and at the end of each sequence and / or choreographic element.

- 3. DIFFICULTY** - ADI divides the difficulty into two items extraordinary movements (from 1 to 5 points) and elements of risk (from 1 to 5 points) which added together will give a total of 10.

- 3.1. EXTRAORDINARY MOVEMENTS:** ADI qualifies in extraordinary movements the complexity and authenticity of the steps used in the choreographic routine.

- 3.2. RISK ELEMENTS:** ADI qualifies in risk elements the steps, figures and implements that give an added value to the choreography with an adequate technical execution.

- 4. MUSICALITY.** - ADI divides the musicality into two items Rhythm (from 1 to 5 points) and Music Edition (from 1 to 5 points) which, added together, will give a total of 10.

- 4.1. RHYTHM:** ADI qualifies musical ear and the repetition and coordination between time-space from one movement to another in perfect musical harmony.

- 4.2. MUSICAL EDITION:** ADI qualifies the musical edition without sudden cuts or musical fusion, at the beginning, during and end of the routine.

- 5. CHOREOGRAPHY.** - ADI divides choreography into two items Costumes (from 1 to 5 points) and Complexity (from 1 to 5 points) which, added together, will give a total of 10.

- 5.1. CLOTHING:** ADI qualifies the costumes, which are in accordance with the modality and choreography (time, style and relevance) as well as the division of the dancers that are on stage.

5.2. COMPLEXITY: ADI qualifies the choreographic design from the basics to the advanced.

5.3.

6. CREATIVITY AND ORIGINALITY. - ADI qualifies CREATIVITY (from 1 to 5 points) AND ORIGINALITY (from 1 to 5 points) will only be used in unpublished choreography.

6.1. CREATIVITY: ADI qualifies the creation of an idea, concept and choreographic scheme staged

6.2. ORIGINALITY: ADI rates the new or the newfangled of a choreography in all its expressions that makes it unique.

6.3. INTELLECTUAL PROPERTY: The modality judge may deducts points for the following reasons.

-Sequences (steps): 5 each time

-Choreographic designs: 10 each time

-Partial Choreographic coincidence: 10 each time

- Total Choreographic Coincidence: 20 points

7. REPERTOIRE. -ADI qualifies traditional repertoire and contemporary repertoire. The traditional repertoire of each modality covers until the 19th century and the contemporary repertoire is from the 20th century.

Each repertoire is qualified under three items that include: Complete adaptation (1-3 points). Partial adaptation (4-8 points.) And Null adaptation (9-10 points).

- It will only be used in the Ballet fragment or repertoire mode.

COMPLEMENTARY JUDGE (OUT OF 40 POINTS)

The complementary judge is the expert who qualifies the complements according to the modality, division and level in which the participant or the school was registered.

1. USE OF STAGE - ADI divides use of stage in 4 items; Space (from 1 to 2.5) Formation (from 1 to 2.5) Levels (from 1 to 2.5) Transitions (from 1 to 2.5) which added will give a total of 10.

1.1. SPACE: ADI qualifies for space the displacement of the dancers on the stage.

1.2. FORMATIONS: ADI qualifies the dancer's individual choreographic design and the group design for formations; according to the dancers are grouped in the scenic space producing certain effect. (Does not apply to soloists).

1.3. LEVELS: ADI qualifies the levels of choreographic performance in its entirety in low, medium and high movements.

1.4. TRANSITIONS: ADI qualifies the way in which the choreographer plays with the entrances or exits of the stage and to specify locations and forms the clear displacement in its development. (Does not apply to soloists).

2. IMAGE. ADI divides image into four items Creativity (from 1 to 2.5), Accessories (from 1 to 2.5), Makeup (from 1 to 2.5) Visual esthetic (from 1 to 2.5), added will give a total of 10.

2.1. CREATIVITY: ADI qualifies the creativity and originality of the elements and the image, which is in accordance with the modality and the division of the dancers that is on stage.

2.2. ACCESSORIES: ADI qualifies the use of the right accessories such as hats, canes, chairs, musical instruments (easy to move items).

2.3. MAKEUP. - ADI qualifies makeup according to its staging

2.4. VISUAL ESTHETIC - ADI qualifies the visual esthetic. The balance of the visual shape as a whole.

3. SCENIC PROJECTION: ADI divides the scenic projection into 4 items: Gesture (from 1 to 2.5), Character Authenticity (from 1 to 2.5), movement strength (from 1 to 2.5) and Interpretation (from 1 to 2.5)

3.1. GESTURE: ADI qualifies gestures and facial expressions.

3.2. AUTHENTICITY OF THE CHARACTER: ADI qualifies the dancer or group the personification and originality, which they act in the different choreographic concepts.

3.3. FORCE OF MOVEMENTS: ADI qualifies the dancer or group the intensity, energy that prints the choreography.

3.4. INTERPRETATION: ADI qualifies the expression of emotions, feelings and in its staging.

4. AUDIENCE RESPONSE: ADI divides the response of the audience and divides it into two items criterion of the audience (from 1 to 2.5) and criterion of the judge (from 1 to 2.5).

4.1. CRITERION OF THE SUPPORTERS. - ADI Qualifies the respectful and adequate response of the supporters, without the use of noisy elements.

4.2. CRITERION OF THE JUDGE. - ADI Qualifies according to the judge's criteria.

DEDUCTION JUDGE

The Judge of deductions is the expert that qualifies the regulatory faults that are determined according to the modality, division and level in which the participant or the dance school was registered.

All the deductions, you can find them in Art. 20 COREOGRAPHIC SPECIFICATIONS - DEDUCTIONS.

Information: info@alldanceinternational.com



MODALITY JUDGE

GROUP REPERTOIRE

OUT OF 60 POINTS

SCHOOL OR GROUP	_____	Nº Choreo
MODALITY:	_____	
DIVISION:	_____	
LEVEL	_____	
CHOREOGRAPHY NAME :	_____	
TOTAL DANCERS	_____	

SPECIFIC TECHNIQUE	CORRECT MODALITY	UNIQUE LE	
	[1 - 5]	[1 - 5]	

EXECUTION	SYNCHRONIZATION	SKILL	
	[1 - 5]	[1 - 5]	

DIFFICULTY	EXTRAORDINARY MOVEMENTS	RISK MOVEME	
	[1 - 5]	[1 - 5]	

MUSICALIDAD	RHYTHM	MUSICAL EDITION	
	[1 - 5]	[1 - 5]	

CHOREOGRAPHY	CLOTHING	COMPLEXIT	
	[1 - 5]	[1 - 5]	

TRADITIONAL REPERTOIRE (UNTIL THE XIX CENTURY)	ADAPTATION: FULL	ADAPTACIÓN: PARTIAL	PTACIÓN: NULL	
	[1 - 3]	[4 - 8]	[9 - 10]	

CONTEMPORARY REPERTOIRE(FROM XX CENTRY GOING FORWARD)	ADAPTATION: FULL	ADAPTACIÓN: PARTIAL	PTACIÓN: NULL	
	[1 - 3]	[4 - 8]	[9 - 10]	

OBSERVATIONS	

NAME OF THE JUDGE	_____
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SIGNATURE OF THE JUDGE	_____
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MODALITY JUDGE GROUP OUT OF 60 POINTS

SCHOOL OR GROUP		Nº Choreography
MODALITY:		
DIVISION:		
LEVEL		
CHOREOGRAPHY NAME :		
TOTAL DANCERS		

	CORRECT MODALITY	TECHNIQUE LEVEL	
SPECIFIC TECHNIQUE	[1 - 5]	[1 - 5]	TOTAL <input style="width: 50px;" type="text"/>
	SYNCHRONIZATION	SKILL	
EXECUTION	[1 - 5]	[1 - 5]	TOTAL <input style="width: 50px;" type="text"/>
	EXTRAORDINARY MOVEMENTS	RISK MOVEMENTS	
DIFFICULTY	[1 - 5]	[1 - 5]	TOTAL <input style="width: 50px;" type="text"/>
	RHYTHM	MUSICAL EDITION	
MUSICALITY	[1 - 5]	[1 - 5]	TOTAL <input style="width: 50px;" type="text"/>
	CLOTHING	COMPLEXITY	
CHOREOGRAPHY	[1 - 5]	[1 - 5]	TOTAL <input style="width: 50px;" type="text"/>
	CREATIVITY	ORIGINALITY	
CREATIVITY AND ORIGINALITY	[1 - 5]	[1 - 5]	TOTAL <input style="width: 50px;" type="text"/>
			FINAL SCORE <input style="width: 50px;" type="text"/>

INTELLECTUAL PROPERTY	VALUE	DEDUCTION	OBSERVATIONS:
SEQUENCES(STEPS)	5 EACH TIME		
CHOREOGRAPHY DESIGNS	10 EACH TIME		
COREOGRAPHIC COINCIDENCE (PLAGIARISM) PARTIAL	10 EACH TIME		
COREOGRAPHIC COINCIDENCE (PLAGIARISM) TOTAL	20 POINTS		

NAME OF THE JUDGE	
SIGNATURE OF THE JUDGE	



MODALITY JUDGE
SOLO
OUT OF 60 POINTS

SCHOOL OR GROUPE :		Nº Choreography
MODALITY:		
DIVISION:		
LEVEL:		
CHOREOGRAPHY NAME		
TOTAL DANCERS		

	CORRECT MODALITY	TECHNIQUE LEVEL	
SPECIFIC TECHNIQUE	[1 - 5]	[1 - 5]	TOTAL []
	SKILL		
EXECUTION	[1 - 10]		TOTAL []
	EXTRAORDINARY MOVEMENTS	RISK ELEMENTS	
DIFFICULTY	[1 - 5]	[1 - 5]	TOTAL []
	RHYTHM	MUSICAL EDITION	
MUSICALITY	[1 - 5]	[1 - 5]	TOTAL []
	CLOTHING	COMPLEXITY	
CHOREOGRAPHY	[1 - 5]	[1 - 5]	TOTAL []
	CREATIVITY	ORIGINALITY	
CREATIVIDAD Y ORIGINALIDAD	[1 - 5]	[1 - 5]	TOTAL []
			FINAL []



COMPLEMENTARY JUDGE GROUP OUT OF 40 POINTS

SCHOOL OR GROUPE :		N° Chorec
MODALITY:		
DIVISION:		
LEVEL:		
CHOREOGRAPHY NAME		
TOTAL DANCERS		

	SPACE	FORMATIONS	LEVELS	TRANSITIONS	
USE OF STAGE					TOTAL
	[1 - 2.5]	[1 - 2.5]	[1 - 2.5]	[1 - 2.5]	

	CREATIVITY	ACCESORIES	MAKEUP	VISUAL ESTHETIC	
IMAGE					TOTAL
	[1 - 2.5]	[1 - 2.5]	[1 - 2.5]	[1 - 2.5]	

	GESTUALITY	AUTHENTICITY OF THE	FORCE OF MOVEMENTS	INTERPRETATION	
SCENIC PROJECTION					TOTAL
	[1 - 2.5]	[1 - 2.5]	[1 - 2.5]	[1 - 2.5]	

	JUDGE CRITERION	AUDIENCE CRITERION		
AUDIENCE RESPONSE				TOTAL
	[1 - 5]	[1 - 5]		

OBSERVATIONS:	FINAL SCORE

NAME OF THE JUDGE

SIGNATURE OF THE JUDGE



DEDUCTIONS JUDGE

SCHOOL OR GROUPE :		N° Choreograph
MODALITY:		
DIVISION:		
LEVEL:		
CHOREOGRAPHY NAME		
TOTAL DANCERS		

	OUT OF	QUALIFICATION
WRONG MODALITY	-2	
WRONG DIVISION	-4	
INCORRECT LEVEL	-10	
LATE ARRIVAL AT STAGE AFTER THE CALL ON STAGING	-10	
FALSE ROUTINE BEGINNING	-5	
INAPPROPRIATE MAKE UP OR BODY PAINTING	-5	
SUBSTANCES, OBJECTS AND PROHIBITED ELEMENTS	-5	
INAPPROPRIATE , OBSCENE AND OFFENSIVE CLOTHING	-5	
WRONGLY EXECUTED MOVEMENTS	(-2) EACH TIME	
STUMBLES OR FALLS	(-5) O (-1)	
THROW ELEMENTS TO AUDIENCE	(-5) EACH TIME	
INAPPROPRIATE MUSICAL LANGUAGE	(-2) EACH TIME	
INAPPROPRIATE MOVEMENTS	(-2)EACH TIME	
ACCIDENTS OR FALLS OF IMPLEMENTS, PART OF THE CLOTHING OR ACCESSORIES	(-1) EACH TIME	
DISORDERED CLOTHING	(-0.5) EACH TIME	
INAPPROPRIATE CHOREOGRAPHY TO DIVISION	-15	
ALTISONANCE IN THE BEGINNING AND AT THE END OF THE ROUTINE	-5	
LEAVE ELEMENTS ON STAGE	(-2) EACH ELEMENT	
USE OF SCENOGRAPHY	-10	
SUPPORTERS THAT OBSTRUCT THE CORRECT JUDGMENT	(-2) EACH ELEMENT	
GET OFF OR JUMP FROM THE STAGE	(-2) EACH TIME	
ROUTINE TIME	(-2) EACH 5 SECONDS.	
FAILURE TO REGULATION	(-5) EACH TIME	
INTELLECTUAL PROPERTY		
FINAL DEDUCTION		

OBSERVATIONS:

NAME OF THE JUDGE

SIGNATURE OF THE JUDGE