



## 2022-2023 COLLEGE CLASSIC RULES AND REGULATIONS

Thank you for your interest in Dance Team Union's College Classic. This set of rules and regulations will assist you in preparation for your 2022-2023 competition season. The rules and regulations will apply to all College teams and mascots. Please read thoroughly. Rules and Regulations are subject to change. For any questions or concerns, contact Dance Team Union at [info@danceteamunion.com](mailto:info@danceteamunion.com). **Substantive changes to the rules and regulations from the 2021-2022 season are printed in red.** We look forward to seeing you at one or more of our competitions this year!

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## **SECTION I: GENERAL RULES**

### ***HOW TO HANDLE PROCEDURAL QUESTIONS***

1. **RULES & PROCEDURES** – The coach or advisor of a competing team or mascot should contact us regarding any questions or concerns pertaining to the rules and regulations.
2. **PERFORMANCE** – Should there be questions regarding the team's or mascot's performance, the coach or advisor of the team or mascot should contact us to discuss any concerns.

### ***DISQUALIFICATION***

Teams or mascots that do not abide by these Rules and Regulations are subject to disqualification from the event. A disqualified team or mascot will automatically forfeit its rights to any prizes or awards presented at the event.

We reserve the right to disallow any team, mascot, coach, dancer, cheerleader, spectator or other person from attending any of our or our affiliates' competitions, for any reason, in our sole and final discretion.

### ***GENERAL SAFETY GUIDELINES***

1. Teams and mascots should have an emergency plan in the event of an injury.
2. Coaches have the responsibility of recognizing the abilities of their performer(s), and should make sure the presented routine does not exceed that person's/team's capabilities or include elements that create a safety risk for their team or mascot regardless of whether the element is **not specifically listed as a safety risk in the routine guidelines below**.
3. Technical skills **should** not be executed without an advisor/coach present. Performers should always practice in an area suitable for their safety. Performers should not perform technical skills on:
  1. Concrete, asphalt, or any other hard or uncovered surface
  2. Wet surfaces
  3. Uneven surfaces
  4. Surfaces with obstructions
4. Appropriate warm-up and stretching should be implemented by the performer(s) both before and after a performance.
5. All College Classic events will be run in accordance with applicable laws and regulations regarding health and safety, and coaches, teams and spectators will be expected to fully comply with such laws and regulations, as well as any more restrictive health and safety rules put in place for such events from time to time.
6. Additional safety **guidelines** applicable to dance and cheer teams can be found in SECTIONS III and IV.



## **SECTION II: JUDGING**

### ***JUDGING PROTOCOL***

Dance Team Union appoints judges based upon a host of factors, including their relevant experience and feedback received throughout the year judging at our regional competitions. The appointed judges will be evaluating each performance based upon a 50- or 100-point system **as specified in the applicable score sheet**. The total score from each judge will be combined and with scores from the other judges and averaged, generating the team's or mascot's overall score.

### ***EVALUATION PROCESS***

Each judge will evaluate performances using an individual score sheet designated to the performing team or mascot. The judge will be responsible for providing a thorough evaluation and sufficient feedback for each competing team or mascot. Score sheets will be released to each individual team or mascot after each competition or competition round, and detailed score rankings will be available for teams and mascots to review after the competition.

### ***ACKNOWLEDGMENT OF JUDGING AND EVALUATION POLICIES***

Each judge will be evaluated after the College Classic based upon, among other things, input from competing teams and mascots. Each judge's responsibility is to make fair decisions based solely upon the score sheet, using his/her knowledge of dance/cheer/mascot (as applicable) and training as a professional judge. Each participating team and mascot acknowledges that the decisions of the judges are final. However, because the integrity, transparency and professionalism of our judging process is key to our competition philosophy, we encourage each team to bring any judging issues to our attention either through our formal post-competition evaluation process or by other means. Just as our judges' frank evaluation of your routines will help your team or mascot to improve, your frank evaluation of our judges and judging process will help us and our judges to improve as well.



## SECTION III: DANCE TEAMS

### Part 1: Entry Guidelines and Awards

#### **ENTRY GUIDELINES**

1. College/university teams may compete in the following styles: Pom, Jazz, Hip Hop and Team Performance. At any event, we may choose to combine categories or add additional categories in order to increase competitiveness or for any other reason in its discretion.
2. At The College Classic national competition, we will have a Spirit Showdown. Regional Competitions may have a Spirit Showdown division at our discretion. If we do not have a Spirit Showdown division at a Regional Competition, then college/university teams at that event may compete their Spirit Showdown routine in the Open division.
3. Dance teams may enter one routine in each style (maximum of 4 routines total). If a college/university wishes to enter multiple routines in a single style they must designate different teams (e.g. Lincoln University Gold Team and Lincoln University Silver Team), and the teams should have one or more dancers that do not overlap. If a college/university enters multiple routines in a single style then only the highest scoring routine will receive a placement in the final awards.
4. The following team size guidelines will apply:
  - (a) Team size will be determined as of the registration date.
  - (b) At least 5 dancers must be registered to perform in each team routine. A team will still be allowed to compete if they drop to fewer than five dancers at performance time but at least five dancers must be registered and paid for in order for the routine to compete.
  - (c) Teams may use a different number of dancers in each routine subject to the minimums above required to be registered.

#### **ELIGIBLE TEAMS**

1. REGIONAL COMPETITIONS AND COLLEGE CLASSIC: College teams may compete at all Dance Team Union regional competitions, in addition to The College Classic.
2. ADDITIONAL INFORMATION
  - (a) Each team must be an official dance team at the team's college/university either under athletics or as a club sport or fine arts program. Regardless of the character of the team's designation at the university (athletics, club sport, fine arts), the team will be grouped for competition with other teams in accordance with the Competition Divisions section below.



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(b) Teams from outside the United States may compete in regional or virtual competitions or the College Classic in the division at or above the division they would compete if their team was from the United States.

(c) An All-Star team for which all performing dancers are from the same school (or from the same cooperative school or group of schools if not disallowed by their state) may choose to compete in a school division for any category it enters.

### **ELIGIBLE INDIVIDUALS**

Any performer who is eligible to be a member of their team based on their college's or university's eligibility rules may perform at The College Classic or any Dance Team Union regional or virtual championship. We reserve the right to require documentation at any time in order to confirm, in our sole discretion, whether an individual is eligible to compete.

### **COMPETITION DIVISIONS**

Teams may be grouped within each style into divisions based upon **their NCAA, NAIA or similar sporting affiliation or division (provided, however, that all teams from NCAA Division I FBS schools in the "Power 5" conferences (Big 10, Big 12, ACC, SEC and PAC-12) will be considered Division 1A and all other Division I schools will be considered Division I). A team will be not be considered to be within a division until its athletics programs are eligible to win national championships in that division (i.e., if a school moves from NCAA Division II to Division I, it will remain in Division II for our purposes during any waiting period for championship eligibility).** Any split between divisions will be determined by us based upon the number of entries received for each competition. At any event, we may choose to combine categories (such as jazz and lyrical or Divisions 1 and 2) or add additional categories in order to increase competitiveness or for any other reason in its discretion.

### **NO SINGLE TEAM DIVISIONS**

At The College Classic, we will combine any division that contains only one team into any other division at our discretion. **Single Division 1A teams will be combined first with Division I (if Division I has one or more teams) then with Division II, III, Open, NAIA or Community College in that order, while all other single team divisions will be combined into the next highest division with one or more teams (Example: Open Team Performance has 6 teams entered, Division III Team Performance has 1 team entered in Team Performance, Division II has 0 teams and Division 1 has 12 teams. The Division III team will compete in Division I)** This may result in divisions that include multiple school sizes in a single style (e.g. Division 1/1A Team Performance) or multiple styles in one or more divisions competing in an Open division. No single team divisions will be permitted at The College Classic.

### **REGIONALS AWARDS**

1. Trophies will be awarded to at least the top 50% of teams in each division for each style.



2. Additional specialty awards may be awarded at our discretion.

### **COLLEGE CLASSIC AWARDS**

1. At least 50% of teams that compete in the preliminary round will ultimately advance to finals. No semifinal or Second Chance Round will be held.
2. Finalists in categories with 4 or more finalists will compete figure skating-style (in sub-groupings with lowest scores competing first, based upon their scores from previous round, but within each sub-grouping, teams will draw for random order). Finalists in categories with 3 or fewer finalists will compete in reverse order of their preliminary scores.
3. All finalists will receive trophies. In addition, all College Classic champions will receive banners, jackets or fleeces, and rings. In recognition of the tremendous success of each champion, no Grand Champion award(s) will be given at The College Classic.

## **Part 2: Dance Routine Guidelines**

### **GENERAL SAFETY**

The coach of a team is responsible for monitoring the safety of each element of a dance and determining that it is safe to perform. The character of the skills being performed, as well as the skill level of the dancers performing those skills, should be considered by the coach in making this determination. All of the skills listed below as well as any other movement should be evaluated for safety by the advisor/coach prior to competition.

### **TUMBLING AND TRICKS**

1. Front/back aerials and aerial cartwheels, as well as movements where all weight is borne on the dancer's hands and/or head, such as headsprings, should not be executed with poms in both hands that are not hands-free poms.
2. Drops directly to the knee, thigh, back, front, head, shoulder, head, neck or seat onto the performing surface are generally considered to be unsafe. In order to address the safety issue, the dancer should first bear weight on the hand(s) or foot/feet.
3. Landing in a push-up position onto the performance surface from a jump in which the legs are in front of the body and swing behind are generally not considered to be safe.
4. Dancers should not land directly on the head/neck at any time from an airborne skill. Any kip up motion should also initiate from the back/shoulder area touching the ground.

### **LIFTS AND PARTNERING**



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1. The Executing Dancer **should** be supported from a Supporting Dancer who is in direct contact with the floor throughout the entire skill. (Exception: Kick Line Leaps).
2. Hip over-head rotation of the Executing Dancer(s) is **generally not considered to be a safety issue**, as long as the Executing Dancer is returned to the performance floor on his/her feet or hands with support from the Supporting Dancer(s).
3. Simultaneous over or under another dancer that includes hip-over-head rotation by both dancers is **generally not considered to be safe**.
4. Drops to the knee, thigh, back, front, head, shoulder, or seat onto the performing surface **are generally considered to be unsafe. In order to address the safety issue, the dancer should** first bear weight on the hand(s) or foot/feet.

### **RELEASE MOVES**

1. **It is generally not considered to be unsafe for an Executing Dancer to** jump, leap, step, or push off a Supporting Dancer, **and a Supporting Dancer may generally** release/toss an Executing Dancer **without creating a safety issue**.
2. "Basket tosses" are not considered to be safe for dance teams. However, a dancer may be safely released and caught in a dance lift **with his/her head above his/her feet**.

### **COMPETITION ROUTINE GUIDELINES**

1. Teams may make substitutions in the event of injury. Substitute participants must be listed on the team's participant roster in the team's registration form.
2. Any equipment or items that may damage the performance floor are prohibited.
3. **There is no minimum or maximum time limit for any routine (team or solo); however, a team must notify us upon registering and no later than two weeks before the competition if any routine (team or solo) is longer than 2 minutes 30 seconds, for scheduling purposes.**
4. A responsible adult must be present to start assist in the start and finish of the routine music. **IT IS RECOMMENDED TO UPLOAD YOUR MUSIC TO THE REGISTRATION SOFTWARE BY ONE WEEK PRIOR TO COMPETITION.**

### **JEWELRY**

Jewelry will be allowed for dance team members, so long as it is not considered hazardous to the safety of the performers. We reserve the right to require a team to remove any jewelry it deems hazardous at any point during the competition.

### **PROPS**

**Props are permitted in any dance category as long as they are wearable, handheld, or freestanding and can be taken off or released safely (as determined by The College Classic).** No dry ice, confetti, glass, canned smoke, water or other liquid, or other similar loose material that may obstruct the judges' view or affect the condition of the performance floor may be used.



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Backdrops are not permitted - any props must be able to be used/moved by a single dancer. Poms may be used only in the Pom, Team Performance and Spirit Showdown categories. For any questions or concerns regarding prop choice, please send a photo of the prop to us prior to the competition.

### ***TECHNICAL CONSULTANT***

At The College Classic, a technical consultant will be available during practice and official warm-ups to assist coaches with any questions or issues they have regarding the safety of their routines. During the season, teams may request the assistance of a technical consultant. If a coach/advisor is unsure of the safety of a skill, he or she can submit a video of the activity in question to [info@danceteamunion.com](mailto:info@danceteamunion.com). If a team has received approval for a track from another competition, they may rely on that approval for safety consideration purposes.

### **Part 3: Dance Category Descriptions**

Dance Team Union encourages creativity in all categories. There is no particular style or “formula” required in any category. Dance team is about more than just imitation of previous award-winning routines - we want to inspire your dancers to showcase their own unique style. Our judges will strive to provide you with the most valuable feedback you will receive all season.

Full category descriptions may be found in the following pages.





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**Hip-Hop**

There is no one definition to describe hip-hop dance. Hip-hop dance is continuously transforming and redefining itself with each new generation of dancers. Any general street or hip-hop style (or combination of styles) is acceptable in this category. Movements should complement the music and teams will be judged on both musicality and uniformity. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, sadness and/or sense of drama) appropriate to the style presented.

**TECHNIQUE**

|                                 |  |
|---------------------------------|--|
| Hip Hop Technique (10 pts)      | <ul style="list-style-type: none"> <li>• Proper Execution of Hip Hop Style(s) Presented</li> <li>• Ease of Movement</li> <li>• <b>Purposeful and Controlled Movement of Arms, Legs and Body</b></li> </ul>   |
| Difficulty of Movement (10 pts) | <ul style="list-style-type: none"> <li>• Technical Demand of Hip-Hop Movements, Including Tricks (if any)</li> <li>• Movement Variety</li> <li>• Speed and Intricacy</li> <li>• <b>DEDUCT FOR EXCESSIVE SETUP OR RECOVERY FROM TRICKS (IF ANY) –difficulty of ALL the above is considered, REGARDLESS OF THE QUALITY OF EXECUTION</b></li> </ul> |
| Musical Demand (10 pts)         | <ul style="list-style-type: none"> <li>• How Difficult is it to Dance to the Selected Music?</li> <li>• Tempo Changes, Musical Nuances, <b>Meter</b>, Lyrics and Cues, and Other Musical Demand are considered [<b>NOTE: ALL the above items are considered, REGARDLESS OF THE QUALITY OF EXECUTION</b>]</li> </ul>                              |

**EXECUTION OF ROUTINE**

|   |   |
|---|---|
| Uniformity of Movement (10 pts)               | <ul style="list-style-type: none"> <li>• Uniform Placement of Entire Body by Entire Team</li> <li>• Individual Errors considered</li> </ul>                               |
| Execution of Spacing and Transitions (10 pts) | <ul style="list-style-type: none"> <li>• Uniform Spacing</li> <li>• Smooth Execution of Transitions</li> </ul>  |
| Execution of Musicality (10 pts)              | <ul style="list-style-type: none"> <li>• Execution of Choreography to the Music</li> <li>• Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations</li> </ul> |

**ARTISTRY**

|   |  |
|---|--|
| Uniqueness of Concept/Movement (10 pts) | <ul style="list-style-type: none"> <li>• Concept of Routine is Fresh and New</li> <li>• Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements</li> </ul>   |
| Visual Effect (10 pts)                  | <ul style="list-style-type: none"> <li>• Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures</li> </ul>   |
| Musicality of Choreography (10 pts)     | <ul style="list-style-type: none"> <li>• Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music</li> <li>• Tricks, if any, are Fully Integrated into Choreography and Heighten Routine’s Theme, Personality and Excitement</li> <li>• <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u></li> </ul> |

**SHOWMANSHIP**

|  |  |
|--|--|
| Communication and Projection by Dancers (10 pts) | <ul style="list-style-type: none"> <li>• Ability to Connect with Audience and Provoke Appropriate Emotional Response</li> <li>• Authenticity of Performance</li> </ul> |
|--|--|



**Jazz**

The College Classic's "jazz" division encompasses styles commonly referred to as jazz, Broadway, contemporary, lyrical or modern and teams have successfully competed in the jazz division with all of these styles. Combinations of these styles may also be used. The team should demonstrate difficulty using advanced dance skills (e.g., turns, leaps, extensions). Movements should complement the music and teams will be judged on both musicality and uniformity. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, sadness and/or sense of drama) appropriate to the style presented.

**TECHNIQUE**

|  |  |
|--|--|
| Jazz Technique (10 pts)                        | <ul style="list-style-type: none"><li>• Proper Technical Execution of all Leaps, Turns, Jumps, <b>and Extensions</b></li></ul>   |
| Technique Displayed in Other Movement (10 pts) | <ul style="list-style-type: none"><li>• All Movements Used in Routine <u>Other than Jazz Movements Specified Above</u> are Executed with Correct Technique</li><li>• Includes Technique Displayed Via Carriage and Posture, Balance, and Transition Movement</li></ul> |
| Overall Difficulty (10 pts)                    | <ul style="list-style-type: none"><li>• Difficulty of Leaps, Turns, Jumps, <b>and Extensions</b></li><li>• <b>ALL the above items will be considered, REGARDLESS OF THE QUALITY OF EXECUTION</b></li></ul>   |

**EXECUTION OF ROUTINE**

|   |  |
|---|--|
| Uniformity of Movement (10 pts)             | <ul style="list-style-type: none"><li>• Uniform Placement of Entire Body by Entire Team</li><li>• Individual Errors considered</li></ul>                               |
| Execution of Spacing & Transitions (10 pts) | <ul style="list-style-type: none"><li>• Uniform Spacing</li><li>• Smooth Execution of Transitions</li></ul>  |
| Execution of Musicality (10 pts)            | <ul style="list-style-type: none"><li>• Execution of Choreography to the Music</li><li>• Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations</li></ul> |

**ARTISTRY**

|   |  |
|---|--|
| Uniqueness of Concept/Movement (10 pts) | <ul style="list-style-type: none"><li>• Concept of Routine is Fresh and New</li><li>• Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements</li></ul>  |
| Visual Effect (10 pts)                  | <ul style="list-style-type: none"><li>• Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures</li></ul>   |
| Musicality of Choreography (10 pts)     | <ul style="list-style-type: none"><li>• Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music</li><li>• <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u></li></ul> |

**SHOWMANSHIP**

|  |   |
|--|---|
| Communication and Projection by Dancers (10 pts) | <ul style="list-style-type: none"><li>• Ability to Connect with Audience and Provoke Appropriate Emotional Response</li><li>• Authenticity of Performance</li></ul> |
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**Pom**

Any style of dance may be used to accomplish this and there are no required movements. Turns, leaps, jumps, kicks, lifts, or tricks are not required. The team should demonstrate difficulty through the incorporation of intricate pom motions. Movements should complement the music and teams will be judged on both musicality and uniformity. Teams will also be judged on the creative use of poms for visual effect. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, and/or sense of drama) appropriate to the style presented.

**TECHNIQUE**

|  |  |
|--|--|
| Pom Motion Technique (10 pts)                  | <ul style="list-style-type: none"> <li>• <b>Arm Motions are Performed with Proper Technique (Shoulders Down, Straight Wrists and Elbows, Proper Placement)</b></li> <li>• <b>Core Engaged on Motions</b></li> <li>• Control and Strength of Motions</li> <li>• Ease of Movement</li> </ul>                                     |
| Technique Displayed in Other Movement (10 pts) | <ul style="list-style-type: none"> <li>• All Movements Used in Routine <u>Other than Pom Motions</u> are Executed with Correct Technique</li> <li>• Includes Technique Displayed Via Carriage and Posture, Balance, Transitions, and Execution of Any Technical Jazz, Kick, Military, Lyrical, or Hip-Hop Movements</li> </ul> |
| Difficulty of Pom Motions (10 pts)             | <ul style="list-style-type: none"> <li>• <b>Risk</b>, Intricacy and Control Required by Pom Motions</li> </ul> <p><b>ALL the above items will be considered, REGARDLESS OF THE QUALITY OF EXECUTION</b></p>  |

**EXECUTION OF ROUTINE**

|   |   |
|---|---|
| Uniformity of Movement (10 pts)             | <ul style="list-style-type: none"> <li>• Uniform Placement of Entire Body and Props by Entire Team</li> <li>• Individual Errors considered</li> </ul>                     |
| Execution of Spacing & Transitions (10 pts) | <ul style="list-style-type: none"> <li>• Uniform Spacing</li> <li>• Smooth Execution of Transitions (including Transitions from Prop to Prop, if any)</li> </ul>          |
| Execution of Musicality (10 pts)            | <ul style="list-style-type: none"> <li>• Execution of Choreography to the Music</li> <li>• Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations</li> </ul> |

**ARTISTRY**

|   |   |
|---|---|
| Uniqueness of Concept/Movement (10 pts) | <ul style="list-style-type: none"> <li>• Concept of Routine is Fresh and New</li> <li>• Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements</li> </ul>  |
| Visual Effect (10 pts)                  | <ul style="list-style-type: none"> <li>• Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures</li> </ul>  |
| Musicality of Choreography (10 pts)     | <ul style="list-style-type: none"> <li>• Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music</li> <li>• <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u></li> </ul> |

**SHOWMANSHIP**

|  |  |
|--|--|
| Communication and Projection by Dancers (10 pts) | <ul style="list-style-type: none"> <li>• Ability to Connect with Audience and Provoke Appropriate Emotional Response</li> <li>• Authenticity of Performance</li> </ul> |
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**Spirit Showdown (Dance, Cheer, and Super Spirit Showdown)**

The Spirit Showdown is a chance for teams to perform a routine showcasing their hometown, school or team in a unique way. There are no required movements. **Entertainment value and creatively showcasing a team’s hometown style and/or traditions are each worth 20% of the score in Spirit Showdown!** Props are permitted, and any style or combination of styles of movement may be used. Turns, leaps, jumps, kicks, tricks, tumbling, or stunts are not required. The team and athletes should display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, and/or sense of drama) consistent with the spirit of this category.

**The Spirit Showdown is not a game day or song-leading competition, and teams should not feel bound to a “traditional school spirit” model in deciding upon choreography, costuming or music. This category is an additional opportunity for teams to show the audience something that is entertaining, fresh, new and unique to their program. It also allows teams to take creative risks with very few rules and to have fun!**

Because teams’ hometown style/traditions are very school- and/or community-specific, and judges may not understand them out of context, The College Classic will allow teams entering the Spirit Showdown at Nationals to submit a short description of the style/tradition being showcased. Judges will have access to this information during the judging process.

**EXECUTION**

|  |  |
|--|--|
| Quality of Team Movement (Execution, Technique and Spacing) (10 pts) | <ul style="list-style-type: none"> <li>• Proper Technical Execution of Movement Within Selected Style</li> <li>• Overall Movement Quality</li> <li>• Uniform Execution of Movement by Entire Team</li> <li>• Uniform Spacing Throughout Routine</li> </ul> |
| Execution of Musicality (10 pts)                                     | <ul style="list-style-type: none"> <li>• Execution of Choreography to the Music</li> <li>• Ability to Capture Nuances of Vocal and/or Musical Cues and Tempo Variations</li> </ul>   |

**ARTISTRY**

|   |  |
|---|--|
| Entertainment Value of Routine (Movement and Overall Concept) (10 pts)      | <ul style="list-style-type: none"> <li>• Concept of Routine and Movements of <b>Team Members</b> Include Entertaining, Creative and Unpredictable Elements</li> <li>• Routine Evokes Positive, Strong Audience Response</li> </ul> |
| Showcase of Hometown/School/ Team’s Unique Style and/or Traditions (10 pts) | <ul style="list-style-type: none"> <li>• Routine’s Movements, Concept and/or Elements are Unique to this Team</li> <li>• Routine Tells the Viewer Something About this Particular Team, Town and/or School</li> </ul>              |

**SHOWMANSHIP**

|   |  |
|---|--|
| Communication and Projection by Athletes (10 pts) | <ul style="list-style-type: none"> <li>• Ability to Connect with Audience and Provoke Appropriate Emotional Response</li> <li>• Authenticity of Performance</li> </ul> |
|---|--|



**Team Performance**

Team Performance in our college divisions is a combination of pom, jazz, and hip-hop styles. Please see the descriptions of those individual styles for more information. Teams should demonstrate proficiency in each style to maximize their score; it is recommended that teams have **well-defined sections devoted to each of these styles of at least 30-40 seconds in length**. Movements should complement the music and teams also will be judged on both musicality and unison. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, sadness and/or sense of drama) appropriate to each style presented.

**TECHNIQUE**

**Each style will be judged SEPARATELY, taking into account BOTH that style’s proper technique AND the difficulty of the movements performed within that style, REGARDLESS OF THE QUALITY OF EXECUTION**

|   |  |
|---|--|
| Pom Technique and Difficulty (10 pts)     | <ul style="list-style-type: none"> <li>• Arm Motions are Performed with Proper Technique</li> <li>• Consider Placement, Control and Strength of Motions</li> <li>• Difficulty considered</li> </ul>              |
| Jazz Technique and Difficulty (10 pts)    | <ul style="list-style-type: none"> <li>• Proper Technical Execution of All Leaps, Extensions and Turns</li> <li>• Difficulty considered</li> </ul>   |
| Hip Hop Technique and Difficulty (10 pts) | <ul style="list-style-type: none"> <li>• Execution of Hip Hop Style(s) Being Performed</li> <li>• Ease of Movement</li> <li>• Purpose/Control of Arms, Legs and Body</li> <li>• Difficulty considered</li> </ul> |

**EXECUTION OF ROUTINE**

|   |   |
|---|---|
| Uniformity of Movement (10 pts)             | <ul style="list-style-type: none"> <li>• Uniform Placement of Entire Body by Entire Team</li> <li>• Individual Errors considered</li> </ul>                               |
| Execution of Spacing & Transitions (10 pts) | <ul style="list-style-type: none"> <li>• Uniform Spacing</li> <li>• Smooth Execution of Transitions</li> </ul>  |
| Execution of Musicality (10 pts)            | <ul style="list-style-type: none"> <li>• Execution of Choreography to the Music</li> <li>• Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations</li> </ul> |

**ARTISTRY**

|   |   |
|---|---|
| Uniqueness of Concept/Movement (10 pts) | <ul style="list-style-type: none"> <li>• Concept of Routine is Fresh and New</li> <li>• Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements</li> </ul>  |
| Visual Effect (10 pts)                  | <ul style="list-style-type: none"> <li>• Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures</li> </ul>  |
| Musicality of Choreography (10 pts)     | <ul style="list-style-type: none"> <li>• Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music</li> <li>• <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u></li> </ul> |

**SHOWMANSHIP**

|  |  |
|--|--|
| Communication and Projection by Dancers (10 pts) | <ul style="list-style-type: none"> <li>• Ability to Connect with Audience and Provoke Appropriate Emotional Response</li> <li>• Authenticity of Performance</li> </ul> |
|--|--|



## SECTION IV: CHEER TEAMS

### Part 1: Entry Guidelines and Awards

#### **ENTRY GUIDELINES**

College/university teams may compete in Co-Ed or All-Girl categories, as well as the Partner Stunt category. A college or university may enter one routine in each team routine style (maximum of 2 routines total), and an unlimited number of Partner Stunt routines. If a college/university wishes to enter multiple team routines in a single team category, they must designate different teams (e.g. Lincoln University Gold Team and Lincoln University Silver Team) **and only the top scoring team will be eligible to receive a final awards placement.** The following team size guidelines will apply:

- (a) Team size will be determined as of the registration date.
- (b) At least 5 performers must be registered to perform in each team routine. A team will still be allowed to compete if they drop to fewer than five performers at performance time but at least five performers must be registered **and paid for in order** for the routine **to compete.**
- (c) Teams may use a different number of performers in each routine subject to the minimums above required to be registered.
- (d) Two (2) performers must compete in each Partner Stunt routine. Partners may be of the same gender or different genders.

#### **ELIGIBLE TEAMS**

College/university cheer teams may not compete at Dance Team Union regional competitions, but are encouraged to compete at The College Classic. Each team must be an official cheer team at the team's college/university either under athletics or as a club sport or fine arts program. **Regardless of the character of the team's designation at the university (athletics, club sport, fine arts), the team will be grouped for competition with other teams in accordance with the Competition Divisions section below.** Teams from outside the United States may compete in The College Classic in the division at or above the division they would compete if their team was from the United States.

#### **ELIGIBLE INDIVIDUALS**

Any performer who is eligible to be a member of their team based on their college's or university's eligibility rules may perform at The College Classic. We reserve the right to require documentation at any time in order to confirm, in our sole discretion, whether an individual is eligible to compete.

#### **COMPETITION DIVISIONS**

Teams may be grouped within each style into divisions based upon **their college or university football classification (provided, however, that all teams from Division 1A football schools outside**



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the “Power 5” conferences will be considered Division 1). The split between divisions will be determined by us based upon entries received for each competition. At any event, we may choose to combine categories or divisions or add additional categories or divisions in order to increase competitiveness or for any other reason in its discretion.

### **NO SINGLE TEAM DIVISIONS**

At The College Classic, we may combine any cheer division that contains only one team into any other division at our discretion. Single Division 1A teams may be combined down, while all other single team divisions may be combined up into the next largest division within one or more teams. This may result in divisions that include multiple school sizes in a single style (e.g. Division 1/1A Co-Ed Cheer) or multiple styles in one or more divisions competing in an Open Cheer division. No single team divisions will be permitted at The College Classic.

### **COLLEGE CLASSIC AWARDS**

At least 50% of teams that compete in the preliminary round will ultimately advance to finals. No semifinal or Second Chance Round will be held. Finalists in categories with 4 or more finalists will compete figure skating-style (in sub-groupings with lowest scores competing first, based upon their scores from previous round, but within each sub-grouping, teams will draw for random order). Finalists in categories with 3 or fewer finalists will compete in reverse order of their preliminary scores. All finalists will receive trophies. In addition, all The College Classic champions will receive banners, jackets or fleeces, and rings. In recognition of the tremendous success of each champion, no Grand Champion award(s) will be given at The College Classic.

## **Part 2: Cheer Routine Rules and Guidelines**

### **GENERAL SAFETY**

The coach of a team is responsible for monitoring the safety of each element of a dance and determining that it is safe to perform. The character of the skills being performed, as well as the skill level of the dancers performing those skills, should be considered by the coach in making this determination. All of the skills listed below as well as any other movement should be evaluated for safety by the advisor/coach prior to competition.

### **SAFETY GUIDELINES**

All teams and partners competing in any cheer division(s) at The College Classic **should** adhere to USASF safety rules and regulations in effect as of the competition date. Visit [www.usasf.net](http://www.usasf.net) for more information.

### **COMPETITION ROUTINE GUIDELINES**



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1. Teams may make substitutions in the event of injury. Substitute participants must be listed on the team's participant roster in the team's registration form.
2. Any equipment or items that may damage the performance floor are prohibited.
3. There is no minimum time limit for any routine. The maximum time limit is 2:30. Routines will be evaluated upon the first sound in the music or the first physical movement. The final note or physical movement will be considered the end of the performance. Routines will be given a maximum grace period of five seconds above the 2:30 time limit to account for minor differences in music equipment timing or performance errors.
4. A responsible adult must be present to start assist in the start and finish of the routine music. **IT IS RECOMMENDED TO UPLOAD YOUR MUSIC TO THE REGISTRATION SOFTWARE BY ONE WEEK PRIOR TO COMPETITION.**

### ***JEWELRY***

Jewelry will not be allowed for cheer team members. We reserve the right to require a team member to remove any jewelry we deem hazardous at any point during the competition.

### ***PROPS***

Props are permitted in any cheer category as long as they are wearable, handheld, or freestanding and can be taken off or released safely (as determined by us). No dry ice, confetti, glass, canned smoke, water or other liquid, or other similar loose material that may obstruct the judges' view or affect the condition of the performance floor may be used. Backdrops are not permitted other than in the Mascot category - any props must be able to be used/moved by a single team member. For any questions or concerns regarding prop choice, please send a photo of the prop to us prior to the competition.

## **Part 3: Cheer Score Sheets**

Dance Team Union encourages creativity in all categories. There is no particular style or "formula" required in any category. Cheerleading is about more than just imitation of previous award-winning routines - we want to inspire your performers to showcase their own unique style. Our judges will strive to provide you with the most valuable feedback you will receive all season.

Score sheets are found on the following pages.





## PARTNER STUNTS, PYRAMIDS, & TOSSES RUBRIC

### PARTNER STUNTS

| Quantity Score*      | Minimum          | Majority         | Most             |
|----------------------|------------------|------------------|------------------|
| <b># of Athletes</b> | <b>0.0 - 0.3</b> | <b>0.4 - 0.7</b> | <b>0.8 - 1.0</b> |
| <b>8-11</b>          | -                | 1 stunt group    | 2 stunt groups   |
| <b>12-15</b>         | 1 stunt group    | 2 stunt groups   | 3 stunt groups   |
| <b>16-19</b>         | 2 stunt groups   | 3 stunt groups   | 4 stunt groups   |
| <b>20</b>            | 3 stunt groups   | 4 stunt groups   | 5 stunt groups   |

### TOSSES

| Quantity Score*      | Minimum         | Majority         |
|----------------------|-----------------|------------------|
| <b># of Athletes</b> | <b>0.0 - .5</b> | <b>0.6 - 1.0</b> |
| <b>8-11</b>          | -               | 1 toss           |
| <b>12-15</b>         | 1 toss          | 2 tosses         |
| <b>16-19</b>         | 2 tosses        | 3 tosses         |
| <b>20</b>            | 3 tosses        | 4 tosses         |

\*The Quantity Score for Partner Stunts and Tosses above is tied to the ranges below. The maximum point values in the range below are based on Most team members performing the skill in question. For example, if Most athletes perform Intermediate Stunt Skills then the maximum score is 3.0 based on the range of 2-3 points for Intermediate Stunt Skills. However, if only a Minimum number of athletes perform Intermediate Stunt Skills then the maximum score is 2.3 based on the range of 2-3 points for Intermediate Stunt Skills. If a majority of athletes perform a flipping basket toss then the maximum score would be a 4.0. However if only a minimum number performed the flipping toss then the maximum score would be 3.5.

|                | 0-1 point   | 1-2 points  | 2-3 points  | 3-4 points   | 4-5 points                           |
|----------------|---|---|---|--|--------------------------------------|
| PARTNER STUNTS | Beginner Level Stunt Skills                                 | Novice Stunt Skills   | Intermediate Stunt Skills                                       | Advanced Stunt Skills  | Elite Stunt Skills                   |
| PYRAMIDS       | Beginner Pyramid Skills (2-high non- transitional pyramids) | Novice Pyramid Skills (2-high with incorporated transitional mounts and dismounts OR basic braced 2 ½ high) | Intermediate Pyramid Skills (Basic unbraced 2 1/2 high pyramid) | Advanced Pyramid Skills (Advanced braced 2 1/2 high pyramid) | Advanced Unbraced 2 1/2 high pyramid |
| BASKET TOSSES  | Non-flipping, non- twisting skills                          | Non-flipping tosses with single full twisting skills  | Non-flipping tosses with double full twisting skills            | Flipping toss  | Full twisting, flipping toss         |



## JUMPS & TUMBLING RUBRIC

### JUMPS AND TUMBLING

| Quantity Score* | Minimum (25-50%) | Majority (51-74%) | Most (75%) |
|-----------------|------------------|-------------------|------------|
| # of Athletes   | .0 - .3          | .4 - .7           | .8 - 1.0   |

\*The Quantity Score for Jumps and Tumbling above is tied to the ranges below. The maximum point values in the range below are based on Most team members performing the skill in question. For example, if Most athletes perform a Triple Jump Combination then the maximum score is 5.0 based on the range of 4-5 points for a Triple Jump Combination under Jumps. However, if only a Minimum number of athletes perform the Triple Jump Combination then the maximum score is 4.3 based on the range of 4-5 points for a Triple Jump Combination under Jumps.

|                   | 0-1 point   | 1-2 points  | 2-3 points  | 3-4 points  | 4-5 points   |
|-------------------|---|---|---|---|--|
| STANDING TUMBLING | Tumbling passes that included a round-off, cartwheel, or walkover | Standing back handspring on multiple back handsprings | Standing back tuck, standing back handspring with a back tuck, or connected jump to back handspring | Standing layout, standing back handspring with a layout, or connected jump to back tuck | Standing full, standing back handspring with a full, or connected jump to layout or full |
| RUNNING TUMBLING  | Tumbling passes that included a round-off, cartwheel, or walkover | Tumbling passes that include a back handspring        | Tumbling passes that included a tuck  | Tumbling passes that included a layout or arabian                                       | Tumbling passes that included twisting skills  |
| JUMPS             | Single Jump   | Multiple single jumps not connected.                  | Double Jump Combination   | Double Jump Combination + Single Jump, not connected                                    | Triple Jump Combination  |



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**DEDUCTION RUBRIC**

| VIOLATION                           | DEDUCTION | EXAMPLE  |
|-------------------------------------|-----------|--|
| <b>Athlete Safety Violation</b>     | 0.025     | Hands down in tumbling/jumps, knees down in tumbling/jumps, incomplete twist in tumbling, multiple body parts touch the floor in tumbling/jumps, drop to floor in individual skills, incomplete flipping or twisting stunt skill |
| <b>Minor Stunt Safety Violation</b> | 0.5       | Cradle, dismount, or bringing down stunt/pyramid early for non-timing issues, base falling to floor during dismount, intentional boundary violation  |
| <b>Major Stunt Safety Violation</b> | 1         | Falls from individual stunt/pyramid/toss where multiple athletes and/or flyer fall to the ground   |
| <b>Rules Violation</b>              | 5         | Inappropriate choreography, inappropriate uniform, jewelry worn  |



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### ***Cheer***

The cheer scoresheet will apply to all cheer divisions and will have a max total score of 100 points.

#### **BUILDING SKILLS**

|                |            |                    |
|----------------|------------|--------------------|
| Partner Stunts | Difficulty | Max Score of 5 pts |
|                | Technique  | Max Score of 5 pts |
| Pyramids       | Difficulty | Max Score of 5 pts |
|                | Technique  | Max Score of 5 pts |
| Tosses         | Difficulty | Max Score of 5 pts |
|                | Technique  | Max Score of 5 pts |

#### **TUMBLING SKILLS**

|                   |            |                    |
|-------------------|------------|--------------------|
| Standing Tumbling | Difficulty | Max Score of 5 pts |
|                   | Technique  | Max Score of 5 pts |
| Running Tumbling  | Difficulty | Max Score of 5 pts |
|                   | Technique  | Max Score of 5 pts |
| Jumps             | Difficulty | Max Score of 5 pts |
|                   | Technique  | Max Score of 5 pts |

#### **OVERALL PERFORMANCE**

|                         |                     |
|-------------------------|---------------------|
| Overall Execution       | Max Score of 10 pts |
| Choreography            | Max Score of 10 pts |
| Creativity              | Max Score of 10 pts |
| Performance/Showmanship | Max Score of 10 pts |



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**Mascot**

The mascot scoresheet will apply to all mascot divisions and will have a max total score of 50 points.

**MASCOT**

| <b>Category</b>          | <b>Max Score</b>    |
|--------------------------|---------------------|
| Character                | Max Score of 10 pts |
| Creativity               | Max Score of 10 pts |
| Crowd Appeal             | Max Score of 10 pts |
| Dance                    | Max Score of 10 pts |
| Use of Props and Staging | Max Score of 10 pts |



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### ***Partner Stunt***

The partner stunt scoresheet will apply to all partner stunt divisions and will have a max total score of 100 points.

#### **PARTNER STUNT**

| <b>Category</b>                     | <b>Max Score</b>    |
|-------------------------------------|---------------------|
| Stunt Stability and Technique       | Max Score of 20 pts |
| Choreography and Routine Flow       | Max Score of 20 pts |
| Difficulty and Variety of Skills    | Max Score of 20 pts |
| Execution and Perfection of Routine | Max Score of 20 pts |
| Overall Impression                  | Max Score of 20 pts |



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### ***Spirit Showdown (Dance, Cheer, and Super Spirit Showdown)***

The Spirit Showdown is a chance for teams to perform a routine showcasing their hometown, school or team in a unique way. There are no required movements. **Entertainment value and creatively showcasing a team's hometown style and/or traditions are each worth 20% of the score in Spirit Showdown!** Props are permitted, and any style or combination of styles of movement may be used. Turns, leaps, jumps, kicks, tricks, tumbling, or stunts are not required. The team and athletes should display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, and/or sense of drama) consistent with the spirit of this category.

**The Spirit Showdown is not a game day or song-leading competition, and teams should not feel bound to a "traditional school spirit" model in deciding upon choreography, costuming or music. This category is an additional opportunity for teams to show the audience something that is entertaining, fresh, new and unique to their program. It also allows teams to take creative risks with very few rules and to have fun!**

Because teams' hometown style/traditions are very school- and/or community-specific, and judges may not understand them out of context, The College Classic will allow teams entering the Spirit Showdown at Nationals to submit a short description of the style/tradition being showcased. Judges will have access to this information during the judging process.

#### **EXECUTION**

|  |  |
|--|--|
| Quality of Team Movement (Execution, Technique and Spacing) (10 pts) | <ul style="list-style-type: none"> <li>• Proper Technical Execution of Movement Within Selected Style</li> <li>• Overall Movement Quality</li> <li>• Uniform Execution of Movement by Entire Team</li> <li>• Uniform Spacing Throughout Routine</li> </ul> |
| Execution of Musicality (10 pts)                                     | <ul style="list-style-type: none"> <li>• Execution of Choreography to the Music</li> <li>• Ability to Capture Nuances of Vocal and/or Musical Cues and Tempo Variations</li> </ul>   |

#### **ARTISTRY**

|   |  |
|---|--|
| Entertainment Value of Routine (Movement and Overall Concept) (10 pts)      | <ul style="list-style-type: none"> <li>• Concept of Routine and Movements of <b>Team Members</b> Include Entertaining, Creative and Unpredictable Elements</li> <li>• Routine Evokes Positive, Strong Audience Response</li> </ul> |
| Showcase of Hometown/School/ Team's Unique Style and/or Traditions (10 pts) | <ul style="list-style-type: none"> <li>• Routine's Movements, Concept and/or Elements are Unique to this Team</li> <li>• Routine Tells the Viewer Something About this Particular Team, Town and/or School</li> </ul>              |

#### **SHOWMANSHIP**

|   |  |
|---|--|
| Communication and Projection by Athletes (10 pts) | <ul style="list-style-type: none"> <li>• Ability to Connect with Audience and Provoke Appropriate Emotional Response</li> <li>• Authenticity of Performance</li> </ul> |
|---|--|



## **SECTION V: PROTOCOL IN UNFORESEEN CIRCUMSTANCES**

1. In the event of an unforeseen interruption of performance (i.e. production equipment malfunction that directly affects the team's or mascot's performance, music malfunction, or other potential factors), the team or mascot will be presented the option to perform again.

2. Should the affected team or mascot choose to perform again, the initial performance scores will be replaced with an entirely new score from the judges based only upon the second performance.

3. Should a team's or mascot's routine be interrupted due to an unforeseen malfunction of the team's or mascot's performance equipment, the team or mascot will not be presented the option to perform again within the performance round.

4. In the event of injury, a team's or mascot's performance may be stopped by the officials, the coach or advisor of the performer(s), or the injured individual.

5. At our discretion, the competing team or mascot may be presented the option to perform the routine again at a later time. The time of performance will be determined by us.

6. Should the injured performer express an interest in performing again, the following protocols will be followed:

(a) Approval must be granted by the medical professionals on site, as well as the parents of the performer and the coach or advisor of the team or mascot.

(b) If the injured participant does not receive approval from the medical professionals on site, the signature of a parent or legal guardian on a separate medical waiver will be required in order for the participant to return to the competition. If the medical professionals suspect a concussion/head injury, the participant would then require clearance from a licensed medical professional with training in head-related injuries.





## SECTION VII: MUSIC

### OUR POLICY

Our camps and competitions comply with all applicable laws. We will obtain the music license(s) we need as hosts in order to present our camps and competitions.

Our music policy for dance teams attending our camps and competitions is straightforward: you may perform to any music that complies with the law. The law permits you to use original songs, “cover” songs or so-called “exclusive” songs (generally new songs by “unknown” music artists) under various circumstances depending upon your team’s specific use. You should always legally purchase your music, and then you should obtain any necessary permission(s) for your music based on your own consideration of applicable law.

**We note that a recent case, *Tresona Multimedia v. Burbank High School Vocal Music Association* (decided March 24, 2020), ruled that the use of a song as part of a show choir’s music mix for educational purposes (not for commercial profit) was fair use and did not require any permission by, or license fee to, the song’s license holder. The court also required the licensor to pay all of the show choir’s legal fees incurred in defending the suit. Although every team and music mix is different, dance teams should read about this case as part of educating itself about music use law, given that many dance teams use music similarly to the show choir and may decide they have a strong fair use argument. A link to the case is here:**

<https://cdn.ca9.uscourts.gov/datastore/opinions/2020/03/24/17-56006.pdf>

### FREQUENTLY ASKED QUESTIONS

***Do you have a list of “preferred” music vendors whose songs are definitely acceptable at your competitions?***

No. We do not promote a “preferred” list of music vendors because we believe teams should have maximum creative freedom. Although we respect the rights of vendors that sell and/or mix covers of popular songs (and you are welcome to use those songs at our competitions, subject to our music policy), we believe encouraging or “preferring” that dance teams use covers instead of original songs takes profits away from record labels and original music artists. Generally, a dance competition company that “prefers” cover music vendors simply “prefers” them because the “preferred” cover music vendors have agreed to insure the dance competition company (not your team) against legal liability.

Creative freedom is a foundation of the dance team industry and The College Classic. We believe that a rule that encourages teams to use the music they want, while still honoring the legal rights



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of copyright holders, is most appropriate for our industry and our company. Thus, we repeat our general rule: you may perform to **any** music that complies with the law.

### ***Why not just give us a list of music, vendors and edits that are definitely okay or not okay?***

Our simple rule that you may perform to **any** music that complies with the law, without detailing specific songs, vendors or edits that are definitely okay, is best for your team because:

(1) *Our approach permits maximum creativity.* Creating a “short list” of permissible songs, vendors or edits necessarily excludes other songs, vendors or edits that may be perfectly legal based on your individual circumstances.

(2) *Our approach allows you to control your team’s destiny.* You can and should educate yourself about copyright law and make your own determination. No one knows your team, your situation or your music needs better than you.

(3) *Our approach does not give you a false sense of security.* No competition company (including us) can provide you with legal advice or guarantee that your specific music mix is legally acceptable, given how many millions of possible variations of songs and types of edits you might use. A competition company might adopt a policy that certain specific music and/or a certain type of edit is permitted (or not) at its competitions, but that does not mean that (a) teams following that policy are complying with the law, or (b) teams NOT following that policy (or companies that choose to adopt a different policy) are “illegal.” **Competition rules are just competition rules - they are not the same as the law. Educate yourself about the rights of copyright holders and make informed music choices for your team.**

### ***What will you require for compliance?***

We will simply require you to confirm within the online registration process for our camps and competitions that you have read and understand all of our rules and regulations (including our music policy) and agree to comply with same. You should also have information about your music available in case a copyright holder has any questions about it.

## **RESOURCES FOR YOUR TEAM**

For a richer understanding of the music permissions universe and how to protect your team’s copyrightable work (including your choreography and the right to broadcast your team’s performances), take a look at the FAQ published by the National Dance Coaches Association (NDCA), found here:

<https://www.facebook.com/notes/national-dance-coachesassociation/ndca-faq-copyright-and-dance-teams/274095962980858>. This FAQ may also help you evaluate whether you may or may not need specific music permissions.