



Dance Regulations of A.S.D.U.INTERNATIONAL

As of September 2026

1. Tournament Formats & Duration

A.S.D.U.INTERNATIONAL organizes annually:

- a) National Championships: Duration: 1–5 days
- b) International Championships: Duration: 2–4 days

2. Participation & Qualification

- a) **Open championships:** All competitions are open to all members of a dance school or dance organization / dance club.
- b) Participation in an **A.S.D.U.INTERNATIONAL** championship is also possible without association membership of the school/club (= guest start). In the case of a guest start, the entry fees increase by 20%.
- c) A participant may start and compete for one school/organization/club only.
- d) Qualification for the International Championships (following ICS):
 - Direct entry via national championship qualification
 - Participants from countries without national championships may qualify either:
 - o in a preliminary round of the ICS, or
 - o at a national championship held in another country.
- e) Validity of qualification for ICS:
 - A qualification is valid only for the current tournament season
 - If a qualified choreography is not performed in the same year at the International Championships, it may, upon application and with sufficient justification, be re-qualified for the following year within the pre-Qualification.

3. Registration & Usage Rights

3.1. General

- a) Registration is possible exclusively via the **A.S.D.U.INTERNATIONAL** online portal. It becomes valid only upon receipt of registration and entry fees.
- b) With registration, all usage rights are transferred to **A.S.D.U.INTERNATIONAL**. This applies to all film, television, and photographic recordings produced during the competitions, with transferable and unrestricted usage rights (content, territory, time) for unlimited media exploitation (TV, audiovisual carriers, online/on-demand services, interactive uses).
- c) There is generally no limit on the number of dances. A.S.D.U. International reserves the



right to remove dance entries that have not been fully and correctly registered from the portal on a specific, pre-announced date prior to the registration deadline, in order to prevent potential "placeholder" registrations.

- d) Withdrawals after the registration deadline and portal closure, no-shows or do not appear in the competition will still be charged in full. No refunds.
- e) Changes to registered dances after the deadline incur a € 40 fee per change and require **A.S.D.U.INTERNATIONAL** approval.
- f) Multiple entries across different disciplines and categories are permitted. Within the same discipline, category, and age group, a person may compete a maximum of two times. However, direct head-to-head competition against oneself or with the exact same lineup is prohibited: Competing against one's own team or oneself is not allowed, whether as a soloist or in an identical combination (pair, trio, small group, or group).

4. Age Groups & Categories

Cut-off date: January 1 of the current year.

The decisive factor for the age group is the average age of participants.

Exceptions:

- **Solo category:** the dancer's age on Jan 1 applies.
- **ProAm General Age Class:** If a ProAm dancer of the General Age Class participates, the entry is automatically placed in the General Age Class regardless of average age.

4.1. Age Groups

Mini	6,0 <= dancers age < 9,1 years
Children	9,1 <= dancers age < 12,5 years
Juniors I	12,5 <= dancers age < 15,5 years
Juniors II	15,5 <= dancers age < 19,5 years
General Age Class	from 19,5 years

4.2. Categories

Solo	One dancer
Pair / Trio / Quartet	Two / three / four dancers
Small group	5 - 12 dancers



Group	13 or more dancers
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5. Disciplines

Each discipline has specific criteria ensuring fair evaluation among comparable performances. The jury evaluates it strictly according to these. The individual dances will be compared to the others in the same discipline and category. The dance style is crucial in assigning the dance number to discipline.

Classical Ballet: Only classical ballet techniques are allowed, performed in ballet slippers or pointe shoes. Original choreographies or excerpts from classical works may be presented. Evaluation emphasizes technical precision and 'attitude' – radiance, posture, stage presence. Pointe work is allowed only from Juniors I (≥ 12.5 years).

Contemporary/Modern: The presentation should feature recognizable styles such as Graham, Limón, Horton, Cunningham or Chladek. Contemporary dance elements and neoclassical movement forms are also permitted. Important: Contemporary/modern is not disco dancing.

Lyrical Dance: Lyrical dance is an emotion-driven fusion of ballet, jazz, modern and contemporary techniques – occasionally complemented by acrobatic elements. According to Jennifer Fisher, it is characterised by clearly visible emotional moods, rapidly changing choreographic sequences, virtuoso performance, the dance-like 'translation' of song lyrics and precise unison in groups. It is danced in a more accentuated style than classical ballet, without the typical polyrhythms of pure jazz. Mastery of the basic techniques of jazz, ballet and modern dance is essential: on this basis, a new aesthetic emerges that focuses on expression, emotion and choreographic innovation. Song lyrics can be danced; deliberately used theatrical moments from dance theatre are possible. No single style dominates; all serve solely the artistic expression of the dancers and choreographers

Jazz: All established jazz styles are permitted, including classical jazz dance, Broadway jazz and Latin jazz. Characteristic features of jazz are isolated movements (polycentricity), parallelism, contractions, collapses, precise coordination, the setting of leads and impulses, and working on different levels of movement.

Urban Dance Styles: (formerly HipHop/Funk/Street): All recognized and established styles such as Locking, Popping/Electric Boogaloo, House, Krumping, Party Dances, Wacking, Vogueing and BBoying (but not dominant) are permitted. Several of these styles should be clearly recognisable in the presentation. Particular attention should be paid to style-typical music (note: no explicit lyrics), dynamics, expression and clothing. Acrobatics are permitted but must not be predominant; instead, they must be organically and harmoniously embedded in the choreography. Pay attention to appropriate clothing – dance expression, style-appropriate execution and dance accents have top priority.

BBoying/Breakdance: Bboying consists of the main elements of toprocking, downrocking, freezes and power moves. Acrobatic elements are permitted but must not overshadow the dance-like character. The



focus is on dance-like expressiveness, stylistically appropriate execution and the authentic implementation of typical movement qualities. In the presentation, particular emphasis is placed on diversity, technical precision, creative variation and the harmonious combination of the individual elements. The characteristic aesthetics of BBoying must be consistently maintained.

Acro Dance: Acro dance is a fusion of various dance styles with acrobatics, e.g. breakdance, hip hop or jazz. Acrobatic elements are an integral part and mandatory, but the dance component must clearly predominate. The acrobatics are technically clean and seamlessly integrated into the choreography.

Step/Tapdance: A solid command of step techniques is required. Various styles are permitted, including Irish dance. The music track must not contain any tap sounds – the step sound must be produced live only.

Song & Dance: This discipline requires a balanced ratio between dance and live singing (50:50). All dance and music styles are permitted. Three handheld microphones and three headsets are available, of which at least one microphone must be used. The live singing must be clearly audible; only the background choir may be pre-recorded.

Musical: Live singing is not permitted. Dancing is performed to original music from musicals, dance or music films (e.g. Grease, Dirty Dancing, Step Up, etc.). The characteristic style of the selected piece must be clearly recognisable. The use of original choreography is not permitted and is prohibited.

Production Number: The theme, content and storyline of the performance must be clearly recognisable. The duration is limited to a maximum of 4:30 minutes. Original productions may not be copied. Only groups with at least 13 dancers are eligible to participate. All dance styles and live singing are permitted.

Folklore/Character/Ethnic Dance: Original choreography is permitted but not mandatory. It is crucial that the original character of the dances is preserved and that original movements dominate. Music and style can be either true to the original or stylised. Costumes must always correspond to the original.

Commercial Dance Styles: This discipline encompasses various dance styles and elements that are typical of the MTV tradition. Modern and contemporary reinterpretations of choreography are combined with music by well-known artists, bands, club and party sounds. Commercial dance allows for a mixture of jazz, funk, hip-hop, and other styles as seen in live performances and music videos. The focus is on an expressive, energetic performance that reflects current trends in the music and dance scene. Formation patterns and changes in positioning are desirable for small groups and groups. Acting elements and acting are permitted as long as the dance component dominates and predominates.

Open: This discipline includes all techniques, dances and performances that cannot be clearly assigned to any of the other disciplines mentioned above or that combine different dance techniques and styles.

Parents & Friends: All dance techniques and styles are permitted in this discipline. The focus is on expressiveness, creative ideas and synchronization. The choreography should mainly be performed by parents, friends or people without professional dance training. Participation is only possible in the small



group (5–12 dancers) and group (13 or more dancers) categories. Here too, the average age must not skip two age groups.

6. Time Limits

Solo Pair Trio Quartet	1:00–1:45 minutes
Small Group Group	2:00–3:00 minutes
Production Number	3:00–4:30 minutes

Exception: Classical Ballet may be shorter/longer when using original choreography.

Timekeeping begins at the apparent start and ends at the apparent end of the performance. A tolerance limit of 5 seconds applies to the time limits.

Any further overruns or underruns will result in a deduction of 25 points

7. Evaluation | Scoring System

7.1. Criteria

Level	Technical difficulty, execution, synchronization
Technique	Mastery of skills, refers to and implies the level of learning/performance
Choreography	Creativity and originality of design
Overall impression	Expression, presentation, stage presence and energy of the performance

7.2. General

- The jury consists of five impartial professionals who have no close connection to the participating schools and clubs. All jurors have completed specialist training and/or have professional stage experience.
- Each juror may award a maximum of 10 points per criterion. This means that up to 40 points per juror are possible.
- A 'skating system' is used. The highest and lowest scores for each performance are discarded. This means that the maximum total score in a judging round is 120 points..The jury's decision is unanimous and final.
- There are two judging classes in the solo/couple/trio/quartet categories, and one judging class in the small group/group categories (ProAm and A-class are judged together here):

• **A-class (amateur):** Here, amateur and recreational dancers from schools, clubs and

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dance groups dance in all of the above age groups, categories and disciplines!

- **ProAm-class:** (Professional Amateur): Here, professional trainees, dance teachers, instructors (regardless of remuneration) and professionals (including professionals with amateurs, dance teachers with students or with each other) of all ages and disciplines dance, but only in the solo, couple, trio and quartet categories.

ATTENTION: If a Pro-Am dancer from the general age category participates, the entry is automatically upgraded to the general age category, as a Pro-Am dancer is permitted to compete exclusively in their own age category.

- f) Pointe work is only permitted from the Junior I age group onwards. Dancers wearing pointe shoes must be at least 12.5 years old (this applies to all categories).

8. Procedure

The tournament will be conducted as follows:

- a) Preliminary round / Qualification round
- b) Final round

8.1. Award Ceremony

The award ceremony will take place after the tournament has ended. Representatives of **A.S.D.U.INTERNATIONAL** and of the competition organizer will open the award ceremony on stage. Participants and school principals or those responsible must be present. If participants leave early, the tournament management must be informed.

8.2. Music

- a) The school/club is responsible for the selection of music, technical conditions and provision (mp3 upload when registering the dance on the portal).
- b) 'Explicit lyrics' (offensive, racist or sexist lyrics) are prohibited. Violations will result in a deduction of 25 points.
- c) Music playback is done by uploading mp3 files when registering the dance on the registration portal. A backup must be made on a USB stick and kept ready in case of need
- d) No change in music is permitted between the national championship and the International Championships.
- e) Any disruptions or delays caused by failure to comply with this rule will result in a deduction of 25 points.

9. Framework & Rules of Conduct



9.1. Organizational Matters

- a) By registering for an **A.S.D.U.INTERNATIONAL** tournament, the official guidelines of **A.S.D.U.INTERNATIONAL** are acknowledged and accepted.
- b) The tournament management may carry out random checks before or after the dance performances to verify the age information provided. Dancers must be able to prove their age upon request.
- c) During a dance performance, signals or assistance from trainers and coaches are prohibited. Violations that lead to disruptions or delays caused by non-compliance with this rule will be penalised with a deduction of 25 points
- d) The auditory (acoustic) and visual (optical) branding of a dance entry is prohibited. Any violation will result in the disqualification of the entry.
- e) Schools and clubs bear full responsibility for the accident risk of their active participants.
- f) The following offences/violations may result in 25 points being deducted from the score:
 - Incorrect delivery and provision of music
 - Significant change (= > 20%) to the already qualified choreography
 - Change in music between national and international championships
 - Exceeding or falling short of the time limit by more than 5 seconds
 - Predominantly (> 20%) ballroom dance-like elements or rock “n” roll
 - Copied, imitated or adopted choreographies from the Internet or similar sources
 - For all further violations of the rules of the **A.S.D.U.INTERNATIONAL**
- g) Individual postponements are only possible after consultation and prior approval by the tournament management.
- h) A representative of the club/school will have the opportunity to obtain information about disciplines, schedule changes, relocations and other organizational details at a teachers' meeting (time and place to be announced).
- i) Unsportsmanlike and/or disruptive behavior during the event may result in the exclusion of the person(s) responsible and, in particularly serious cases, in the suspension of the club or school.
- j) Coaches, supervisors and spectators may also be expelled from the hall for unsportsmanlike behavior or violations of the house rules of the venue.

9.2. ARTISTIC

- a) Definition of ‘acrobatics’: elements in which the body does not touch the ground (e.g. somersaults, flicks); jumps and lifts are excluded.
- b) Acrobatic/gymnastic elements (bows, cartwheels, high leg lifts, etc.) are only permitted if they are integrated into the choreography and do not dominate it.
- c) Music, costumes and style must not violate decency and good manners; failure to comply with this rule will result in a deduction of 25 points.
- d) Props are permitted provided they are used for dancing and are quickly set up and taken down and completely removed by the dancers themselves.



- e) Own lighting effects, open flames and pyrotechnics are prohibited.
- f) In all disciplines, creativity, originality, surprising ideas in movement creation, surprise effects and meaningful use of space are important.
- g) The choreography must correspond to the skills and abilities of the dancers. A choreography that has already been performed may only be repeated after three years. Copying, imitating and adopting choreographies, e.g. from the Internet, dance films, etc., is not permitted and will result in a deduction of 25 points.
- h) The starting order for the tournaments must be adhered to. If breaks are required for changing clothes, this must be communicated directly to the tournament management when the starting order is announced.
- i) The dancers must be ready behind the stage (with the backstage team) at least five performances before their own performance to ensure that the competition runs smoothly and without interruption.
- j) The performers shall enter the stage immediately after their starting number has been called and take up their starting positions. They shall leave the stage immediately after the final bow.
- k) Individual performances are only evaluated in solo competitions. In all other categories, the group performance is used as the basis for evaluation.
- l) Couple/trio/quartet dances must clearly show the relationship between the dancers.
- m) Live singing is only permitted in the disciplines 'Song & Dance' and 'Production Number'.
- n) A dancer may compete in a maximum of two dances per discipline/category/age group.
- o) Incorrectly reported dances will be transferred to the appropriate discipline by the jury without any points being deducted. Please note: If a participant has already registered twice in a discipline and category, he/she may not start a third time in this discipline and category, even if the registration is transferred.
- p) A dancer may skip a maximum of two age groups! This means that a mini may not dance with one or more dancers in the Junior II age group, nor may a mini or child dance with dancers in the General Class.

10. Declaration of Consent & Data Protection Agreement

- a) **Acknowledgment of Rules & Anti-Doping Regulations:** By participating, you fully and unconditionally accept all regulations, codes of conduct, and anti-doping provisions of the ASDUI and NADA. You agree to submit to the relevant doping controls and comply with their requirements.
- b) **Media Usage:** You consent to the ASDUI creating and using image, audio, and video recordings made during the events free of charge for reporting and public relations purposes.
- c) **Personal Responsibility & Liability:** Participation in ASDUI events is at your own health risk and peril. The organizer shall only be liable for personal injury and other damages within the scope of mandatory legal provisions.
- d) **Data Processing (GDPR):** Your master and performance data will be processed in the system for the execution of the event. Your personal contact details (email address, phone number,

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and postal address) will be treated confidentially and used exclusively for organizational purposes.

11. Supplementary Data Protection Information

- a) **Consent to the Transfer of Citizenship:** The disclosure and transfer of citizenship data to the ÖTSV or APAD is based on your voluntary consent pursuant to Art. 6 (1) (a) GDPR and serves solely for the awarding of Austrian State Champion titles. Providing this information is optional; failure to provide it invalidates any claim to the title. The notice stating that this information is optional and that its absence merely excludes the title claim complies with GDPR requirements.
- b) **Right of Withdrawal:** Pursuant to Art. 7 (3) GDPR, you have the right to withdraw your consent to data processing at any time with effect for the future.
- c) **Notice on the Lawfulness of Media Usage:** The blanket and indefinite transfer of rights regarding the processing and use of media materials is based on the legitimate interests of the organizer pursuant to Art. 6 (1) (f) GDPR, while observing the provisions of copyright law (Urheberrecht) and the Universities of the Arts Act (Kunsthochschulgesetz). For minors, registration implies the express consent of the legal guardians.