



DANCE AND DRILL COACHES ASSOCIATION OF OREGON MANUAL

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Overview

Mission Statement

The Dance Drill Coaches Association of Oregon is committed to providing a supportive and inclusive community where mentors and dancers can find education, scholarships, and opportunities for growth, while instilling an appreciation for dance as an art form.

Introduction

This manual is a reference document for coaches in regards to the operation of the DDCA. Select Oregon School Activities Association (OSAA) rules are provided in this handbook to assist DDCA members. Complete OSAA rules can be found in electronic format at www.osaa.org. Dance coaches are encouraged to refer questions or concerns relating to OSAA rules to their Athletic/Activity Director.

Goals and Objectives

The DDCA supports and endorses the following dance team coaching goals and objectives:

- A. Provide a wholesome environment and medium for students in Oregon schools to entertain audiences through team dance/drill performances.
- B. Participate in school functions and contribute to the spirit and pride of the school setting.
- C. Stress the importance of competition as a means of motivation to excellence and not as an end in itself.
- D. Teach physical fitness through activity. The specific skills associated with this activity include but are not limited to endurance, flexibility, rhythm, coordination and nutrition.
- E. Teach emotional fitness through teamwork. The specific skills associated with the activity include but are not limited to dependability, responsibility, commitment, sportsmanship, discipline, respect, and awareness of the capabilities of others and self.
- F. Instill an appreciation of dance as an art form and encourage students to recognize and appreciate the originality, creativity, and variety of movement associated with dance.
- G. Teach cooperation and appropriate sportsmanship, accept and give constructive criticism, and encourage support of team members and other teams.
- H. Teach the value of working together toward common goals through team activities. Some activities might include fundraising, practicing, team building activities, teaching, etc.
- I. Serve member coaches by creating a community that provides them with education and support.
- J. Encourage positive parental involvement.

How To Use This Handbook

Levels have been assigned to each rule or policy within each section of the handbook. Those levels were created to designate a path to change or update the rule or policy. These levels represent the MINIMUM action needed to change. It should be noted that in many cases the membership is polled for their opinions and concerns regarding potential changes that might not necessarily require a membership vote. Most sections list these levels in the right-hand column at the end of the section. Some entire sections are one level and are listed as such at the beginning of the section.

The Board of Directors will review the comprehensive manual for needed updates at least once every two years. The DDCA's Articles of Association should be reviewed annually.

Minimum Action needed for change

Level A: DDCA Board only

Level B: DDCA Board and Membership

Level C: DDCA Board and OSAA Executive Board

Level D: DDCA Board, Membership, and OSAA Executive Board

Level E: OSAA Executive Board Only

Level F: DDCA Board and/or Approval from OSAA Assistant Executive Director

Local Competitions – Section One

Jurisdiction – 1.0

The Oregon School Activities Association (OSAA) is a private, non-profit organization that was created at the request of Oregon High School Administrators in 1918. The intended purpose of OSAA was to regulate sporting contests between high schools in the state and to ensure that each team was treated equitably. In 1986, OSAA's mission was expanded to include activities.

- A. Academic standing – an eligible student must be enrolled full time and making satisfactory progress as defined in this rule (8.1).
- B. Living within the boundaries of the school district (8.5).
- C. Duration of eligibility – four consecutive years after entering 9th grade (8.2).
- D. Age – must not turn 19 before Aug 15 of the competition year (8.3).

All schools who become members of OSAA (hereafter called “member schools”) agree to follow the contest rules and guidelines for eligibility set forth by OSAA. Representatives from member schools, working through OSAA committees, actually make the rules, and OSAA enforces them using a variety of penalty methods. The entire OSAA manual, with a complete listing of rules and regulations, can be viewed on the OSAA website. A partial list of the individual eligibility requirements includes the following: (OSAA Rule 8).

In addition, each participant must satisfy the eligibility rules of their school district, including drug, tobacco and alcohol policies.

The entire OSAA manual, including those sports and activities under OSAA's jurisdiction is found on the OSAA website at: www.OSAA.org.

Dance and Drill is one of the many activities that fall under OSAA's jurisdiction. The Dance and Drill Coaches Association (DDCA) represents the dance coaches from Oregon high schools and middle schools and is responsible for creating rules and guidelines for local DDCA competitions.

All schools attending and hosting a DDCA local competition agree to follow DDCA guidelines for performance and all OSAA guidelines, including those for eligibility and sportsmanship. This includes performance rules for both Category and Traditional competitions, as well as timing, safety and appropriateness. DDCA enforces its performance rules by numerical penalties to violating teams, and competition rules by monetary fines to hosting schools.

The annual Dance and Drill State Championships is an OSAA event. The majority of DDCA rules and guidelines are adopted by OSAA. Most rules in this manual are accompanied by a letter (A-F) indicating the level of authority required to modify or change that rule.

All teams competing at a local DDCA competition must follow all of the rules that apply to OSAA member schools. Should a Competition Director decide to allow teams to participate at his/her competition who are not affiliated with a member school, a separate competition division must be provided for those teams (i.e. club teams, studio teams). Member schools may only compete against teams from other member schools (OSAA Article 3.16). Varsity teams cannot compete against their JV team or themselves in a single division. If

dancers wish to participate in Drill Down, and they represent a team that is not a member school, a separate division of Drill Down must be provided for them.

Sanctioning – 1.1

Level F

All local competitions will be considered sanctioned prior to the event by following the criteria below. The event coordinators may choose for their event to not be sanctioned. If that choice is made, they must advertise their event as non-sanctioned. If, after the competition, it is deemed by the sanctioning coordinator that sanctioning rules have not been met, the host school will be assessed a \$100 fine and will not be able to schedule another competition until that fine is paid. Competitions being assessed a \$100 fine will not be given priority for the following years' competition calendar. All funds collected from the assessed fines will be directed to the DDCA Scholarship Fund.

Criteria For OSAA / DDCA Sanctioned Events – 1.1.1

Level A

- A. Local competitions must be hosted by a DDCA member school. All coaches and advisors must be paid DDCA members prior to their competition.
- B. Local competitions will contract all their judging personnel through the DDCA Judges' Affiliation, including one Head Judge, one Tabulator, one Information Technician and at least one Technical judge. Local competitions will contract a minimum of three performance judges, and up to a maximum of 6.
- C. The Drill Down caller and Drill Down pullers must be certified by the DDCA Board Drill Down Coordinator and contracted by the competition.
- D. The Event Director is responsible for determining and following the local school district policy for emergency medical personnel.
- E. During the competition coaches' meeting, the Competition Director(s) will review the injury policy which states: Dancers must be instructed by their coaches on the proper action to take if injured while performing. If the dancer feels they will not be further injured and is near enough to the floor boundary lines that movement will not injure other dancers, they should move to outside the nearest boundary line and remain until the coach, team representative, or medical personnel comes to their aid. If the injury is more serious, the dancer should remain on the floor, and the Judges' Director will stop the music should continuation of the routine appear to be harmful to the injured dancer, the team, or credibility of the performance. The team will be given an opportunity to repeat their performance when all remaining teams have finished their performances in that designated round.
- F. The DDCA Competition Etiquette page must be included in the competition's program or posted in a visible location. Copies of these pages are located on the DDCA website.
- G. Local competitions must seek to support the DDCA scholarship fundraising goals by offering a fundraising effort, with proceeds being donated to the Scholarship Fund.
- H. A fine will be issued to competitions that go over the maximum number of allowed performances (see section 5.4.E).
 - 1. The offending event will be fined \$300 per performance for each performance that goes over the maximum number of performances set by the DDCA Board and Judges Affiliation for that year.

2. Exceptions: Due to weather cancellations or anything deemed “extenuating circumstances” by the DDCA Board, allowances will be made for competitions to take teams over the limit providing that the hosting team/competition has the capacity to do so within their facility.

Sanctioning Criteria Specifics – 1.1.2

All Level A

The following steps are required to ensure that a competition can be sanctioned.

- A. A member school may host a DDCA Sanctioned Competition if:
 1. DDCA membership fees are current for all staff including coaches, choreographers, advisors and consultants.
 2. Competition fees or outstanding balance from previous year(s) are paid in full.
 3. Criteria for sanctioning are being followed and the competition has been cleared by the Sanctioning Coordinator.
- B. Any competition that contracts a non-certified judge without the written consent of the Judges Affiliation (JA) Commissioner will be penalized. Last minute changes to the judging staff will be considered a JA issue and must be cleared by the JA Commissioner and the Sanctioning Coordinator.
- C. Any competition that contracts a non-certified Drill Down caller and pullers without the written consent of the DDCA Drill Down Director will be penalized. The Drill Down caller and pullers must be identified on the sanctioning checklist.
- D. Contracting of the medical/emergency personnel is the responsibility of the Competition Director. The Competition Director is also responsible for making sure they are following the local school district guidelines concerning hiring and providing appropriate medical/emergency personnel.
- E. The Competition Director must acknowledge that all of the required pages have been included in the competition program on the sanctioning checklist.
- F. Scholarship fundraising:
 1. Funds from the competitions’ scholarship fundraising effort must be received by the DDCA Treasurer within five weeks of your competition date. The DDCA Treasurer and/or the DDCA Sanctioning Coordinator may extend this time frame.
 2. Record the dollar amount raised and an estimated date of when the funds will be sent in an email to the DDCA Treasurer within a week of the conclusion of your competition.

Process – 1.1.2.1

- A. The Competition Director must complete and return the sanctioning checklist to the DDCA Sanctioning Coordinator via email within one week of the event.
- B. Failure to meet the deadline for the sanctioning checklist may be disputed through a written appeal.
 1. The appeal must contain a written statement giving the reason for the delay.
 2. The DDCA Board will review the appeal and determine the validity of the request. A reply to the appeal will be sent within five business days.
 3. If the appeal is granted, a new deadline for results and checklist will be set.
 - a. If the appeal is granted and the new deadline is missed, the competition becomes non-sanctioned and the school hosting that competition will not be eligible to host a competition the next year.

- C. If a competition fails to comply with the sanctioning criteria, the host school will be assessed a \$100 fine.

Infractions – 1.1.2.2

Any infraction observed at a competition can be reported to the DDCA Board. The following process must be used:

- A. Documentation must be presented proving that there was an infraction within a week after the competition.
- B. All information must be submitted in writing.
- C. Those presenting the infraction must submit their name and contact information for follow up.
- D. Failure to complete the above steps will void the notice of infraction.

Appeals – 1.1.2.3

Appeals to the determination for sanctioning may be made in writing through the DDCA Sanctioning Coordinator.

Sanctioning Criteria Specifics – 1.1.3

All Level A

- A. Competition dates will be awarded based upon the following criteria:
 - 1. Hosting school must be in good standing with DDCA
 - 2. Location
 - 3. Date application was submitted
 - 4. Date of last year's event
- B. Implementation:
 - 1. Competition standing:
 - a. Great and Good – eligible to host
 - b. Okay standing – eligible to host on probation
 - c. Poor standing – not eligible to host
 - 2. Location: Determine what our "areas" are and what district's fit into an area (i.e. Portland, Salem, Eugene, Albany, other). The DDCA shall schedule events to balance the locations of events on a given weekend to ensure that schools throughout the state have adequate access to competitions within a reasonable travel distance.
 - a. Consideration will also be given to what type of teams can be accommodated at specific schools (show vs. dance/drill).
 - b. If multiple schools from the same location want the same date, priority will be given to the school with the higher total evaluation score.
 - 3. If the total number of points earned on the past year's evaluation are tied, the following will be used to break the tie:
 - a. Evaluation score:
 - i. Great standing (2 points)
 - ii. Good standing (1 point)
 - iii. Okay standing (0 points)

- b. Date application was submitted:
 - i. Within 1 week of application being live (4 points)
 - ii. Within 2 weeks of application being live (3 points)
 - iii. Within 3 weeks of application being live (2 points)
 - iv. Within 4 weeks of application being live (1 point)
 - v. After 5 weeks (0 points)
- c. Date of last year's event:
 - i. Same weekend as last year (1 point)

Rules – 1.2

- A. Local competitions held between November and the DDCA Invitational may offer the following styles: Contemporary, Modern, Hip Hop, Novelty, Show, Pom, Kick, Jazz, **and Solos/Duos/Trios**. Local competitions held after the DDCA Invitational and through the first weekend of March may offer the following styles: Traditional (contemporary/lyrical/modern), Show (including novelty), Pom, Kick, Hip Hop, and Jazz.
- B. For competition purposes, the routines are divided into categories according to dance style as specified in Appendix B.
- C. Competition Directors will make the following competition information available on the DDCA website: round times, admission prices, driving directions and order of performance/a list of attending teams. These items should be submitted within one week of the event.
- D. Eligibility/qualification: All Oregon high school student participants in local competitions, including musicians, must meet OSAA student eligibility rules.
- E. Event format/divisions: The local competition will be formatted based upon school team entries received for the event as determined by the Competition Director. Divisions will be divided by category. It is recommended to divide by school classification and follow the collapsing model for the OSAA State Championships. Division by team size is not permitted. Practice times, competition times, Drill Down and awards ceremony are determined by the Competition Director.

All Above Level B

- F. OSAA club and unattached competition (OSAA Board Policy 12): A high school team shall not compete against an unattached team (i.e. Club Team). Students representing a high school shall not compete against unattached individuals. Students shall not represent a high school and compete as unattached on the same day at the same venue/facility.

Level E

DDCA Program: DDCA Invitational – 1.2.1

Level A

Annually the DDCA Board will host a competition as a fundraiser for the Association. The rules and details will be announced annually at the Fall Membership Meeting.

The categories offered are Jazz, Hip Hop, Modern, Contemporary, Kick, Pom, Novelty, Show, and Solos/Duos/Trios. Following the DDCA Invitational, Lyrical/Modern/Contemporary will be combined into Traditional, Novelty/Show will be combined into Show, and the Solos/Duos/Trios category will not be offered.

- A. Each category is distinct and separate from the others thus categories cannot be combined for judging.
- B. Show and Novelty categories are the only categories that may use backdrops, sets, and portable dance floors. Both categories may also use props or pom-poms.
- C. A team may enter only one group in each category with the exception of the Solos/Duos/Trios category. The same dancers may dance in each category.
- D. A team may wear the same costume for more than one category.
- E. The Hip Hop, Jazz, Modern, Contemporary, Pom, Kick, Traditional, and Solos/Duos/Trios categories may use one handheld prop, or one costume change, or one item that can be manipulated while dancing. Please see the definitions below. See Penalty Values section 1.10.
 - 1. Handheld prop: Something that one dancer can manipulate and be controlled by themselves. Each dancer may have a handheld prop; all props in the routine must be the same in shape, size, and function. The color of each handheld prop may be different. The item can be passed/shared by multiple dancers but must be something that one dancer could control on their own.
 - 2. Costume change: A wearable item that changes the visual appearance of the costume.
 - a. If a dancer has a wearable item that is put on and/or taken off during the performance, it is considered a handheld prop. Please see the definition above regarding handheld props.
 - b. If an item is permanently affixed to the costume (*i.e. when the costume is hanging on a rack, the affixed item is included*), it is considered part of the costume. It may only be changed, if the dancer is utilizing the costume change as their one enhancement. If the item is held in the dancer's hand and not attached to their costume it is considered a prop.
 - 3. One item that can be manipulated while dancing: This could include a physical item or a single set piece that is manipulated by the performers. The physical item could have multiple pieces that are permanently attached to the main structure.
 - 4. In a Pom routine, the pom is the only handheld prop allowed. Teams may also utilize a costume change or one item that can be manipulated while dancing
- F. Category Style Definitions: See Appendix B.
- G. Timing:
 - 1. Jazz: two (2) to three (3) minutes
 - 2. Hip Hop: two (2) to three (3) minutes
 - 3. Modern: two (2) to three (3) minutes
 - 4. Contemporary: two (2) to three (3) minutes
 - 5. Kick: one and a half (1.5) to two and a half (2.5) minutes
 - 6. Pom: two (2) to three (3) minutes
 - 7. Novelty: two (2) to three (3) minutes
 - 8. Show: two (2) to six (6) minutes
 - 9. Solos/Duos/Trios: one and a half (1.5) to two and a half (2.5) minutes

Registration and Fees For Team Entry – 1.3

All Level F

- A. Host school determines team registration fees and deadlines and spectator entry fees.
- B. Registration and entry information should include the following:
 - 1. Date of the event, including projected round times.
 - 2. Location, including school address, phone number and driving directions.
 - 3. Spectator entry fees.
 - 4. Judging format, festival or one-sided.
 - 5. Dressing room rules and guidelines.
 - 6. First aid and trainer availability.
 - 7. Specific facility information – food, room keys, security, gym rules.
 - 8. Drill Down competition information.
 - 9. Competition contact information – name, phone, email address.
- C. Guidelines and decisions made on refunds in the event of team cancellations, poor weather conditions, hardship, shall be decided by the hosting school representatives.
- D. Only schools that are members of the DDCA shall be allowed to compete at sanctioned competitions.
- E. Competition Caps:
 - 1. Maximum of 55 performances
 - a. The hosting school may perform 1 exhibition routine not included in the cap. Any additional routine performed by the host team will be included in the cap.
 - b. The offending event will be fined \$300 per performance for each performance over the designated maximum.
 - 2. This cap includes any performance/team that is evaluated by JA performance judges.
- F. Host school determines the number and types of awards provided.
- G. Number of rounds:
 - 1. Each routine will be performed only one time. There may be more than one round with different division performances in each round.

Boundaries – 1.4

Level F

The "performance area" shall be defined by the inside edge of the boundary line of the basketball court on which the competition is held.

Timing – 1.5

Level D

- A. Judging and timing shall begin with the first beat of the music or recorded sound. Judging and timing will end with the last beat of the music or when the last member crosses the performance area boundary line at the end of the routine, whichever comes first.
- B. Technical Judges will time all teams and record the time on the competition timing sheet.
- C. Teams must be ready to take the floor one team ahead.

OSAA State Rules and Regulations Apply for The Following Areas and Must be Adhered to – 1.6 Level C

- A. NFHS Rules and Regulations (*See NFHS Spirit Handbook*)
- B. Special Effects Rules (*OSAA Dance & Drill Handbook, Section 2*)
- C. Props/Set Rules (*OSAA Dance & Drill Handbook, Section 2, and NFHS Rule Book*)
- D. Stunts (*OSAA Dance & Drill Handbook, Section 2, and NFHS Rule Book*)
- E. Music Guidelines (*OSAA Dance & Drill Handbook, Section 2, and NFHS Rule Book*)
- F. Rules for Good Sportsmanship (*OSAA Handbook and NFHS Rule Book*)
- G. Determination of Violations (*OSAA Dance & Drill Handbook, Section 3*)

Competition Tabulation – 1.7

All Level B

- A. Competing teams will be scored by judges using the linear scale.
- B. Competing teams are judged using the approved DDCA scoresheet for that season. The approved scoresheet can be found on the DDCA website (ddcaoregon.org).
- C. The maximum points per judge, per round for all divisions is one hundred (100). Maximum of (10) points per judge, per round, per sub caption.
- D. Adherence to category/style will be scored within the Choreography sub-caption.
- E. Judges' comments will be recorded at local competitions. There are no recorded comments at the OSAA State Championships.
- F. The formula for calculating a team's score is to add together the total points from each judge. Divide that total by the number of judges, and then subtract penalty points (if necessary).
- G. A team's decimal point score will be rounded to the nearest one hundredth; up if the third number after the decimal is .005 or larger, such as 65.107 would be considered 65.11. scores will remain unchanged if the third number after the decimal is .04 or smaller, such as 65.104 would be considered a 65.10.

Criteria For Determination of Winners – 1.7.1

The master tabulation sheet shall be filled in with the numerical total points, the average score and the ordinal place from each judge. Winners shall be determined using the following criteria in this order:

- A. Placements will be awarded to the highest final averaged scores in descending order.
- B. In case of a numerical tie in final averaged score and in total points, the lowest ordinals score will be used to break the tie.
- C. The ordinals score is the sum of the rankings (1st, 2nd, etc.) from each of the judges.
- D. In the case of a tie in both final averaged, total points and ordinals score, an unbreakable tie shall be declared. Two awards shall be given for that place and the next place shall be skipped in the assignment of placements.

- A. At local competitions, the participants may wear either their costume or traveling outfit and shoes.
- B. A host school is required to have novice and advanced Drill Down at a sanctioned competition.
- C. For Drill Down specifics see Section Five (5) of this manual.
- D. Prior to the DDCA Invitational, the host school will award 10 winners in both novice and advanced Drill Down competition. The names of those winners will be sent to the Sanctioning Coordinator and will be forwarded to the DDCA Invitational Director. Those dancers will be eligible to compete in Drill Down at the DDCA Invitational.
- E. Competition Director responsibilities for Drill Down:
 - 1. Secure a certified caller. The Drill Down Director maintains a list of certified callers and their contact information. Effort will be made to secure a certified caller whose team is not participating in the local competition.
 - 2. The Competition Director and/or the Drill Down caller will ensure at least four pullers and one back-up person for the calling committee has been contacted. This can be done in the coaches' meeting.
 - 3. The Competition Director will write the introduction to the Drill Down and have the announcer read it. Emphasis should be placed on the audience remaining as quiet as possible.

Penalty Values – 1.9

- A. Penalties: Infractions of the rules and regulations will cause the deduction of penalty points from the team's average score for that performance. Penalty points will be deducted prior to the awards presentation.
- B. General Deductions:
 - 1. Infractions of the Costume Rules and Regulations are one (1) Penalty Point.
 - 2. Infractions of the Stunting Rules and Regulations:
 - a. Illegal stunts will receive ten (10) Penalty Points.
 - b. Legal stunts that become illegal due to participant error will receive five (5) Penalty Points.
 - c. A legal stunt that falls, but does not become illegal, will receive one (1) Penalty Point.
 - 3. Infractions of the Safety Rules and Regulations are three (3) Penalty Points.
 - 4. Timing infractions are one (1) Penalty Point.
- C. Specific Deductions:
 - 1. Inappropriate use of live music (OSAA 2.5.5) is Disqualification.
 - 2. Use of team member as both dancer and musician (OSAA 2.5.6) is ten (10) Penalty Points.
 - 3. Use of unapproved special effects (OSAA 2.6) is Disqualification.
 - 4. Performing on a prop or set higher than five feet (OSAA 2.8.3) is ten (10) Penalty Points.
 - 5. Having less than 50 waist high kicks performed by at least 50 percent of the routine's performers in a Kick routine is a Disqualification.
 - 6. Use of flooring, staging, costume changes, or props beyond the limits listed in section 1.2.2 is Disqualification.

Competition Etiquette – Section Two

The Competition Etiquette information can be found on the DDCA website.

Junior Dance Teams – Section Three

Overview – 3.1

Junior Dance Teams include teams from Middle Schools, Club Teams, Studio Teams, and Junior Varsity Level High Schools Teams. Coaches of Junior teams should familiarize themselves with the entire DDCA Manual, however this chapter contains information pertaining to the unique needs of junior programs. These should serve as the official rules and guidelines for all Junior Dance Teams in Oregon to follow.

Age Guidelines for Junior Teams – 3.2

Club Team Divisions (includes studios and non-school associated clubs)

- A. Mini Division (oldest dancer not to exceed 3rd grade)
- B. Youth Division (oldest dancer not to exceed 6th grade)
- C. Junior Division (oldest dancer not to exceed 8th grade)
- D. Senior Division (oldest dancer not to exceed 12th grade)

Middle School Division

- A. 6th – 8th grade dancers all from middle schools within one district (coach must be recognized by the school as a coach)

Junior Varsity Division

- A. 9th-11th grade dancers all from the same high school

Competition Division Guidelines – 3.3

- A. Teams may only compete as a Club Team or a School Team. They may not enter dances in both club and school divisions.
- B. Junior Varsity Teams must be comprised of dancers from the same high school who do not already compete on their school's Varsity Dance Team. However, dancers on Club Senior Teams may also compete for their High School Varsity Team (but not on the same day at the same event).
- C. Competition Directors will determine what categories (dance style) will be offered at their event and the number of routines that can be entered.

Scoresheets and Judging – 3.4

- A. Teams will use DDCA scoresheets as follows:
 - 1. Club/Studio Teams will be scored on the junior scoresheet.
 - 2. Middle School and High School Junior Varsity Teams will be scored on the High School scoresheet.
- B. Scoresheets are available on the DDCA website (ddcaoregon.org).

Junior Team Membership and Voting Rights – 3.5

Junior Teams must be registered members of the DDCA in order to compete at DDCA sanctioned events and the Oregon Junior Dance Team Championships.

The membership fee is \$100 per Club/School/Studio (this is a flat fee and includes all coaches registered with the program).

Membership benefits include:

- A. DDCA Membership Card
- B. DDCA board minutes and notifications including monthly newsletter via email
- C. DDCA Membership Directory
- D. DDCA Handbook updates on the DDCA website
- E. Membership voting rights for Junior Divisions
- F. Annual meeting for Junior Team coaches

Timing – 3.6

The time requirement for routines performed by a Junior Team is a maximum of 3 minutes and no minimum.

Penalty Values – 3.7

Penalty values are based on the scoresheet being used. There may be different penalties for teams using the junior scoresheet. To view General Deductions, please refer to section 1.10 for penalty values.

Drill Down – Section Four

General Rules – 4.1

- A. The number of Drill Downs, number of awards given and number of participants each team may enter in Drill Down will be determined by the organizers of each local competition.
 - 1. Both novice and advanced Drill Down divisions may be provided. The novice division is limited to first year dance team members.
 - 2. Should a competition choose to have competitive divisions for Club or Middle School Teams, and members of those teams want to participate in Drill Down, a separate Drill Down division must be provided for them (see OSAA Article 3.16).
- B. Drill Down will function under an honor system, but certified pullers will be used.
- C. At each local competition, the Drill Down caller must be a certified caller approved by the DDCA Board of Directors, and not affiliated (whenever possible) with any of the teams participating in Drill Down at that competition.
- D. Tag team calling is allowed but should be used sparingly. There should only be one caller whenever possible.
- E. Participants:
 - 1. During the Drill Down, each participant will be expected to quietly leave the floor if they have committed an error. Participants who remain in the competition until the predetermined number of finalists is met, are the winners of the Drill Down (i.e. top 10, top 5, 3rd-1st etc.).
 - 2. Each participant must wear shoes and their costume or traveling outfit. Competitors must wear a dance/performance shoe that is appropriate for Drill Down.
 - a. The following foot apparel is not allowed: flip-flops, slippers, boots, sandals, or any street shoe that is not safe, could inflict damage to the gym floor, or impedes the ability of the participant to execute proper foot and heel placement.

Drill Down Caller Responsibilities – 4.2

- A. You must be certified to call for Drill Down; certification is good for two years.
- B. Direct participants in setting up a drill block.
- C. Practice prior to starting the actual Drill Down. Do a rehearsal when the group is in front of the audience. This is a good time to recheck for clarity of the caller's voice and sound system.
- D. During the practice, look at the level of the group – do not call above or below the level of the group. Time of year may be an indicator of level.
- E. Following the practice, all participants must be instructed to go to Parade Rest. The caller will say "When I call you to attention the Drill Down will begin/resume." Call attention to start/resume a Drill Down.
- F. Tag team calling should only be used in necessary circumstances. If a competition is unable to find a certified caller, this style of calling is allowed but not encouraged.
- G. Allow the participants to choose where they will stand within the formation of the Drill Down.
- H. Remind the audience to be as quiet as possible.

- I. Give breaks during the Drill Down to allow the audience to applaud.
- J. Remind participants that Drill Down is on an honor system and they should remove themselves if they make an error. If they make an error and do not realize it, a puller will explain the error then excuse that participant from the Drill Down.
- K. Start Drill Down with simple, basic calls, then progressively get more difficult as needed.
- L. When an appropriate number is left on the floor, move everyone to the center. Make everyone move in order to break the entire group's concentration, not just a few.
- M. When only finalists remain, and a chain command is called, drill off everyone who makes a mistake while executing the chain, regardless of where in the chain the mistake was made. For example, an error on the first command of the chain is not considered a greater violation than an error made toward the end of the chain. All errors executed in a chain are weighted equally.
- N. "Dress" commands will only be used when setting up the group, they will not be used as a form of elimination.
- O. When starting "By the Numbers" commands, the statement "By the Numbers" must be said two times. When canceling "By the Numbers", the statement "Cancel by the Numbers" must also be said two times. When canceling "all commands" you must state this twice. Canceling "all commands" does not cancel "By the Numbers".
- P. Half face commands will be called "Half Right Face" not "Right Half Face."
- Q. The caller may say "to the" in front of the commands: right flank, left flank, to the rear, left oblique, and right oblique, but does not have to.
- R. The command "As You Were" is not an Oregon Drill Down command.
- S. The DDCA Manual is the correct guideline for all DDCA sanctioned Drill Downs.

Drill Down Puller Responsibilities – 4.3

- A. You must be certified to pull for Drill Down; certification is good for two years.
- B. Assist in setting up the drill block. Participants must be standing directly behind and in line with other participants. Using Double Arm Dress/Wrist Dress/Elbow Dress, everyone should have equal spacing. If there are any holes in the formation, they should be at the back corners of the block.
- C. Watch for mistakes in the execution of commands.
- D. Watch for mistakes in the proper technique in the execution of the commands.
- E. Be current and know proper technique.
- F. Have knowledge of direction when it comes to obliques, marching and halting.
- G. Pull participants who make a mistake. A puller MUST be able to explain the error in order to pull them.
- H. Assist the caller in bringing the remaining participants to the center, reestablishing a block, and tracking the number of participants left on the floor.

Drill Down Caller Backup/Second Responsibilities – 4.4

- A. You must be a certified caller to act as a backup/second caller.
- B. Follow along with the commands that the caller is using.
- C. Track which axis the participants should be facing while executing commands/halting.

- D. Listen for potential errors in the calling of commands and communicate them to the caller immediately.
- E. Track when the participants are "By the Numbers".
- F. Follow along with which commands have been canceled or are still in effect.
- G. A backup/second caller is not allowed to pull Drill Down participants during a Drill Down competition unless the caller has paused. If a caller finds the need to pause while calling and allow for their backup/second to pull a participant, the backup is then allowed to walk onto the floor and remove a participant. Once the backup has returned to their previous station, the caller may then resume calling. This should only be used in necessary circumstances where pullers are unaware of an obvious error.
- H. Keep an accurate count of the number of participants left on the floor and help the caller track the finalists.

Drill Down Commands: Stationary – 4.5

- A. When executing stationary commands, heels must be together, focus remains straight ahead, arms and hands must be connected to the body (directly down the sides) with fingers and thumbs closed. Please note that there are no requirements on toe placement – only heel placement.
- B. **AT EASE** is the command to relax. Both feet may move.
- C. **DOUBLE ARM DRESS** is the command used to line up the group to start the Drill Down. When the caller calls "Double Arm Dress," the hands come to the chest in a broken T with elbows straight out from the shoulders, and then extend hands and arms straight out from the shoulders. Participants move according to the caller's directions. Dresses will only be used when setting up the group; they will not be used as a form of elimination. 1=hands at shoulders. 2=arms extended.
- D. **DRESS RIGHT DRESS OR DRESS LEFT DRESS** is another command used to line up the group to start the Drill Down. This command is usually used if space is limited and the caller needs participants to be closer together than Double Arm Dress. When the caller calls "Dress Right Dress," the right hand comes to the left shoulder with right elbow at shoulder height, the left hand comes up to the left shoulder with the left elbow at the side. Then the right hand extends to the right straight out from the shoulder and the left hand returns to the side. Participants move to the right until fingertips are touching the shoulder of the person next to them. "Dress Left Dress" is executed exactly reverse of the right. Dresses will only be used when setting up the group; they will not be used as a form of elimination. 1=hands at shoulder. 2=proper arm extended and other arm down at side.
- E. **PARADE REST** is the command to step out with the left foot, hands placed on the small of the back with the right hand on top. Thumbs are acceptable but not mandatory. Head can be up or down. Can be executed on the oblique. 1=step out.
- F. **ATTENTION (ATTEN HUT)** is the command to close the left foot to the right from "Parade Rest." There must be acknowledgement with both the head and arms. Arms and hands must leave the body to execute the command. 1=close left foot to right, or acknowledgement with head and arms.
- G. **HAND SALUTE** is the command to raise the right hand in a salute position over the right eyebrow. Left arm may remain down or raise to the waist. 1=hand to eyebrow, 2=down.
- H. **ALL FACES RIGHT, LEFT, HALF** must be executed with a heel toe pivot. "Right Face" is the command to turn to the right 90 degrees. Pivot on the right heel and left toe 90 degrees. "Left Face" is the command to turn to the left 90 degrees. Pivot on the left heel and right toe 90 degrees. "Half Right

Face" and "Half Left Face" are executed the same, only turning 45 degrees. If the caller has the participants remain there for a time, the toe may be lowered to the ground. Head and knee delays are acceptable but not mandatory. Half faces will be called "Half Right Face," not "Right Half Face." 1=first position, 2=close.

- I. **ABOUT FACE** must be executed with a heel toe pivot. Dig the right foot behind the left and pivot on the left heel and the ball of the right foot 180 degrees. 1=dig, 2=close.
- J. **BY THE NUMBERS** is the command to execute stationary commands only after the caller counts 1, 2; or 1, depending if the command is a two-count command or a one-count command. When executing stationary commands when not by the numbers, the tempo is set by the caller's rhythm between words. When calling "Half _____ Face," the tempo is set between the second and third words.

Drill Down Commands: Marching – 4.6

- A. When marching, arms can move in any style. Feet must lift completely off the ground and focus remains straight ahead.
- B. **MARK TIME** is the command to march in place. The caller will call "Mark Time March" (which sets the tempo and begins the sequence). Always start marching on the left foot. Arms may move to your own style of marching, but when "Halt" is called, arms must return to the sides. The execution command for marching is "March." Calling "Mark Time March" while on an oblique is discussed below. Head acknowledgement is optional.
- C. **HALT** is the command to stop marching. The caller will call "Squad Halt," or "Halt." When halting on an axis, "Halt" is called on the left foot; take one more step with the right foot and close with the left foot. This is a two-count halt. Continue marching until the caller halts. Instructions on Halt commands for obliques follow below. Head acknowledgement is optional.
- D. **FORWARD MARCH** commands the squad to move forward on an axis. When the caller gives the command "Forward March" from the attention position on an axis, begin marching forward with the left foot. When the command is called from a mark time on an axis, "March" is called on the left foot; step right foot in place, then begin marching forward with the next left step. Forward March from an oblique is discussed below.
- E. **RIGHT FLANK MARCH** is the command to turn 90 degrees to the right. When the caller calls "Right Flank March", "March" is called on the right foot; step out directly in front of your body with the next left, then turn right and continue marching.
- F. **LEFT FLANK MARCH** is the command to turn 90 degrees to the left. When the caller calls "Left Flank March," "March" is called on the left foot; step out directly in front of your body with the next right, then turn to the left and continue marching.
- G. **RIGHT OBLIQUE MARCH** is the command to turn 45 degrees to the right. Executed the same as a "Right Flank" only turning 45 degrees. To maintain integrity, the left foot must step out on the oblique or axis directly in front of your body.
- H. **LEFT OBLIQUE MARCH** is the command to turn 45 degrees to the left. Executed the same as a "Left Flank" only turning 45 degrees. To maintain integrity, the right foot must step out on the oblique or axis directly in front of your body.
- I. **TO THE REAR MARCH** is the command to turn 180 degrees to the right, in effect facing the rear. Executed the same as a "Right Flank" only turning 180 degrees instead of 90 degrees. "March" is always called on the right foot.

- J. **CHAIN COMMANDS:** Marching commands will be called in a row. Commands that are consistent with the same lead foot (i.e. to the right flank, to the rear, to the right flank, march), it will not be necessary to change feet. A chain command that switches your lead foot (i.e. to the right flank, to the left flank, to the rear, march), an extra step will be necessary to remain on the correct foot.
- K. **DOUBLE COMMANDS:** When the caller calls "Double" before any marching command, execute two of the commands called. "Double to the _____" counts as one command. (i.e. Double to the Right Flank, to the Left Flank = two right flanks and one left flank. Double to the Right Flank, Double to the Left Flank = two right flanks and two left flanks).
- L. **DOUBLE CHAIN COMMANDS:** Double commands may be intermixed with single commands in a chain command.
- M. **IN PLACE HALT** is the command to halt on an oblique. It is a two-count halt with "Halt" called on the left foot.
- N. **MARK TIME MARCH (FROM AN OBLIQUE)** is the command to return the squad to the proper axis while performing a "Mark Time March." If the last axis point marched on is to the right, "March" will be called on the right foot; step out with the left foot directly in front of your body and turn right and continue marching in place. If the last axis point marched on is to the left, "March" will be called on the left foot; step out with the right foot directly in front of your body and turn left and continue marching in place.
- O. **IN PLACE MARK** is the command to mark time while still facing the oblique. This is a two-count command with "Mark" called on the left foot. This command is called after there has been forward directional movement on the oblique and the caller wishes to have the squad Mark Time March while still facing the oblique.
- P. **SQUAD HALT (FROM AN OBLIQUE)** is the command to return the squad to an axis. A three-count halt is used to return to the proper axis. If the last axis point marched on is to the right, "Halt" will be called on the right foot; step out with the left foot directly in front of your body and turn right; close with the left foot. If the last axis point marched on is to the left, "Halt" will be called on the left foot; step out with the right foot directly in front of your body and turn left; close with the right foot. If "Squad Halt" is called while on an axis, execute two-count halt.
- Q. **FORWARD MARCH (WHEN CALLED ON THE OBLIQUE):** When "Forward March" is called from an oblique, the squad must return to the proper axis to begin marching forward. Once the squad is moving forward, obliques may be called resulting in the squad to move forward on the oblique.
1. When "Forward March" is called while halted or marking time on an oblique and the axis point is to the right, step out with the left foot toward the oblique, turn to the axis point, and continue marching.
 2. When "Forward March" is called while halted or marking time on the oblique and the axis point is to the left, step with the left foot in place, step forward on the oblique with the right foot, and step toward the axis with the left foot and continue marching. Continue marching forward until the caller calls "Mark Time", "Halt" or "In Place Halt".
- R. **RESUME MARCH** is the command to resume the most recent march command. When "Resume March" is called after the squad has been marking time, the squad will resume a Mark Time March. When "Resume March" is called after the squad has been marching forward, the squad will resume a forward march. "Resume March," when called, will be called from an oblique. Examples include:
1. Starting from an axis point, "Mark Time March, Right Oblique, March, In Place Halt, Resume March" = continuing a mark time on the right oblique.

2. Starting from an axis point, "Forward March, Right Oblique, March, In Place Halt, Resume March" = continuing to march forward on the right oblique.
- S. **HANGING COMMANDS:** If the caller calls "By The Numbers, Right Face, Left Face, Right Face," executes the first right face and left, then calls a march command, begin marching; once marching stops, the remaining right face is the hanging command and must be executed before any other stationary command.
- T. **CANCELING COMMANDS IN A CHAIN:** The only commands that can be canceled are commands given in a string that has not yet begun execution. This will prevent having to re-number commands.
1. Hanging commands cannot be canceled once a new chain command is given. Examples:
 - a. "Right Flank, Left Flank, Right Flank, cancel the second command, March" = right flank, right flank.
 - b. "By the Numbers, Right Face, Left Face, About Face, cancel the third command" = right face, left face.
 - c. "By the Numbers, Right Face, Left Face, Right Face." Execute the first two commands. Call "Mark Time March" and "Halt." Call "About Face, Left Face, cancel the second command." The canceled command will be the Left Face because it is in the string that has not yet begun execution. When the caller starts executing commands, the order will be Right Face (the hanging command), About Face.

Errors Which Cause Elimination – 4.7

A. STATIONARY COMMANDS

1. Any anticipation, delays, or flinches are incorrect. This includes not executing commands in rhythm with the caller's rhythm.
2. Heels not touching upon the conclusion of stationary commands.
3. Not using heel toe pivot when executing faces.
4. Lack of head and arm acknowledgement when Attention is called.
5. Eyes and head focused to the floor during all commands except when at Parade Rest.
6. Looking around with the eyes or head to see if they are correct.
7. Left hand on top when at Parade Rest. Thumbs either up or down is acceptable.
8. Fingers and thumbs separated while stationary.
9. Any movement of the arms, hands, or fingers while stationary.
10. Unusual placement of the hands such as cupped, thumbs tucked under, or hands angled back.

B. MARCHING COMMANDS

1. Toes not lifting off the floor when marching.
2. Heels not touching the floor while marching.
3. Not stepping out directly in front of your body.
4. Rushing, hesitating, non-specific punctuation of foot placement on turns and while executing marching.
5. Executing a Mark Time March from an oblique with a two-count start is considered an error.
6. Downward focus of eyes and head while executing commands.
7. Heels are apart after coming to a halt.
8. Head moving around during marching.

When the number of participants who make an error while executing a chain of commands affect the predetermined finalist number, these participants will need to drill off separately from the remaining finalists. All errors executed in a chain are weighted equally. Finalist = Awarded Drill Down Participants (i.e. top 10, top 5, 3rd - 1st, etc.).

Example: 6 participants are left on the floor and they are drilling down for the top 5. During a chain of commands, (to the left flank, to the right flank, to the rear, march) 1 participant falls out on the left flank and then another participant falls out on the right flank, both individuals would need to return to the floor and drill off for the final spot in the top 5.

DDCA Board – Section Five

Code of Ethics and Standards of Personal Conduct Policy – 5.1

The overriding purpose of the DDCA Board is to ensure that the goals and objectives of the association are met. The DDCA Board must work as a team and are dependent on each other to ensure that their decisions and actions are in the best interest of the DDCA membership. Each DDCA Board Member is expected to conduct themselves in such a way as to meet this responsibility. Each board member is expected to be committed to the highest standards of conduct and adhere to the following principles:

- A. To strictly uphold the laws, rules, regulations, bylaws and policies relating to the operation of the DDCA.
- B. To observe the highest standards of personal conduct relating to the business of the DDCA at all times.
- C. To talk and act in a manner which does not offend board members, DDCA membership, OSAA officials, business associates or the dance and drill community. This particularly includes talk or actions that could be construed as harassment based on a person's race or color, age, gender, sex, sexual orientation, religion or creed, ethnic heritage, marital status, veteran's status or physical or mental disability.
- D. To guard against the use of the DDCA position for personal or financial advantage or special privilege, and to avoid conflicts of interest with its policies and operations. This includes the avoidance of accepting gifts or entertainment that exceeds nominal value from DDCA or OSAA members or business partners. Nominal value is defined as a value that would be within the ability of the person to reciprocate on a personal basis or for which a legitimate claim for reimbursement could be made to the board under similar circumstances.
- E. To immediately disclose to the DDCA Chairperson, or OSAA any actual or potential conflict of interest as the situation arises. If a conflict of interest is determined to exist, it is expected that the board member shall abstain from making recommendations or voting on any issues related to the conflict.
- F. To carry out the duties and responsibilities of the DDCA Board of Directors position to the best of one's abilities and to seek out and participate in opportunities to increase the knowledge and skill necessary to do so.
- G. To adhere to open, democratic procedures in the election of board members and in the formulation of DDCA policy and practices. As part of this standard, board members are expected to actively participate in the consideration of policy and other matters that come before them.
- H. To encourage thrift and savings and to protect the assets placed in the DDCA's care and custody.
- I. To preserve and protect the privacy and confidentiality of all member records, transactions and matters. Disclosure of member information shall be made only with the written approval of the member or in accordance with applicable law and due legal process.
- J. To preserve and protect the privacy and confidentiality of all discussions and decisions of the DDCA Board that are not subject to public access. No board member shall report such information outside the DDCA. Exceptions to this standard shall be made only upon prior approval of the DDCA Board.

Policy Administration – 5.2

- A. All potential members of the DDCA Board shall review and sign this policy and disclosure before being considered for office. However, the primary accountability and responsibility for adhering to the Code of Ethics and Standards of Personal Conduct rests with each individual member of the DDCA Board and each individual DDCA member.
- B. All members of the DDCA Board will be required to submit to a yearly background check in accordance with OSAA rule 4, section 1, letter e in the OSAA Athletic Officials Handbook. Reference OSAA rule 2, section 4 to know what is considered prohibited conduct, which would result in a suspension or removal from the DDCA Board.

Acknowledgment

I fully understand and do hereby agree that if I am elected or appointed to the DDCA Board, I will be expected to conform to and abide by the foregoing standards. I understand and agree that material or frequent and ongoing violations of this policy may result in disciplinary action, up to and including termination from official capacity or membership with the DDCA organization.

Signature: _____

Date: _____

Print Name: _____

Board of Directors Responsibilities – Section Six

Knowledge and Skills – 6.1

- A. Understanding and knowledge of the DDCA Manual and related administrative and educational materials.
- B. Ability to write and interpret DDCA Manual policy and procedures.
- C. Excellent interpersonal and leadership skills with the ability to communicate both verbally and in writing.
- D. Excellent organization, planning and prioritization skills.
- E. Frequent use of initiative, judgment, reasoning, patience and negotiation when problem-solving.
- F. Proficient in Google Suite. Must be willing to train in other applications used specifically by the DDCA such as Constant Contact or other programs as needed.
- G. Ability to attend meetings in person as needed.
- H. Education or work equivalent may be required for specific positions, as noted in individual “Core Responsibility” sections.
- I. Two years of high school dance team coaching experience is preferred.

DDCA Board Positions – 6.2

Each board member receives a stipend of \$600 per service year (spring membership meeting to spring membership meeting). The stipend is split into two equal payments.

Chairperson Responsibilities – 6.2.1

Additional \$400 Chairperson stipend

- A. Position Summary: Responsible for managing the overall operations of the non-profit organization, which includes providing an appropriate environment for both member schools and board members; establishing and maintaining a working relationship with partner association OSAA; seeking to obtain fundraising and program financial expectations; adhering and upholding the DDCA.
- B. Essential Job Functions:
 - 1. Coordinate, establish, and facilitate agenda items for monthly DDCA board meetings and membership meetings.
 - 2. Be the deciding vote in the event of a DDCA Board vote resulting in a tie.
 - 3. Represent and uphold membership aims, while incorporating board vision and OSAA directives.
 - 4. Follow up on membership, partner association, and/or partner business concerns and issues generated during membership meetings and board meetings.
 - 5. Represent the DDCA at OSAA meetings, programs and events.
 - 6. Partner with the Judges Affiliation regarding event organization and training, as needed.

7. Partner with the Judges Affiliation Commissioner regarding competition scheduling details.
 8. Serve on and/or lead sub-committees or projects of the DDCA Board.
 9. Provide guidance and oversight to all DDCA Board Members.
 10. Update and maintain the DDCA Proposal Log.
 11. Oversee DDCA Competition Sanctioning.
 12. Ensure that the DDCA Manual remains updated and lead a manual review process at a minimum of every other year.
- C. Additional Knowledge/Skills:
1. Ability to lead and demonstrate the character of productive, positive and ethical leadership.
 2. Ability to understand and administer the fiscal reporting and financial requirements of the non-profit organization.
- D. Years of Experience: Two years of DDCA Board experience is preferred.

Chair-Elect Core Responsibilities – 6.2.2

- A. Position Summary: To ensure that the duties of the current Chairperson are learned and documented for the transition from Chair-Elect by job-shadowing during the Chairperson's last year of service; complete duties assigned by the Chairperson.
- B. Essential Job Functions:
1. Coordinate, establish and facilitate agenda items for monthly DDCA Board and membership meetings, with or in absence of, the Chairperson.
 2. Be the deciding vote in the event of a DDCA Board vote resulting in a tie and the absence of the Chairperson.
 3. Document uncompleted agenda items in the current Chairperson's term to carry forward into the next term.
 4. Follow up on membership, partner association, and or partner business concerns and issues generated during membership meetings and board meetings.
 5. Attend and participate in OSAA meetings related to Dance and Drill.
 6. Serve on and/or lead sub-committees or projects of the DDCA Board.
 7. Ensure cross training of board members.
 8. Organize OSAA Championship shirts process.
- C. Additional Knowledge/Skills:
1. Ability to lead, and demonstrate the character of productive, positive and ethical leadership.
 2. Ability to understand and administer the fiscal reporting and financial requirements of the non-profit organization.
- D. Years of Experience: One year of DDCA Board experience is preferred.

Treasurer Core Responsibilities – 6.2.3

Additional \$400 Treasurer stipend

- A. Position Summary: Responsible for monitoring and tracking all DDCA financial matters; works closely with the Judges Affiliation Commissioner; prepares monthly financial reports; prepares year-end reports in preparation for tax returns.
- B. Essential Job Functions:
 - 1. Prepare and present the Treasurer’s Report at each board meeting and membership meeting.
 - 2. Coordinate, establish and facilitate agenda items for monthly DDCA board meetings, with, or in absence of the Chairperson and Chair-Elect.
 - 3. Be the deciding vote in the event of a DDCA Board vote resulting in a tie and the absence of the Chairperson and Chair-Elect.
 - 4. Pay all association bills in a timely manner.
 - 5. Maintain an accurate accounting of all Accounts Receivable items.
 - 6. Maintain an accurate record of expenses.
 - 7. Collect and/or receive funds for the association. Deposit and accurately manage cash flow.
 - 8. Prepare accurate year-end financial reports in September for association accountant to be used in annual tax return preparation.
 - 9. Prepare and mail 1099 tax forms in January of each year.
 - 10. Send scholarship funds to colleges specified by individual scholarship recipients.
 - 11. Ensure local competition judges are accurately paid within 14 days of completion of a competition event. Coordinate details with the Judges Affiliation Scheduling Director.
 - 12. Prepare invoices for local competitions and track payment of those invoices.
 - 13. Understand current scholarship disbursement procedures, as affected by state and federal laws.
- C. Additional Knowledge/Skills: Ability to understand and administer the fiscal reporting and financial requirements of the non-profit organization.
- D. Education Required: Proven skills with accounts payable, accounts receivable, checkbook ledger and basic bookkeeping.

Membership Services Director Core Responsibilities – 6.2.4

Additional \$200 Membership Director stipend

- A. Position Summary: Responsible for distribution of all DDCA materials; tracking of dues and membership status.
- B. Essential Job Functions:
 - 1. Ensure that records are current at the end of each fiscal year and at the end of the dance team season.
 - 2. Must have the ability to process DDCA communications in a timely manner for the membership and the board.
 - 3. Responsible for creating and updating membership forms on Constant Contact and maintaining accurate membership records.
 - 4. Responsible for creating and maintaining accurate lists of current Team Memberships on the DDCA website.
 - 5. Responsible for creating and maintaining accurate lists of membership information for the board and other DDCA members.

- C. Additional Knowledge/Skills: Ability to use Marketing and Automation Platforms.

Recording Secretary Core Responsibilities – 6.2.5

Additional \$200 Recording Secretary stipend

- A. Position Summary: Responsible for the accurate accountability of all DDCA decisions throughout the organization to include note taking at every membership and board meeting, and preparation of meeting minutes to be distributed to the DDCA membership in a timely manner.
- B. Essential Job Functions:
 1. Document each meeting in an electronic format.
 2. Coordinate, establish and facilitate agenda items for monthly DDCA board meetings, with, or in absence of the Chairperson, Chair-Elect and Treasurer.
 3. Be the deciding vote, in the event of a board vote resulting in a tie, and the absence of the Chairperson, Chair-Elect and Treasurer.
 4. Distribute minutes to the board members for proofreading, editing and then ensure distribution to membership in a timely manner.
 5. Maintain the DDCA Manual and edits made, copies of all meeting minutes, financial reports, membership rosters, DDCA awards and scholarships, etc. for reference, historical and tax purposes.
 6. Prepare and send DDCA e-newsletters and news e-blasts for the membership as needed.
- C. Additional Knowledge/Skills: Excellent grammar and editing skills and ability to use Marketing and Automation Platforms.

Scholarship Director Core Responsibilities – 6.2.6

Additional \$200 Scholarship Coordinator stipend

- A. Position Summary: Responsible for coordination of the DDCA scholarship program.
- B. Essential Job Functions:
 1. Maintain dance, academic, diversity excellence, and opportunity scholarship applications.
 2. Outline and enforce application requirements for scholarship programs.
 3. Disseminate application and requirements to DDCA members in a timely manner.
 4. Select review panel for evaluation of academic and diversity excellence scholarship packet submissions.
 5. Encourage and outline accuracy, diplomacy and confidentiality guidelines with judging and review panels.
 6. Communicate scholarship recipients to state event director(s) in a timely and accurate manner.
 7. Communicate scholarship recipients to DDCA Treasurer in a timely and accurate manner, including addresses and other contact information for recipients.
 8. Obtain awards and prepare correspondence to each scholarship recipient for presentation at the OSAA State Championship awards ceremony.
 9. Coordinate the DDCA Scholar Athlete program.

Drill Down Director Core Responsibilities – 6.2.7

NOTE: Upon approval by the board, the following position could be performed by a board member or DDCA member.

- A. Position Summary: Recruit, train, certify, schedule and continue education for Drill Down callers and participants.
- B. Essential Job Functions:
 - 1. Establish and maintain lines of communication with current and potential Drill Down callers.
 - 2. Train and certify new callers at DDCA training events.
 - 3. Follow and enforce certification guidelines set forth by the DDCA.
 - 4. Review and propose guideline adjustments as needed.
- C. Additional Knowledge/Skills: Understanding and knowledge of the Drill Down section of the DDCA and OSAA manuals.
- D. Years of Experience: Three years experience as a certified Drill Down caller is preferred.

Recognition Director Core Responsibilities – 6.2.8

- A. Position Summary: Coordinate and facilitate the nomination, selection and presentation of special recognition such as Coach/Assistant Coach of the Year, Service Award and Lifetime Achievement.
- B. Essential Job Functions:
 - 1. Ensure Coach/Assistant Coach of the Year, Service Award and Lifetime Achievement selection guidelines are maintained and that guidelines are equitable to the entire membership.
 - 2. Review soundness and applicability of Coach/Assistant Coach of the Year, Service Award and Lifetime Achievement guidelines as needed, to ensure the on-going quality of the honor bestowed.
 - 3. Purchase and present award(s).
 - 4. Maintain the Past DDCA Award Winners document for the DDCA website.

Website Director Core Responsibilities – 6.2.9

Additional \$300 Website Director stipend

NOTE: Upon approval by the board, the following position could be performed by a board member or DDCA member.

- A. Position Summary: Oversee the creation, review, updates and maintenance of the DDCA website.
- B. Essential Job Functions:
 - 1. Maintain the accuracy of information on the DDCA website. Upload and update files as needed. Create and maintain the yearly calendar and maintain DDCA program information.
 - 2. Hire and manage the web development personnel when needed.

3. Act as the liaison between the DDCA Board and membership to the web developer to provide updates, enhancements, etc.
 4. Develop and provide requirements for the web developer as received by the DDCA Board.
 5. Ability to understand basic web design and languages in order to communicate requirements and needs.
 6. Manage DDCA social media channels.
- C. Additional Knowledge/Skills: Understanding and knowledge of basic web management systems.

OSAA Representative Core Responsibilities – 6.2.10

- A. Position Summary: Represent DDCA in matters concerning OSAA.
- B. Essential Job Functions:
 1. Attend OSAA meetings representing the DDCA.
 2. Present new information to OSAA with regard to changes/updates within the DDCA.
 3. Act as the DDCA spokesperson/lobbyist to get OSAA approval for changes/updates.
 4. Report to the DDCA Board and membership relevant information from the OSAA meetings.
 5. Act as the liaison between the DDCA and OSAA ensuring open communication.
 6. Act as an additional resource for state organizational issues when deemed necessary by OSAA Activities Representative.

Judges Affiliation Commissioner Core Responsibilities – 6.2.11

- A. Position Summary: Be conduit of information between DDCA Board and Judges Affiliation Leadership Team. The JA Commissioner serves as an appointed member of the DDCA Board. *Base board stipend will be counted toward their JA stipend for the association year.*
- B. Essential Job Functions:
 1. Attend DDCA meetings as needed, JA Leadership Team meetings, and related functions.
 2. Be informed about the process, functioning, and structure of the judging system, sanctioning and pre-qualification rules to provide clarification and direction to the DDCA.
 3. Be informed about the membership needs and function of the coaches association to provide clarification and direction to the JA.
 4. Ability to represent the Judges Affiliation and the DDCA to introduce proposals or lead discussions on topics of mutual concern.
 5. Maintain working knowledge of DDCA and OSAA Dance rules and regulations.

All-State Director Core Responsibilities – 6.2.12

Additional \$200 All-State Director stipend

NOTE: Upon approval by the board, the following position could be performed by a board member or DDCA member.

- A. Position Summary: Coordinate the DDCA All-State program.

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- B. Essential Job Functions:
 - 1. Determine venue for the All-State auditions.
 - 2. Determine the schedule for the All-State auditions.
 - 3. Contract with necessary personnel (instructors, assistants, judges, etc.).
 - 4. Develop and maintain All-State registration materials.
 - 5. Secure medallions for the All-State recipients.
 - 6. Communicate the list of All-State recipients to the OSAA State Championship event director(s) in a timely and accurate manner.
 - 7. Update the Past All-State recipients list on the DDCA website Awards page.

DDCA Invitational Director Core Responsibilities – 6.2.13

Additional \$200 DDCA Invitational Director stipend

NOTE: Upon approval by the board, the following position could be performed by a board member or DDCA member.

- A. Position Summary: Coordinate the DDCA Invitational in conjunction with the host school.
- B. Essential Job Functions:
 - 1. Hire needed personnel.
 - 2. Oversee registration and fund collection.
 - 3. Coordinate schedules (volunteer, performance order, floor practice).
 - 4. Communicate event details with attending teams.
 - 5. Serve as the liaison between the event and the head judge.
 - 6. Ensure needed materials are available day of (awards, script, supplies, etc.).
 - 7. Manage DDCA's responsibilities per contract with the host school.
- C. Additional Knowledge/Skills: Experience as a competition director is preferred.

DDCA Events and Programs – Section Seven

Overview – 7.1

Events and Programs – 7.1.1

The DDCA provides and oversees the following events and programs:

- A. Scholarships
- B. All-State
- C. Coaches Education Conference
- D. Membership Meetings
- E. DDCA Coaches Awards
- F. Drill Down Program

- G. Judges Affiliation
- H. Sanctioned Local Competitions
- I. Scholar Athlete Program
- J. Solos/Duos/Trios

Note: Specific rules and forms for all programs are available on the DDCA website: ddcaoregon.org.

Good Standing – 7.1.2

Definition – 7.1.2.1

Good Standing status is automatically awarded to teams upon registration and payment of fees each year. Participation in DDCA programs is dependent on maintaining the status of Good Standing.

Infractions – 7.1.2.2

Good Standing status can be removed by the DDCA Board of Directors for any of the following circumstances:

- A. Non-payment of team registration fees.
 - 1. Penalty: Cannot compete at DDCA sanctioned competitions and events. Could lead to membership privileges revoked.
- B. Failing to register all team coaches, choreographers and assistants as members of DDCA and pay corresponding membership fees.
 - 1. Penalty: Team members not eligible for DDCA scholarships, All-State and Scholar Athlete.
- C. Failing to pay all registration fees (Coaches Education Conference, All-State, DDCA Invitational), membership fees, assessed penalties or late fees.
 - 1. Penalty: Additional fines will be assessed.
- D. Repeated refusal to follow NFHS safety rules and/or DDCA competition rules.
 - 1. Penalty: One-year probation for non-OSAA member teams, not allowed to compete or perform.
- E. Violation of the rules of good sportsmanship (see section 2.1).
 - 1. First Offense: Probation for one year.
 - 2. Second Offense: Removal of Good Standing and \$500 fine.
 - 3. Third Offense: Removal of Good Standing, \$500 fine, not able to compete for one year. Team will be placed on two years of probation after the one year of non-compete status.
 - 4. Offenses will continue to compile over time as long as any coaches remain the same. Offenses will be cleared after five years of continued compliance.

Process – 7.1.2.3

- A. In the event that the DDCA Board determines to remove a team's Good Standing status, the team will receive written notification of this action as well as a process to be followed to allow the team to return to Good Standing.
- B. An appeal process may be available depending on the infraction.
- C. The DDCA Board will notify the team if an appeal is available.
- D. Teams may not compete in DDCA sanctioned competitions until Good Standing status has been achieved each membership year. Individual dancers are not eligible to participate in any DDCA program (All-State, Scholarships, etc.) if their team is not in Good Standing.
- E. Teams not in Good Standing are not eligible to host a DDCA sanctioned competition or event.

Good Sportsmanship – 7.1.3

- A. Sportsmanship responsibility: The coaching staff of each member team shall take all reasonable measures to ensure that the team's coaches, dancers and supporters maintain a sportsmanlike attitude during all events and towards officials so that events may be conducted without unreasonable danger or disorder. All cheers, comments and actions shall be in direct support of one's team. No negative cheers, comments or actions shall be directed at opponents or at officials. Derogatory and/or unsportsmanlike language is not allowed. No dancer or official may be singled out by number, name or position with negative comments of any kind.
- B. The DDCA Board of Directors reserves the right to revoke any award that has been given under the category of DDCA events and programs. Retraction of an award can occur for any reason deemed appropriate by the DDCA Board. These reasons include, but are not limited to:
 - 1. Demonstration of poor sportsmanship at any OSAA or DDCA event or competition.
 - 2. Participation in illegal activities.
 - 3. Failure to follow district rules for consumption of alcohol, tobacco and controlled substances.
 - 4. Derogatory statements made about JA, DDCA, OSAA, officials, dancers, coaches or teams.

Scholarships – 7.2

General Information – 7.2.1

- A. Academic, Dance, Diversity Excellence, and Opportunity scholarship opportunities are provided each year. Eligibility criteria will be set by the DDCA Board. Scholarship recipients will be announced by the DDCA Board.
- B. The number and dollar amount of the scholarships is determined by the DDCA Board of Directors.
- C. Scholarship awards will be paid directly to the institution specified by the recipient after the student has been accepted and enrolled. Scholarship monies can be used for either dance or academic pursuits. Specific guidelines apply to the use of dance scholarship monies at dance studios. Contact

the DDCA Treasurer for details. *Note: Opportunity Scholarships will be sent directly to the recipient's high school.*

- D. Scholarship recipients (except Opportunity Scholarship recipients) must request the award in writing to the DDCA Treasurer prior to January 15 of the following academic year. Scholarship monies are designed to be distributed by January 31. Unclaimed scholarship monies will be returned to the scholarship pool.
- E. Scholarship applications are distributed via the DDCA website. Application materials and deadlines will be announced via DDCA newsletters and social media channels.

General Eligibility – 7.2.2

- A. Dancers must have senior academic standing and be on track to graduate by June to be eligible for Academic, Dance, and/or Diversity Excellence Scholarships. Opportunity Scholarships are available to all dancers.
- B. Dancers must be a member of an Oregon high school varsity dance team at the time of OSAA State Championships in order to receive the Academic, Dance, or Diversity Excellence Scholarship.
- C. Team members may apply if all coaches/advisors affiliated with their team are paid members of DDCA. That team must be an active member of DDCA in good standing and compete at the OSAA State Championship or participate in at least two sanctioned competitions during the year.
- D. Dancers must continuously demonstrate good sportsmanship at any DDCA or OSAA sponsored event (see section 2.1). Scholarships, once awarded, can be retracted before payment is made if the dancer awarded is found to exhibit either poor sportsmanship or inappropriate actions.

Academic Scholarship – 7.2.3

- A. GPA of 3.9 or higher.
- B. Applicants will be evaluated by a non-affiliated panel utilizing an academic scholarship scoring worksheet which includes reviewing the following submitted documents: three recommendations, seventh semester transcripts or equivalent, an essay, academics, extra-curricular activities, leadership/honors, and the intent to be enrolled in a college/university in the following fall.

Dance Scholarship – 7.2.4

- A. GPA of 2.0 or higher.
- B. Dance Scholarships will be awarded based on scores received as part of the All-State audition process.
- C. At least one Dance Scholarship will be awarded per school classification (6A, 5A, 4A-1A).
- D. Additional Dance Scholarships may be awarded on percentage of dancers auditioning. The exact number and amount of awards will be determined annually by the DDCA Board.

Diversity Excellence Scholarship – 7.2.5

- A. GPA of 3.0 or higher.
- B. Applicants will be evaluated by a non-affiliated panel utilizing a diversity excellence scholarship scoring worksheet which includes reviewing the following submitted documents: three recommendations, seventh semester transcripts or equivalent, an essay, applicants demonstration of enhancing and embracing diversity in their community, extra-curricular activities, leadership/honors, and the intent to be enrolled in a college/university in the following fall.

Opportunity Scholarship – 7.2.6

- A. Open to current high school team members who need additional assistance to pay for their team fees.
- B. The application, number of awards, and amount of the awards will be determined annually by the DDCA Board.

All-State – 7.3

- A. The DDCA All-State dance team program is an opportunity for senior team members to audition for individual recognition.
- B. The DDCA Board of Directors will determine the date, location, format and organization of the All-State tryouts each year.
- C. Dancers are judged according to their OSAA classification, and three separate All-State Teams are selected (1A-4A, 5A and 6A All-State Teams).
- D. The All-State recipient announcement will be determined annually by the DDCA Board. Selected dancers will perform the All-State audition routine at the end of the OSAA State Championships according to their team's classification.
- E. Eligibility Requirements
 - 1. Candidates must have senior academic standing and be on track to graduate by June.
 - 2. Candidates must be a member of an Oregon high school dance team at the time of the OSAA State Championships.
 - 3. Candidates must be a Varsity dance team member.
 - 4. Team members may apply if all coaches affiliated with their team are members of the DDCA. That team must be in "Good Standing", an active member of the DDCA and compete at the OSAA State Championships or participate in at least two sanctioned competitions during the year.
 - 5. Dancers must continuously demonstrate good sportsmanship (See section 2.1). Dancers must maintain high standards of etiquette at any OSAA or DDCA sponsored event. Public statements made about JA, DDCA, OSAA, officials, dancers, coaches or teams must follow sportsmanship rules.
- F. All-State Audition Process

1. All-State Auditions are conducted in a one-day format. This means that candidates will learn and audition the All-State routine consisting of 3 separate styles of dance before a panel of judges and cuts will be made.
 - a. Routine for the first cut will be provided via video to all teams at least one month prior to the auditions on the DDCA website.
 - b. Music will be posted on the DDCA website.
2. All-State will start with a short warm-up and review session. After the review session, dancers will go directly to the judged audition.
3. The first cut will be made from the judges scores.
4. Those moving forward into the finals will learn the remaining sections of the All-State routine. Finalists will audition the All-State routine in its entirety for the judges.
5. The final selections will be posted at the event at the end of the day.

DDCA Invitational – 7.4

See section 1.2.1 for additional information.

Coaches Education Conference – 7.5

- A. Each year, the DDCA hosts an educational opportunity for its members. The event will include the corresponding membership meeting (fall/winter/spring). Emphasis is placed on providing educational classes for coaches, dance team vendor contacts, as well as social interaction with other members.
- B. Registration forms and event information can be found on the DDCA website.
- C. The date, location and format of the coaches conference will be determined by the DDCA Board of Directors, with input from the membership.

Membership Meeting – 7.6

- A. Each member should make an active attempt to attend DDCA/OSAA sponsored meetings.
- B. Meetings will be hosted three times per year. The Board of Directors will determine the date/time/location of each meeting.

DDCA Awards – 7.7

Each year, the DDCA recognizes up to six outstanding coaches of the year and up to five people for outstanding service to the organization. The Board of Directors will determine when the awards are presented each year.

Coach of the Year – 7.7.1

- A. The DDCA recognizes individuals who have demonstrated outstanding coaching characteristics during the previous year. Candidates are nominated by any member of DDCA based on the following criteria:
 - 1. Health of the program.
 - 2. Number of students involved.
 - 3. Coach has shown considerable involvement and contribution to DDCA (meetings, committees, volunteering time).
 - 4. Coach should display strong rapport and have earned respect from their dancers.
 - 5. Coach should have developed a mutually respectful relationship with judging staff by using acceptable methods for questioning and avoiding disruptive behavior.
 - 6. Coach should have developed excellent relationships with other coaches by being cooperative, considerate, and being positive with dance team related social media statements.
 - 7. Coach should exhibit knowledge of the game through his/her understanding of rules, systems of play and coaching philosophy.
- B. After the nominations are compiled, the nominees are asked to submit a written profile providing an in-depth description of these criteria. This information is shared with the general membership who then votes for one head coach to represent the 1A-4A schools, 5A schools, and 6A schools.

Assistant Coach of the Year – 7.7.2

- A. Each year the DDCA recognizes individuals who have demonstrated outstanding coaching characteristics during the previous year. Candidates are nominated by any member of DDCA based on the following criteria:
 - 1. Coach should demonstrate a positive and supportive environment for their team.
 - 2. Coach should be instrumental in the health of their program.
 - 3. Involvement in the DDCA and community is apparent.
 - 4. Has coached for 3 or more years.
 - 5. Displays excellent sportsmanship and positive behavior on and off the dance floor.
- B. After the nominations are compiled, the nominees are asked to submit a written profile providing an in-depth description of these criteria. This information is shared with the general membership who then votes for one assistant coach to represent the 1A-4A schools, 5A schools, and 6A schools.

Service Awards – 7.7.3

The DDCA recognizes individuals (coaches/judges/associates of the DDCA) who have contributed to the betterment of the organization by volunteering time and talents to our programs. These individuals have made a significant contribution to improving and implementing the goals established by the DDCA. The general membership nominates people they deem worthy of this award and the DDCA Board reviews the nominations and selects the recipient(s).

- A. Recipient should display strong rapport and have respect for all dancers.

- B. Recipient should have developed a mutually respectful relationship with judging staff by using acceptable methods for questioning and avoiding disruptive behavior.
- C. Recipient should have developed excellent relationships with coaches by being cooperative, considerate, and being positive with dance team related social media statements.
- D. Recipient has shown considerable involvement and contribution to DDCA.
- E. Recipient displays positive and supportive interactions with coaches, dancers, judges, associates and the community.
- F. Recipient can be a dance team coach, judge or associate member of the organization.

Lifetime Achievement – 7.7.4

The Lifetime Achievement Award recognizes individuals for their level of achievement throughout their career as a coach, an associate, or judge. DDCA members may submit names for consideration based on the criteria below. Annually, the DDCA Board of Directors will review the nominations and make recommendations to the Lifetime Achievement Honorees for final decision on the recipients. This award will be given (award up to five individuals annually) as deemed appropriate by the Board of Directors. Each DDCA member may submit names for consideration based on the following criteria:

- A. Coach, associate or judge nominee with at least fifteen years of DDCA service, with a preference for those who have served on the DDCA Board of Directors.
- B. Recipient has shown considerable involvement and contribution to DDCA.
- C. Recipient should display strong rapport and have respect for all dancers.
- D. Recipient should have developed a mutually respectful relationship with judging staff by using acceptable methods for questioning and avoiding disruptive behavior.
- E. Recipient should have developed excellent relationships with other coaches by being cooperative, considerate, and being positive with dance team related social media statements.
- F. Recipient displays positive and supportive interactions with coaches, dancers, judges, associates and the community.

Drill Down Program – 7.8

The DDCA supports and trains individuals to become certified Drill Down callers and pullers. For specifics relating to Drill Down see Section Five (5) of this manual.

Judges Affiliation (JA) – 7.9

- A. The Oregon Dance and Drill Judges Affiliation exists for the purpose of training, educating, evaluating and commissioning judges within the state of Oregon. It supports the overall functioning and foundation of the DDCA, the dance and drill team venue, and operates with the driving premise of creating a quality competitive environment within the state. Its operations, teachings, and

philosophies are centered on the objective of promoting excellence in judges, coaches and performers.

B. Objectives of the affiliation:

1. To assure quality, unbiased, informed critique in response to creative expression.
2. To educate and certify judges to fulfill the purpose of the Judges' Affiliation.
3. To provide competent staffing and equipment for all sanctioned events.
4. To increase membership in the Judges' Affiliation.
5. To respond to the needs of the association with integrity and openness.
6. To develop, improve, and use effective approaches to; continually provide quality judging.
7. To create an atmosphere of respect and communication for all coaches, judges, students and parents.
8. To seek and use resourceful methods of partnering with any person or organization who might contribute to the growth of the affiliation and association.
9. Additional information, scoresheets and forms can be found in Appendix A, Judges Affiliation and on the DDCA website.

C. Technical Program – NFHS Spirit Rules exist to maintain a high level of safety and integrity in dance teams as a high school sport. Teams that have infractions at a competition during the dance team season will be notified through the Technical Penalty sheet.

1. All violations given by Technical Judges at events will be recorded, turned into the Safety Rules Interpreter and a record of these violations will be kept by the Safety Rules Interpreter.
2. Repeat offenders, those having multiple violations for the same infraction, will have a notification sent to the OSAA.
3. If a violation occurs that puts a dancer in extreme danger, notification of violation will be sent as soon as possible to the OSAA by the Safety Rules Interpreter or the JA Commissioner.
4. Ruling made by the Technical Judge(s) at an event can be appealed by a coach. The appeal must be submitted within 20 minutes from the receipt of the penalty via Technical Violation Form. The Technical Judge(s) may decide to reverse their decision and issue a warning in lieu of a penalty, if appropriate. The coach will be informed of the final decision and the tab sheet will be updated if the penalty was reversed. The process is further detailed in *Appendix A, section 7, part 6*.

Sanctioned Local Competitions – 7.10

- A. Those wishing to host a competition need to apply by submitting a Competition Application Form. Each hosting school must have a representative at the event directors meeting.
- B. Applications and deposits will be submitted in the manner outlined by DDCA. All competition applications are subject to approval by DDCA based on receipt date of the application AND fees, the number of applications for that date, location of the hosting school, staffing availability, and prior year's event evaluation rating(s). The DDCA will work with all potential hosting schools to resolve event conflicts and help facilitate all groups.
- C. This application process registers a request to host a competitive event and have the Judges Affiliation secure certified judges and associated personnel. Event application fees pay for the operation of the affiliation and for the materials provided for the approved event.
- D. Forms, fees and dates are available on the DDCA website.
- E. Requirements for sanctioning competitions are found in Section One (1) of this manual.

Scholar Athlete Program – 7.11

- A. The DDCA Scholar Athlete Program recognizes seniors with a cumulative GPA of 3.5 or higher who are currently a member of a high school varsity dance team and meet DDCA and OSAA guidelines for eligibility. The GPA should reflect the seventh semester or equivalent cumulative GPA. Four-year team membership is not required. These athletes are listed in the OSAA State Championship competition programs.
- B. Forms to declare students to be Scholar Athletes may be found on the DDCA website. It is the responsibility of each Head Coach to fill out and submit these forms for their school prior to the posted deadline.

Solos/Duos/Trios – 7.12

- A. The Solos/Duos/Trios category is only offered at select DDCA sanctioned fall competitions held between November and the DDCA Invitational.
- B. This category is open to High School teams only. Divisions are organized based on grade, with grade levels combined depending on the number of entries and discretion of event organizers.
- C. Routines are not separated into different dance styles at this time. All routines will be grouped as follows:
 - 1. A solo category-all styles (grade levels may be separated).
 - 2. A duo category-all styles (grade levels may be separated).
 - 3. A trio category-all styles (grade levels may be separated).
- D. If a duo or trio contains dancers of varied grade levels, event organizers will add the duo or trio to the most appropriate grade level group for the overall competition entries. Generally, it is most common for all duo submissions to be grouped together and all trio submissions to be grouped together.
- E. An adjusted scoresheet derived from the standard scoresheet will be used for judging, and can be found on the DDCA website.
- F. Team limitations:
 - 1. Teams with up to 15 members can compete up to 4 solo, duo, and/or trio entries per event.
 - 2. Teams with 16-25 members can compete up to 5 solo, duo, and/or trio entries per event.
 - 3. Teams with 26 or more members can compete up to 6 solo, duo and/or trio entries per event.
- G. Note: There are other non-DDCA affiliated competitions that offer solo, duo, or trio categories that may follow different rules and guidelines. Be aware of the differences before choosing to enter the category.

Articles of Association – Section Eight

WE, THE MEMBERS OF THE DANCE AND DRILL COACHES ASSOCIATION (DDCA), DO HEREBY ADOPT THE FOLLOWING CONSTITUTION AND BY-LAWS.

Article I – Name – 1.1

The name of this organization shall be the Dance and Drill Coaches Association of Oregon (DDCA).

Article II – Purpose – 1.2

- A. The DDCA is organized exclusively for charitable purposes within the meaning of section 501(c)(3) of the Internal Revenue Code. “Notwithstanding any other provision of these articles, the organization shall not carry any other activities not permitted to be carried on (a) by an organization exempt from Federal Income Tax under section 501(c)(3) of the Internal Revenue.
- B. OR Code 1954 (or corresponding provision of any future United States Internal Revenue Law) or (b) by an organization contributions to which are deductible under section 170(c)(2) of the Internal Revenue code of 1954 (or corresponding provision of any future United States Internal Revenue Law).” The DDCA shall provide:
 - 1. Opportunities to meet educational objectives.
 - 2. A handbook of rules and regulations for local competitions.
 - 3. A handbook for judges for local competitions.
 - 4. Advocacy with the OSAA to ensure rule and competition alignment.
 - 5. Assistance to OSAA in organizing the state competition and training of judges and developing teams.
 - 6. Scholarships for outstanding dance team members.
 - 7. Special recognition to individuals.
 - 8. DDCA All-State program.

Article III – Membership – 1.3

- A. Membership in the DDCA is open to Oregon dance teams, Washington dance teams, coaches, advisors, consultants, judges, and businesses.
- B. Members of DDCA agree to abide by both the DDCA and OSAA rules and regulations. These include but are not limited to the rules of Good Sportsmanship, NFHS Spirit Rules Book, eligibility rules and competition guidelines. Failure to comply may result in fines and/or penalties.
- C. Dues: Yearly membership runs from August 1 – July 31.
 - 1. Dues must be paid by October 15
 - 2. Dues for members shall be established each year by the board.

3. Dues for team membership must be paid prior to that team competing at a DDCA sanctioned competition.
 4. Junior Varsity Teams must register separately from the Varsity Team and pay separate fees at competitions.
 5. Middle school programs shall pay one team registration fee for their entire program; not per team.
 6. Late fees apply to any membership fees paid after the advertised due date.
- D. Benefits for Teams: Membership benefits include:
1. Participation in DDCA sanctioned events.
 2. Three coaches are included in the team membership fee.
 3. Team membership voting rights.
 4. Any team with more than three coaches or other coaching staff members, will pay an additional membership fee for each additional member.
- E. Benefits for Coach/Associate/Judge: Membership benefits include:
1. DDCA Membership Card.
 2. DDCA Board/JA minutes and notifications.
 3. Membership voting rights based on membership level.
- F. Benefits for Businesses: Membership benefits include:
1. Logo and website linked on the DDCA website.
 2. List of coach email addresses.
 3. DDCA social media shoutout.
 4. Opportunity to be a vendor at local DDCA events.
- G. Membership in DDCA is required of all teams, coaches, advisors and dance team consultants from the representing school in order for team members to be eligible for DDCA scholarships and the DDCA All-State Team.
- H. Complimentary memberships are offered to the DDCA Board of Directors, Judges Affiliation Leadership Team, and DDCA Lifetime Achievement Recipients of the DDCA membership. Complimentary memberships do not affect the team registration fee.
- I. Voting on DDCA issues may be either one vote per individual DDCA member, or one vote per member team, depending on the issue. Judges Affiliation members will vote on JA related matters only. The DDCA Board will determine which method is appropriate.

Article IV – Government – 1.4

- A. Government of the association shall be vested in a Board of Directors.
- B. Membership meetings, facilitated by the DDCA Board of Directors, will be held in the fall, winter and spring.
- C. The Board of Directors will be composed of 11 positions.
- D. More than half of the Board of Directors must be current Oregon dance team coaches or advisors.
- E. More than half the board members may not be from the same classification. This may be overridden by a two-thirds vote of the DDCA Board of Directors.
- F. Board members will serve a two-year term. At the end of their term, if interested, they may apply for re-election. Five board positions will be up for election each spring.

- G. One member of the Judges Affiliation Leadership Team will be appointed by the JA Commissioner to serve on the board.
- H. The 10 elected members of the DDCA Board of Directors may not represent the same school or family. This may be overridden by a two-thirds vote of the DDCA Board of Directors.
- I. Board members must have been members of the DDCA for two years, prior to running for the board. This may be overridden by a two-thirds vote of the DDCA Board of Directors.
- J. If at any time the board consists of fewer than 11 positions from resignation or removal from the board, the board will open the application process to the membership and will appoint an individual to fill the vacant position from the applicant pool.
- K. The board members are elected by the membership at the spring membership meeting.
 - 1. A ballot will be provided.
 - 2. Candidates will submit an application to the board. Directions can be found on the DDCA website. The board will review all applications to ensure that all qualifications are met.
 - 3. The membership will vote to fill open board positions. A ballot will be provided electronically. Those receiving the highest number of votes, will be elected to the Board of Directors.
 - 4. Two members of the board will tabulate the votes and announce the results.
 - 5. Newly elected board members will assume office at the first board meeting following election.
 - 6. Annually, board members will sign and submit the DDCA Code of Ethics to the Board Chairperson.
- L. The Rights and Responsibilities of the Board of Directors:
 - 1. Attend monthly board meetings, committee meetings, and membership meetings.
 - 2. Be knowledgeable of DDCA policies, procedures and guidelines.
 - 3. Function as general administrators for the affairs of the association. It will be the responsibility of the Board of Directors to implement and interpret the rules of the DDCA and OSAA.
 - 4. Make decisions and change rules (in compliance with OSAA guidelines and procedures). The Chairperson will refrain from voting unless there is a tie.
 - 5. Quorum will be defined as two-thirds of the Board of Directors.
- M. Background Checks: All board members, judges and DDCA volunteers will be required to submit to a yearly background check in accordance with OSAA rule 4, section 1, letter e in the OSAA Athletic Officials Handbook. Reference OSAA Handbook/Rules 2.4 to know what is considered prohibited conduct, which would result in a suspension or removal from the DDCA Board.
- N. Board Member Roles: The overriding purpose of every member of the DDCA Board is to ensure that the goals and objectives of the association are met. The DDCA Board works as a team and is dependent on each other for mutual success. Positions will be organized according to the needs, abilities and interests of the current Board of Directors. At a minimum the following roles will be fulfilled:
 - 1. Chairperson
 - 2. Chair-Elect
 - 3. Treasurer
 - 4. Membership Services Coordinator
 - 5. Recording Secretary
- O. Board Stipends/Salary: The members of the Board of Directors are volunteers. To compensate for their time and mileage, each board member receives a yearly stipend, paid in two distributions, as approved by the membership.

1. Board Officers receiving an additional stipend are the Chairperson, the Treasurer, the Membership Director, Secretary, and the Scholarship Coordinator. All salaries are listed with the respective job descriptions.
 2. Upon approval by the board, the following positions could be performed by a board member or DDCA member: Website Coordinator, DDCA Invitational Director, All-State Director. All salaries are listed with the respective job descriptions.
 3. The stipend amount(s) may be amended according to Article VII of the Association.
 4. The Board of Directors and the Judges Affiliation Leadership Team will not be charged for their attendance at the Coaches Education Conference due to their participation and organization of the event.
- P. Removal from Office: Any board member may be removed from office.
1. Grounds for removal may include:
 - a. Failure to fulfill the duties of said office.
 - b. Conduct detrimental to the best interests of the organization.
 - c. Failure to attend board meetings.
 - d. Lack of active participation in board programs and events.
 2. Two-thirds of the board must vote in favor of a member's removal.

Article V – Authority to Bind – 1.5

- A. Any outstanding debts after the spring meeting shall be equally shared by the membership schools.
- B. The DDCA will carry liability insurance to cover the Board of Directors and events hosted by the DDCA.

Article VI – Dissolution – 1.6

- A. Upon total dissolution of this organization, whether voluntary or involuntary, any assets remaining after the satisfaction of all liabilities will be distributed by the Board of Directors.
- B. Upon the winding up and dissolution of this organization, after paying or adequately providing for the debts and obligations of the organization, the remaining assets shall be distributed to a non-profit fund, foundation, or corporation which is organized and operated exclusively for charitable, education, religious, and/or scientific purposes and which has established its tax exempt status under section 501(c)(3) of the Internal Revenue Code.

Article VII – Amendments – 1.7

The Articles of Association may be amended by a two-thirds vote of the members present at any regular or special meeting provided an effort has been made to inform the membership of the meeting place.

Article VII – Process to Initiate Change and/or Submit New Ideas – 1.8

- A. Any DDCA member that wishes to initiate change or bring topics to the board or membership for discussion, must do so in writing.
 1. All writings must be dated, signed by those instigating and authoring, the correspondence and those wishing response. All writings must have a minimum of three signatures.
 2. All writings must state the intent of the initiative and desired response.
 3. All writings should use the template for proposals found on the DDCA website. They must state the specific nature of the change, the reasons for the change and the ramifications and cost of adopting the change.
 4. If the proposal is related to judging or scoresheet changes, a JA rep should be a part of the proposal process.
- B. Procedure for Submission:
 1. Creator and Author: The creator and author of the initiative should e-mail or send correspondence to a DDCA Board Member (hereafter referred to as board representative).
 2. Representative: The board representative will review the initiative with the creator and author to understand the reasoning behind the request.
 - a. The board representative could suggest a rewrite or edits to the initiative prior to involving anyone else.
 - b. The board representative will make suggestions whether they believe the initiative is legitimate or practical.
 - c. In consultation with the Board Chairperson, the board representative will then let the creator and author know the timeline of the board review and discussion of their proposal.
 3. Board: The board representative will then present the initiative to the board without comment or opinion.
 4. Board Review: The board will review the initiative and have discussion.
 - a. The board could suggest that some rewrites or edits are communicated to the creator and author via the board representative, be inserted into the initiative and those will be passed back to the creator and author.
 - b. The creator and author at this point can choose to accept the edits, decline them, or offer alternative edits.
 - c. The board will determine if initiative is acceptable, to be considered with rewrites, or unacceptable. If unacceptable, this initiative and its initial board decision will be noted with the Chairperson on the “Proposal Log” and is not eligible for discussion again for a two-year period. A reason for failure would be presented to the creator via the board representative handling the correspondence.
 - d. If accepted the initiative can be distributed to the membership (if necessary). If unnecessary, the board can choose to handle the initiative within itself, discuss it, and vote to pass or fail it without distribution to the full membership.
 - e. If a membership vote is necessary, the Secretary will publish the proposal to the full membership, via newsletter.

- f. The creator and author can choose to accept the rewrite or edits, or decline them. Declining them will end the initiative lifecycle.
 - g. If adapted, the updated initiative is recorded as passed with the Secretary on the “Proposal log”.
 - h. The board compiles the updated initiative and distributes to the full membership.
5. Membership Vote:
- a. The proposal will be presented at the next membership meeting.
 - b. Voting procedure will follow Robert's Rules of Order.
 - c. Membership votes.
6. Membership Vote Results:
- a. The initiative is recorded as “passed or failed” with the Chairperson on the “Proposal Log” and is not eligible for discussion again for a two-year period from date of vote.
7. The initiative is accepted by the board and integrated into DDCA Manual.
- a. Information is placed in the appropriate place in the manual.
 - b. The results will be communicated to membership and other affiliated organizations.

Article IX – Financial Obligation – 1.9

All members of DDCA will be held responsible for bank charges incurred by DDCA which result from actions of that member. This includes, but is not limited to:

- A. Fees from checks written by the member and returned for non-sufficient funds.
- B. Fees for stopping payment on a check written to the member by DDCA or stopping payment on a check written by a member to DDCA.

Appendix A: DDCA's Judges Affiliation – Level A

Appendix A to be reviewed at least once every two years.

Section 1 – The Affiliation

1. **Mission Statement**

Our mission is to provide the Oregon Dance and Drill community with fair, honest, credible and professional adjudication at local competitive events, while promoting a positive and safe experience.

2. **Purpose**

The Oregon Dance and Drill Judges Affiliation exists for the purpose of training, educating, evaluating and commissioning judging staff within the state of Oregon. It supports the overall functionality and foundation of the Dance Drill Coaches Association and the dance and drill team venue. The Judges Affiliation operates with the driving premise of creating a safe, professional, and quality competitive environment within the state of Oregon. Its operations, teachings, and philosophies are centered on the principal objective of facilitating excellence in judging.

3. **Intent**

- a. The Judges Affiliation, of the Dance and Drill Coaches Association of Oregon (herein referred to as the JA), supports the competitive aspect of DDCA sanctioned events.
- b. JA membership will maintain a high standard of adjudication and professionalism. Judging personnel are encouraged to seek out continued dance and professional education in addition to what is provided by the JA Leadership Team (herein referred to as the JALT).
- c. JALT oversees the judging process and educational format including but not limited to:
 - i. Initial and continuous education, certification and evaluation of judging personnel
 - ii. Responding to the needs of the JA Membership.
 - iii. Overseeing scoring, tabulation, and scheduling processes and procedures
 - iv. Communication between judging personnel and the DDCA membership

4. **Objectives of the Affiliation**

- a. To assure quality and unbiased adjudication
- b. To educate and certify judges to fulfill the purpose of the JA
- c. To provide competent staffing for all sanctioned events
- d. To increase membership in the JA
- e. To respond to the needs of the DDCA with integrity, openness, and expertise
- f. To use effective methods of evaluation and education
- g. To contribute to a safe and respectful atmosphere between coaches, judges, student athletes, and audience members
- h. To seek out resourceful methods of partnering with individuals and/or organizations who contribute to the growth of the JA and DDCA.

Section 2 – Organization

1. Affiliation Members

- a. Affiliates
 - i. All Affiliates are required to pay a yearly Affiliation Fee. To be determined in the fall of the year, based on budget.
 - ii. All Affiliates will be required to submit to a yearly background check in accordance with OSAA rule 4, section 1, and letter e in the OSAA Athletic Officials Handbook. Reference OSAA rule 5, section 1 to know what is considered prohibited conduct, which would result in a suspension or removal of duties performed for the DDCA/JA. The word “official” in the OSAA handbook refers to all event personnel (Head Judge, Performance/Technical Judge and M/T).
- b. As the JA is a subsidiary of the DDCA, Members of the Judges Affiliation agree to abide by the DDCA and OSAA rules and regulations.
- c. In order to be placed on the active status roster, affiliates must fulfill the following requirements:
 - i. Must be 18 years of age and have graduated from high school.
 - ii. Successful completion of the internship process resulting in a letter of certification
 - iii. Maintain knowledge of the JA Manual
 - iv. Complete yearly education and meeting requirements
 - v. Submit availability calendar to the Scheduling Director
 - vi. Have a current W-9 on file with the DDCA Treasurer
 - vii. Have received clearance from the above mentioned OSAA background check
 - viii. Must have a valid drivers license or reliable transportation.
 - ix. You must be willing to accept assignments throughout the State including Eugene, Salem, Portland, and Eastern Oregon.

2. Personnel

- a. **Performance Judges:** Each certified performance judge will be evaluated at least once during the season. Judges may receive additional evaluations.
- b. **Technical Judges:** Each certified technical judge will be evaluated by the Technical Director at least once a season. Judges may receive additional evaluations.
- c. **Head Judges:** Head Judges are selected by the JA Leadership Team. At local competitions, they preside over the judging process, DDCA rules and regulations and oversee tabulation as well as all JA staff at the event. The Head Judge is responsible for facilitating pre-event education and has the ability to preside over a critique session if necessary.
- d. **Media & Tabulation Specialist:** The M/T must have the appropriate skills and knowledge, to be fully prepared to handle the media, IT, and tabulation needs of a competition day. They will also then communicate with teams as necessary about downloads and files. This role will be regularly evaluated through the event evaluations and surveys. *May be separated/staffed with two people depending on competition and staffing needs.*

3. Conflict of Interest

a. The following personnel have been designated appropriate or inappropriate to judge competitions attended by a school with which they have some level of association. These levels of affiliation or appropriateness are general guidelines to be used by the discretion of those making judging assignments at local and state competitions.

b. **Definition:** The term “hired” is referring to a person who has spent more than three days with your program during the OSAA Association year regardless of paid status. This applies to any member of the coaching staff either as an advisor, coach, choreographer, show designer (drill, concept, music, etc.) or consultant. This person has a vested interest in the team and their success due to the time put into the creation and development of the show. Please refer to OSAA coaching certification requirements for more information.

c. **Definition:** The term “immediate family” includes: Spouse, parents/grandparents, children/grandchildren (including adopted and step), brothers/sisters, niece/nephew, aunt/uncle, first cousin, mother/father-in-law, brother/sister-in-law, and daughter/son-in-law.

i. Direct Team Affiliation / Current: Inappropriate to Judge

1. Advisor, Coach, Choreographer, varsity or JV currently or previously hired (volunteer or paid) by the school or team within the previous three years or until all previous team members have left the team (graduated/quit).
2. Creative consultant or designer hired (volunteer or paid) by the school or team to contribute to the program within the previous three years or until all previous team members/coaches have left the team (graduated/quit).
3. Performer, manager, team member, or student of the team/school within the previous three years.
4. Immediate family members affiliated with the team within the previous two years.
5. Employee of the team hired (volunteer or paid) to coordinate fundraising, competitions, or creative endeavors for the team within the previous three years or until all previous team members/coaches have left the team (graduated/quit).
6. Exceeding 9 days of in-person instruction in a third year period, including private team camps/intensive with three or less teams (one year).
7. Judges should not be scheduled to judge a routine in which they have provided choreography, forms, music, or other artistic input (applies to the individual routine).

ii. Indirect Team Affiliation: Appropriate to judge

1. SRI asked to provide education on the score sheet/judging criteria.
2. Employee of the school or school district with no direct involvement with the dance team.

- d. Judging Consultations
 - i. All in person judging consults are no longer permitted.
 - ii. Judges will sign a code of conduct stating that they will not engage in any in person consults with any/school or team. (DDCA and JA will have access to this list upon request/need).
 - iii. Exceptions:
 - 1. For any active judge who is on a coaching staff, this rule does not apply for their own team
 - 2. Questions for Technical Judges or video submissions for stunting/safety reasons will still be permitted.
 - e. Affiliation Reporting Process
 - i. Annually, all Judges are required to report and update any affiliations directly to the JA Scheduling Director throughout the dance team season.
 - ii. The JA Scheduling Director will ask Head Coaches of programs with affiliations to provide a list of the competitions they plan to attend, to avoid any conflicts with Judges and their affiliations.
 - iii. Coaches may also report a judge affiliation. Coaches may report (by email) an affiliation to the JA Scheduling Director, the JA Commissioner, or JA/DDCA Board Representative. If needed, the JA Commissioner may investigate the affiliation to determine if a policy has been violated. Information to be included in the reporting process should be:
 - 1. Name of Judge
 - 2. Name of School/Team affiliated with the Judge
 - 3. Detailed explanation of job description of the Judge in relation to the team/school
 - 4. Name and contact information of person reporting the affiliation, in case of questions
 - iv. All affiliations reported by Coaches and Judges will be documented with the JA Scheduling Director.
4. **Leadership Team:** The Judges Affiliation is directed by the Leadership Team. They provide an administrative base for the selection, coordination, training and evaluation of the affiliates, as well as officiating over rules, direction, and goals of the Affiliation.
- a. Leadership positions include a maximum of the following:
 - i. Commissioner
 - ii. Scheduling Director
 - iii. Education/Evaluation Director
 - iv. Internship & Recruitment Director
 - v. MT Director
 - vi. Assistant Evaluation Director(s) (x2)
 - vii. Technical Director
 - b. The Leadership Team may add or remove positional responsibilities pending the needs or functioning of the Affiliation. The Leadership Team may also create various

sub-committees or individual positions to support the functioning of the Affiliation's purpose and goals.

- c. Term of Service
 - i. Leadership Positions require a three-year commitment of service. Yearly evaluations of each director will be completed by the Commissioner. Directors may be removed from their positions if they are given unsatisfactory evaluations.
 - ii. After 3 years an affiliate must apply and re-run for the position.
 - iii. Those applying for a position on the JA LT must have been an active and current judge for at least 3 years and at least one year directly prior to running for the position.
 - iv. Open leadership positions are advertised to the Affiliation. Qualified applicants are put on the ballot for the Affiliation to vote on. If at any time a JA LT position is open, it will remain vacant unless the JALT deems it necessary to be filled. At that time the JA Commissioner and the DDCA Board will determine a process for this situation.
 - v. The DDCA Membership votes on the Commissioner. JA affiliates will vote on all other Leadership Team positions via email after the Spring Membership Meeting.
 - vi. Judges will vote on all positions with the exception of the JA Commissioner position. When running unopposed for an open position, a minimum of 80% of the votes cast.

5. Compensation and Budget

- a. The Leadership Team is compensated by the event application fees paid by those schools hosting local sanctioned competitive events and DDCA.
- b. An amount will be set each year after the JA presents a proposal to the DDCA Board, and each director will get a percentage of that amount.
- c. The amount that each director receives in a given year will be proposed by the Commissioner.
- d. Stipends are distributed 50% in the Fall and 50% in the Spring.
- e. Funds earned through the JA Evaluation show, sponsorship, etc. are used towards education, instructor fees, committee member stipends, equipment, marketing materials, increasing the judging pool and promoting the activity.

6. Job Descriptions and requirements

- a. Commissioner
 - i. Must not have affiliations with any team
 - ii. Complete yearly evaluations of all Directors
 - iii. Oversee recruitment and election of JA Leadership Team Members. Support and drive the goals and overall vision of the JA Leadership team.
 - iv. Make recommendations and lead decisions with DDCA Board regarding what JA LT positions are needed to meet the goals of the affiliation. Communicate goals

and what can and cannot be accomplished on a yearly basis, according to the level of JA Leadership positions filled.

- v.** Create agendas, attend, and facilitate Leadership Team meetings. Submit meeting minutes to the DDCA for posting to the website and retain a historical record of the meeting minutes.
 - vi.** Act as the primary liaison for dance officials/JA staff with the DDCA and OSAA
 - vii.** Maintain and adjust processes in regards to fielding judging questions, complaints, and comments from the DDCA and OSAA.
 - viii.** Communicate a list of qualified judging personnel to OSAA for the state competition
 - ix.** Oversee/approve personnel assignments for local sanctioned events, as well as processes and communications with event directors.
 - x.** Maintain contact information and personnel files for JA affiliates. Work with the DDCA Treasurer to ensure all JA affiliates have an update to date W9 on file and work with the OSAA to ensure all JA affiliates are background checked annually.
 - xi.** Provide regular updates and communication to the JA Membership
 - xii.** Attend appropriate DDCA Board Meetings as ex-officio member or appoint a representative to attend and provide a written report for meetings not attending.
 - xiii.** Partner with DDCA Board Treasurer to oversee competition billing and judge payment processes as well as maintain the JA Budget and financial goals.
 - xiv.** Maintain vision and oversight over all JA programs: i.e. technical judging, media and tabulation, evaluation showcase, video evaluation opportunities, etc.
 - xv.** Provide the DDCA Website Director with updated JA information to ensure up-to-date JA information is available on the DDCA Website. This includes tote sheets, recruitment information, JALT contact information, meeting minutes, etc.
 - xvi.** Oversee and guide/provide vision for the training and certification process for Oregon JA officials.
 - xvii.** Manage JA social media.
- b.** Scheduling Director
- i.** Schedule all personnel for local sanctioned events
 - ii.** Must not have affiliations with any team
 - iii.** Send and receive availability calendars
 - iv.** Act as primary contact for Event Directors
 - v.** Provide Head Judge and Competition Directors with event staffing information
 - vi.** Track all conflict of interest levels, and keep a current log of affiliations and levels updated throughout each year
 - vii.** Communicate with Internship Director to schedule interns for events to complete training program
 - viii.** Attend Leadership Team Meetings
- c.** Education/Evaluation Director and Assistant Evaluation Director
- i.** Coordinate with the Evaluation Directors and Technical Director for educational needs for our affiliates. This role is to facilitate the education process and it's encouraged to use additional outside resources.

- ii. Annually review the education program and make recommendations to the Leadership Team for improvement and/or changes
 - iii. Create individualized education for performance judges' specific needs if requested
 - iv. Provide Head Judges pre-event instructional topics
 - v. Assist in developing pre-event education for the State Championship event
 - vi. Coordinate with Evaluation Directors to put on annual certification trainings and teach at conference, or arrange speakers
 - vii. Keep an accurate record/log of JA members and their attendance at required annual certification trainings
 - viii. Attend Leadership Team meetings
 - ix. Annually review the evaluation process and make recommendations to the Leadership Team for improvement and/or changes
 - x. Receive and process all evaluation forms completed during the season from all personnel, coaches and event directors
 - xi. Evaluate intern commentary, write evaluations and communicate progress to interns, appropriate JALT members.
 - xii. Conduct evaluations of commentary during the season. If a judge is scheduled for:
 - 1. 1 to 3 events, they will have 1 evaluation
 - 2. 4 to 6 events, they will have 2 evaluations
 - 3. 7 events or more will then be evaluated 3 times.
 - xiii. Provide a regular summary of evaluation scores to the Leadership Team
 - xiv. Establish criteria that performance judges must meet/maintain in order to maintain certification through next season
 - xv. Keep an evaluation log documenting all communication received regarding judges, tapes, scores, etc.
- d. Recruitment & Internship Director**
- i. Develop, manage and maintain all aspects of Judges Internship Program; make recommendations for changes to the Leadership Team as needed.
 - ii. Develop intern/mentor relationships with prospective Interns and provide ongoing contact and information throughout the Intern process
 - iii. Actively pursue new and prospective judge interns to bring into JA
 - iv. Keep current log of interns, trainings, education, evaluations, events, etc.
 - v. Recruitment of new judges including
 - vi. Attend Leadership Team meetings
- e. Technical Director**
- i. Organize education and training for Technical Judges
 - ii. Act as primary liaison with OSAA NFHS Spirit Rules Interpreter
 - iii. Maintain log of all penalties given
 - iv. Maintain log of complaints/commendations of Technical Judges from coaches
 - v. Field judging questions from Technical Judges
 - vi. Develop intern/mentor relationships with prospective Technical interns, and provide ongoing contact and information throughout the internship process

- vii. Evaluation and certification of Technical Judges
 - viii. Work with Recruitment Director in the recruitment of Technical Judges
 - ix. Notify SRI and OSAA Assistant Executive Director of infractions when necessary
 - x. Create pre-event education for local events and State Championships
 - xi. Attend Leadership Team meetings
- f. Tabulation & IT Director
- i. Develop and maintain all aspects of tabulation and IT processes and procedures and provide the required/necessary training throughout the year; make recommendations for changes to the Leadership Team as needed.
 - ii. Provide the necessary score sheets and tabulation sheets for events, and be the primary contact for any questions in relation to those scores and tabulation sheets
 - iii. Set up files for teams to receive comments and tabulation sheets and serve as primary contact for coaches with questions regarding their files.
 - iv. Collect all master tabulation files from local events; provide to the DDCA website and social media director(s) for posting.
 - v. Create/maintain log of DDCA owned equipment being used by Leadership Team and judges, including digital recorders, and be responsible for upkeep and maintenance of said equipment.
 - vi. Maintain a historical archive of tabulation sheets.
 - vii. Attend Leadership Team meetings

7. Personnel Expectations

- a. Head Judge
- i. Work with M/T to prepare and provide score sheets for day of competition
 - ii. Lead pre-event Judges' meeting and provide instruction and facilitate education for the JA event staff
 - iii. Run through agenda, performance order and directions for day of the event
 - iv. Attend coaches meeting
 - v. Act as leader in working in conjunction with the event staff
 - vi. Provide second review of tabulation for MT
 - vii. Submit staffing report and evaluations to the Commissioner
 - viii. Stand in for absent judges if necessary
 - ix. Conference with individual judges, when necessary, to maintain integrity and consistency in judging process
- b. Media & Tabulation Specialist (M/T)
- i. Work with Head Judge to provide score sheets to the judging personnel
 - ii. Work in conjunction with the event staff
 - iii. Maintain a small assortment of extra recorders, batteries and calculators
 - iv. Collect audio files from judges and upload to Dropbox for teams
 - v. Electronically tabulate scores - partner with Head Judge for review
 - vi. Submit master tabulation to Tabulation & IT Director

- 8. All Personnel Responsibilities:** The Judges' Affiliation requires its affiliates to uphold and maintain a reputation of professional service and credibility to the dance team community. The following is required conduct that all affiliates are expected to keep:
- a. Judges must continue to update any team affiliations to the Scheduling Director throughout the season
 - b. Dress Code: Business casual attire, coordinates, jackets. No jeans, no athletic shoes, no sport clothes, no short skirts, no logo wear. Attire should be appropriate for a high school setting.
 - c. Accountability: Know the rules and regulations of the job and the venue of the event. Read the Judges' Affiliation manual. Do not allow for a conflict of interest, a lack of understanding, ignorance, or miscommunication to create issues.
 - d. Punctuality: Arrive 10 minutes early to all judging functions
 - e. Attendance: Do not bring children, spouses, and friends to the events. All guests are considered audience, should sit in the audience areas and are expected to pay entry fees, meals, etc.
 - f. Preparedness: Bring all needed equipment: recorders, back-up recorders, batteries, supplies, calculators, clipboards, and pencils
 - g. Communication: Always be in touch with the JA leadership team. Be available and responsive to communication, offering "well-in advance" notice to scheduling conflicts. Be open to constructive criticisms from the Evaluation Director's evaluations.
 - h. Professionalism: Represent the organization with a professional and positive attitude. Talk to fellow judges and coaches with mutual respect. Sharing is encouraged, lecturing is not. Unrelated comments to the task at hand are not needed. Be aware of misconceptions that may occur due to behavior or comments. Maintain a low profile. Use discretion when and where you speak to others.
 - i. State of Mind: Arrive at events with a positive and open attitude. Keep personal and professional frustrations from infiltrating into your voice, commentary, and interactions with others. Feel confident in scores and commentary to be at the peak of your abilities.
 - j. Sportsmanship and Social Media: JA Members are expected to follow the same policies and guidelines as that of the DDCA and OSAA (See OSAA 3.3 (Rule 3) and DDCA Handbook) and follow any additional guidelines put into place by the JA LT.
 - k. Any personal comfort items or preferences needed; individuals should bring what is needed for the day.
 - l. All JA Members are expected to observe the highest standards of personal conduct relating to the business of the JA and their role at all times. Each affiliate will sign off on these expectations yearly prior to the first competition of the season, and the document will be filed with their availability calendar and contract.

9. Personnel Concerns

- a. If at any time a JA affiliate does not feel confident with the processes in place or has any concerns, they are encouraged to contact any member of the JALT, but should always also feel welcome to contact the Commissioner directly. The JALT is here to serve its members, and to be a representative for our organization with the DDCA/OSAA. Concerns can be passed up to those organizations as necessary.

- b. Being a member of this organization is a responsibility not to be taken lightly as we are serving our state’s high schools, teams, and students. Affiliates are asked to maintain the above standards, but also continually seek further education and understanding to provide the best to those whom we serve.
- c. If a member is concerned about the conduct of a peer in the organization, please bring that information and that concern directly to the Commissioner and/or the JALT.
- d. The JALT is expected to maintain high standards of confidentiality regarding any concern or complaint presented.

Section 3 – Judge Internship & Certification

1. Internship Certification Requirements

- a. The certification of a judge is based on an ongoing process of education, internship, and evaluation.
- b. To become an interning judge, all applicants must meet the following requirements:
 - i. Must be 18 years of age and have graduated high school.
 - ii. Complete an Internship Application and submit to the JA Internship Director. In the absence of an Internship Director, submit to the JA Commissioner.
 - iii. Pay the JA Affiliation Fee.
 - iv. Attend any required internship training sessions, as well as the available yearly JA training.
 - v. Read and maintain knowledge of the JA Manual
 - vi. Submit a W -9 to the DDCA Treasurer
 - vii. Complete a Background Check
 - viii. Must have a valid drivers license or reliable transportation.
 - ix. You must be willing to accept assignments throughout the State including Eugene, Salem, Portland, and Eastern Oregon.
 - x. Complete the Internship Process, as listed in Section 3.1.c
- c. Intern Evaluation/Certification Process - Performance Judges; Technical Judges please see Section 7
 - i. The intern process is ongoing and takes as long as necessary based on individual performance and evaluations by the JALT Internship Director and JALT. The intern must:
 1. Complete any assigned education
 2. Complete practice assignments in which the intern will watch pre-selected video segments, complete audio commentary and a written scoresheet that will be submitted for review by the Internship Director and the Evaluation Director.
 3. Upon review, Interning Judges will be evaluated and receive feedback on their scores and recorded commentary. The Evaluation Director(s) will offer feedback based on an established evaluation template and evaluate the intern on providing quality audio feedback, correctly assessing the team’s level of achievement on the scoresheet and aligning audio commentary with numerical scores. Notification will be

given after each trial on areas for improvement and areas of success, depth of sub-caption knowledge, comprehension of scoring and ability to effectively communicate.

4. After the intern has completed the video training process, the Evaluation Director will either give additional practice assignments based on areas in which the intern needs further practice and feedback OR move the intern on to a live competition if applicable.
- ii. If moved on to a competition intern
1. Interns will complete an availability calendar and submit it to the Scheduling Director. The Scheduling Director will assign interns to an event.
 2. The intern will complete one full day of internship, on site at a competition.
 3. The Intern will submit all of their scores and recorded comments from the competition to the Evaluation Directors for review.
 4. The intern will receive a \$25 stipend after completing all requirements for the day and submitting their scores and recorded comments to the Internship Director.
 - a. This option is limited to three times, and any further on-site interning will be unpaid.
 5. The Evaluation Director(s) will evaluate comments/scores and determine whether active certified judging status will be granted. This cycle continues until the intern is cleared to active certified judging status.
 6. The Evaluation Director(s) may request that members of the Leadership Team, or other appointed members of the association, assist in the review, feedback and certification process.
 7. Any variation to this process due to an intern's experience or skill level will be reviewed on a case by case basis, and is at the discretion of the Evaluation Director(s), and Commissioner
 8. Once the active certified judging trial is completed, certification notification will be emailed to the intern.
 9. After Interns are certified, they will have active judging status and may begin judging at the JA approved pay scale for the current season

Section 4 – Performance Judging

1. **Recording Comments:** Each commentary recorded by a Performance Judge should include the following:
 - a. A brief introduction, including your name, date, event, round, division, and what you will be evaluating that day. This should be recorded before a team's performance begins.
 - b. Comments that clearly describe and explain
 - c. Who (or where) the judge is looking at that particular moment
 - d. What is being done by the team at that particular moment, and what part of the scoresheet will that be reflected on
 - e. Why that particular section or set of skills is working or not working

- f. As possible, comments on all sub-captions of the scoresheet. Each judge should attempt to make at least ONE positive and constructive comment for each sub-caption.
- g. It is expected that comments throughout the performance are focused on the areas the team is doing the best, as well as the areas that need the most improvement. It is encouraged to have as many positive comments as constructive, if possible.
- h. Provide a wrap up explaining the teams overall strength and weakness. This is an appropriate time for judges to provide encouragement for the team's successes and accomplishments in competing that day.

2. Scoring Performances

- a. Funnel Scores:
 - i. Decide which box the team is in for each sub-caption, based on the criteria specific to that sub-caption.
 - ii. Decide if the team is low/mid/high within the box.
 - iii. Assign score
- b. Teams should be rated individually and then ranked as a whole division.
- c. Judges should attempt not to assign the same score to different teams in the same sub-caption in the same division.
- d. Judges should not create ties in total scores for individual rounds or for an event.
- e. Judges should assign scores so that the team has a strongest sub-caption and a weakest sub-caption. The Judge should attempt to give a different number for each sub-caption. In the event that a judge feels that assigning a tie is necessary in order to accurately judge a team it may occur, however, judges should attempt to assign as few sub-caption ties as possible (within the team's scores, and as compared to scores of other teams in that division).
- f. In general, assigning ties is discouraged as it is not helpful to teams, as a clear decision has not been made in evaluation.

3. Consistency

- a. Judges should always maintain a tote sheet, of their choice, during competitions. Judges should create a recorded commentary, notate scores and attempt to make notes regarding the team's performance. The JA LT will provide materials for notating scores.
- b. Judges are allowed to review previous scores for certain teams in order to maintain internal consistency but should not feel obligated to assign 'better' or 'the same' scores, as routines change, and dancers fluctuate in performance week to week.
- c. Judges should remain confident in their ability to score a team and should stand secure in the scores given.
- d. The Head judge will support each decision unless the point spread from judge to judge is larger than 10.0 points in any given caption. If the spread is larger than 2.0, then the Head Judge may step in and consult with the judges.

Section 5 – Competition Categories

Please refer to Appendix B of the DDCA Manual.

Section 6 – Tabulation

Please refer to section 1.8 and 1.8.1 of the DDCA Manual.

Section 7 – Technical Judging

1. **NFHS Spirit Rules:** Exists to maintain a high level of safety and integrity in dance teams as a high school sport. Teams that have infractions at a competition during the dance team season will be notified through the Technical Penalty sheet at local competitions
2. **Judging Process**
 - a. Attend the Coaches meeting and obtain team contact information for communicating penalties.
 - b. Must bring your own timing device, tape measure, current NFHS Spirit Rules handbook, pens/pencils and any other materials needed for the day.
 - c. Time each performance and record time on the Technical Timing & Penalty Sheet.
 - d. Watch routine and document any violations, communicating violations to the Media & Tabulator using the Timing and Penalty sheet or via text message (*method to be decided on day of event between MT and Technical Judges*).
 - e. At each event, there will be one (1) Head Technical Judge.
 - i. Head Technical Judge will keep a record on the Timing and Penalty sheet. This should be handed to the Head Judge/MT at the end of each round.
 - f. For every rule violation, a Technical Penalty Sheet is to be filled out and signed by both Technical Judges. Rule violation sheet must include NFHS rule, section, article violation, written rule definition summary, and estimated time the rule violation occurred within the performance.
 - g. Head Technical Judge has final say regarding timing and penalties.
 - h. Contact coaches of teams who received a violation and/or safety violation after placement of category awards have been announced. Answer questions about the violation, when appropriate.
 - i. All Technical Penalty Sheets should be handed in to the MT at the end of each round.
 - j. The Head technical Judge will submit all penalties to the OSAA SRI.
 - k. Any complaints or concerns a Technical Judge receives at a competition should be emailed, within 48 hours of event completion, to the JA Commissioner and OSAA SRI.
3. **Internship Process**
 - a. Must complete annual training(s) and certification requirements.
 - b. Must complete all required paperwork and submit to the JA Commissioner prior to the first event.
 - c. Provide availability to JA Scheduling Director
 - d. New Technical Judges must intern at least once before active status and certification will be granted.

- e. The Head Technical Judge at internship event will make a recommendation if certification should be granted and email a full report to JA Commissioner and JA Internship Director.
- f. JA Commissioner and JA Internship Director will review and decide the certification of intern. Additional training for the intern will also be an option, after which they will be reviewed for certification again. Process will continue until JA Commissioner and JA Internship Director determine that the intern has achieved the required level of knowledge.
- g. JA Internship Director or JA Commissioner will communicate with the intern after the event as to the status of the internship process.

4. Penalties - See DDCA Manual Section 1.10

5. Violations - See DDCA Manual Section 8.9. *Definition: Violations occur when a team does not follow a stated OSAA rule.*

6. Appeal Process

Stunt, Safety, and Prop Appeals

- a. Coaches will be allowed to video from a designated space. The video should focus on the center of the floor and include the full team for the duration of the routine. No zooming into specific spots/dancers.
 - i. If there is only one Tech Judge and you do not video your routine, you will not be allowed to appeal any penalty assigned. You will be informed of the number of tech judges at the coaches meeting.
- b. Tech Judges will text the Head Coach their penalty sheet. Following each performance. You will receive a penalty sheet per performance. You will have 20 minutes from the receipt of the penalty sheet to appeal any penalties assigned.
- c. Coaches will not be allowed to respond to the text message with their appeal; they must communicate their appeal via the technical violation form in writing.
- d. If you have received a penalty and wish to appeal, you will pick up the hard copy of your tech violation form from the designated area. The coach will write their appeal, citing the NFHS rule(s) and return their completed appeal form within 20 minutes.
- e. At the end of the performance round, the Tech Judges and appealing coaches will meet in the Coaches Room.
 - i. If there are two Tech Judges, they will review the appeal paperwork and the coach may present their video. The technical judges will discuss and issue their final decision.
 - ii. If there is a single Tech Judge, the judge will review the appeal paperwork, and the coach may present their video.
- f. During the appeal process, the Tech Judge(s) may decide to reverse their decision. The coach will be informed of the final decision at the conclusion of the meeting and the tab sheet will be updated. Tech Judges may decide to issue a warning in lieu of a penalty, if appropriate.
- g. Rulings made by the Technical Judges at an event will stand as given

- h. If coaches believe their team received a penalty in error, they are able to contact the OSAA Spirit Rules Interpreter (SRI) with their concerns.
- i. A coach must provide a written statement as to what and why they disagree with ruling.
- j. Timing Penalty Appeal
 - i. Submit a video of the routine from the event in which the penalty occurred. Video must meet the following criteria:
 - 1. An unobstructed view of the start and end of the routine
 - 2. Shows all dancers at the beginning of the routine, and be able to hear the start of music
 - 3. At the end of routine, the end of music should be heard OR show all dancers exit the floor clearly with no obstruction to the boundary lines.
 - ii. Video must be submitted within 1 week of the event where the penalty occurred to the JA Commissioner.
 - iii. Notification will come from the JA Commissioner in regard to your appeal being either upheld or reversed. If the penalty is reversed, adjustments will be made to scores provided for State blocking, but no exchange of trophies from the event will take place.
 - iv. All decisions are final.

Section 8 – Media & Tabulation Internship Process Coming Soon!

Section 9 – Evaluations and Communication

1. Overview of Evaluations

- a. All Affiliates will have the opportunity to be evaluated in their roles and receive feedback to ensure that they are performing optimally and have the information that they need to succeed in their role.
- b. The Evaluation Director(s) and JA LT will work to provide a minimum of 1 to 3 evaluations per Judge per year. The JA LT may determine that a judge may receive additional evaluations for educational or consistency purposes.
- c. Self-Evaluations are an important part of the learning process and will be included as a regular part of learning and practicing and refining skills and knowledge for affiliates of the JA.
- d. All evaluation forms can be found on the DDCA Website by going to the following link: <https://www.ddcaoregon.org/judges-affiliation>.

2. JA Leadership Team Evaluations

- a. JA Leadership Team Directors will be formally evaluated by the JA Commissioner once per year.
- b. Any issues regarding a JA Leadership Team Director(s) should be directed to the JA Commissioner, whenever possible.
 - i. If contacting the Commissioner is not an option, then the JA Member should contact the JA Leadership Team Director of their choice.

- ii. If the issue is a high-level issue, or in reference to the JA Commissioner, then the JA Member may contact the DDCA Board Chairperson or the OSAA to deal with the matter.

3. Coach's Evaluation of a Judge

- a. Coaches may evaluate a judge's performance at an event, given the below guidelines.
- b. Evaluation forms can be found on the DDCA Website on the Judges Affiliation page.
- c. Evaluations must be received by the JA Commissioner the Friday following the judged performance in question by 5pm PST if immediate action is required.
- d. Commissioner will send a response to the sender that the evaluation has been received.
- e. Commissioner will communicate as necessary with the judge and Evaluation/Education Directors.
- f. If deemed necessary, the JALT will determine the appropriate feedback and education plan for the judge in question.
- g. The JALT will keep track of trends from coach evaluations, as well as individual judge records in order to maintain internal consistency, growth, and excellence within our organization.
- h. If a coach deems their concern to be more serious and requires an answer beyond that of the JA Commissioner, they will need to follow the escalated communication plan.
 - i. An email must be sent to the JA Commissioner, DDCA Board, OSAA
 - ii. Emails sent during events will not be responded to until the completion of the event, and likely not until the following Monday.
 - iii. Email must contain
 - 1. Specific examples of what the comment/concern/complaint is
 - a. Why it is a concern
 - b. When it happened
 - c. Any evidence of it happening that can be provided
 - 2. Should be fact-based and neutral language should be used that is work appropriate and demonstrates good sportsmanship.
 - 3. You will receive a response within 24-48 hours saying that your email has been received and a highlighted next course of action.
 - 4. Final decisions will be approved by the JA Commissioner, Board Chair and OSAA and will be considered final.
- i. Coaches are also encouraged to relay any positive feedback for a judge to the JA Leadership Team. Positive feedback greatly aids the JALT in planning education and making appropriate scheduling decisions in the future.

Section 9 - Personnel Responsibilities and Code of Conduct

1. **The Judges' Affiliation requires its affiliates to uphold and maintain a reputation of professional service and credibility to the dance team community. The following is required conduct that all affiliates are expected to keep:**
 - a. **Dress Code:** Business casual work attire, coordinates, jackets. No jeans, no athletic shoes, no sports clothes, no short skirts, no logo-wear. Make-up and hair should be sensible and adult. No gum. Work attire should be appropriate for a high school setting.
 - b. **Accountability:** Know the rules and regulations of the job and the venue of the event. Read the Judges' Affiliation manual. Do not allow for a conflict of interest, a lack of understanding, ignorance, or miscommunication to create issues.
 - c. **Punctuality:** Arrive 10 minutes early to all judging functions.
 - d. **Attendance:** Do not bring children, spouses, and friends to the events. All guests are considered audience, should sit in the audience areas and are expected to pay entry fees, meals, etc.
 - e. **Preparedness:** Bring all needed equipment: recorders, back-up recorders, batteries, supplies, calculators, clipboards and pencils.
 - f. **Communication:** Always be in touch with the JA leadership team. Be available and responsive to communication, offering "well-in-advance" notice to scheduling conflicts. Be open to constructive criticisms from the Evaluation Director's evaluations.
 - g. **Professionalism:** Represent the organization with a professional and positive attitude. Talk to fellow judges and coaches with mutual respect. Sharing is encouraged, lecturing is not. Unrelated comments to the task at hand are not needed. Be aware of misconceptions that may occur due to behavior or comments. Maintain a low profile. Use discretion when and where you speak to others.
 - h. **State of Mind:** Arrive to events with a positive and open attitude. Keep personal and professional frustrations from infiltrating into your voice, commentary, and interactions with others. Feel confident in scores and commentary to be at the peak of your abilities.
 - i. **Sportsmanship and Social Media:** JA Members are expected to follow the same policies and guidelines as that of the DDCA and OSAA (*See OSAA 3.3 (Rule 3) and DDCA Handbook*) and follow any additional guidelines put into place by the JA LT.

Acknowledgement

By deciding to be a part of the DDCA Judges Affiliation in the state of Oregon, I fully understand the above list of standards and expectations are required of me if I wish to stay in good standing with the JA and to continue to be scheduled at DDCA sanctioned competitions.

Signature _____ Date _____

Category Descriptions

JAZZ CATEGORY - *DDCA Category represented at all DDCA Locals, DDCA Championship & OSAA State Championships* – Rooted in African traditions, Jazz movement originates from African rhythms and music (drums) that inspired movement with physical isolations, low center of gravity, and social interaction/communication. This lineage includes traditional Black social dances and their various ballroom offshoots (Swing, Jitterbug, the Charleston, Boogie-Woogie, etc.). In the mid 1900's these evolving movement origins began to incorporate the technical rigor and vocabulary of ballet and some modern dance forms, leading to the Jazz techniques we see and study today. Jazz techniques include a variety of unique movements that incorporate isolation of the hips, torso, and limbs, extension, balance, turns, jumps, and leaps and may have an emphasis on theatrics. Jazz category entries will emphasize a cohesive display of musicality within the choreography, a variety of movement qualities, and a structured technique.

The “one prop” rule applies to Jazz Category entries.

Jazz: Timing - two (2) to three (3) minutes

Things you might see in a JAZZ routine:

- Movement may emphasize and/or blend the following aspects
 - The use of parallel positions and plie, low and grounded center of gravity, and connection to the earth.
 - Movement isolations and/or gestural articulations with hands, head, feet, ribcage, and/or hips.
 - Intricate footwork and articulate feet - energetically pointed or clearly flexed.
 - Often sharp and linear movement.
 - Big leaps, quick turns/pirouettes and the incorporation of “tricks” (tricks can sometimes be acrobatic or might be trending movements).
- Choreographic approach may include the following
 - Clear connection to musical accents and rhythms.
 - Typically, an emphasis on character development, theatrics, and and/or direct connection to the audience - as Jazz is often utilized in Musical Theater and entertainment related performances/productions.
 - Strong technical foundations rooted in the varied Jazz techniques such as traditional jazz, contemporary jazz, lyrical, musical theater jazz, and jazz funk.

Historical Jazz references & personalities:

- Jack Cole
- Katherine Dunham
- Luigi
- Bob Fosse
- Gus Giordano

HIP-HOP CATEGORY - *DDCA Category represented at all DDCA Locals, DDCA Championship & OSAA State Championships* – Hip-hop dance emerged during the late 1960's and early 1970's, originally inspired by the movements of African dance and embracing the freedom of improvisation. Hip-hop incorporates aspects of other 20th century dance forms and social dances, and often has a raw physicality that diverts from the

formal vocabulary of techniques like Jazz, Modern, and Ballet. Also sometimes referred to as “street dance,” common forms or styles of Hip Hop have connections to urban culture and evolved with the rise of rap and hip hop music. Styles include: B-boying (Breakdancing), Locking and Popping, Funk, Up rock, Liquid Dance, Boogaloo, Reggae, Lyrical, Krumping, Tutting, and Stepping.

The “one prop” rule applies to Hip-Hop entries.

Hip Hop: Timing - two (2) to three (3) minutes

Things you might see in a Hip Hop routine:

- High energy, team uniformity, and often an emphasis towards the audience/entertaining the audience.
- Expressions of clear quality of movement (body isolations and punctuated rhythms), groundedness, creativity, flow, and control.
- Timing and articulation of the body with a low and grounded sense of weight.
- Bound and/or percussive movement and gestures with strong connection to the musical downbeat. May also have moments of suspension or a quick change of pace (syncopation) for rhythmical emphasis/dramatic effect.
- Frequently utilized with hip hop music, rap, or a similar music genre/style (but not always).
- Specific styles of hip hop might divert from the common above characteristics but have a unique characteristic attributed to the style of hip hop (or there could be a blend of styles).

Historical and Current Hip Hop references, personalities, and groups:

- | | | |
|-----------------------------------|--|--|
| ● Boogaloo Sam | ● Shandon Perez | ● University of Memphis Pom |
| ● Don Campbell | ● Carson Rowe | ● Cincinnati Dance Team |
| ● Safi Thomas | ● University of Nevada Las Vegas (UNLV) Dance Team | ● Louisiana State University (LSU) Tiger Girls |
| ● Napoleon & Tabitha (Nappy Tabs) | | |

POM CATEGORY - *DDCA Category represented at all DDCA Locals, DDCA Championship & OSAA State Championships* – Pom Category focus is on use of Poms and should demonstrate synchronization, sharp motions and visual effect. Choreography should be upbeat and fast paced. Routines incorporate precise and tight arm motions showcasing Poms, as well as technical dance skills, stunts, acrobatics, and/or tricks. Emphasis should be on creating visual effects with the Poms and entertaining and engaging the audience.

Poms are the only prop that may be used in the Pom Category.

Pom: Timing - two (2) to three (3) minutes

Things you might see in a POM routine:

- Execution of skills that show extreme athleticism of strength and endurance.
- Common to see upbeat and fast-paced choreography with significant use of “and” counts or

syncopation.

- Showcase of strong, precise, and tight arm motions - often linear in presentation.
- Showcase of technical dance skills (often rooted in jazz, cheer, and possible elements of hip hop)
- Emphasis on visual effect with the Poms, which have a clear and essential use to complete the overall effect.
- May include stunts, acrobatics, and tricks.
- Enthusiastic connection to the audience with a dynamic effort to excite and entertain. This is often emphasized in clear, tight formations that showcase order and synchronization and/or clear groupings that create a balance/harmony in the presentation of multiple layers.

Notable Pom groups commonly include many Cheer and Collegiate/Pro Game-dance styles, such as the following:

- University of Minnesota Dance Team
 - The Ohio State University Dance Team
 - University of Iowa Dance Team
 - Millard North High School
 - Lake Forest High School
 - Floyd Central High School
-

KICK CATEGORY - DDCA Category represented at all DDCA Locals, DDCA Championship & OSAA State Championships –

A Kick Category routine must contain at least fifty (50) waist-high kicks (a total of 50 kicks performed by at least half of the team).

A kick is defined as one foot remaining on the floor while lifting the other foot from the floor at least waist height. The movement performed as an extension of the leg from the hip or knee is considered a kick.

A variety of kicks, group work, effective floor patterning, and the use of levels are common in a kick routine. A variety of styles may be combined, or a single style may be used. Kick routine styles may be Dance-oriented or Drill (precision) oriented. Kick routines incorporate the basic “grand battement” movement performed as an extension of the leg from the hip or knee.

Kick lines were used in the early 1900s as an entertaining halftime performance, a means for entertainment at nightclubs and vaudeville shows, and has remained popular due to groups like the Radio City Rockettes and some variety show/Vegas-type productions.

The “one prop” rule applies to Kick Category entries.

Kick: Timing – one and half (1:30) to two and a half (2:30) minutes

Things you might see in a kick routine:

- While the Kick category is not a specific style or dance technique, it involves the use of basic kinesthetic training of balance, posture, alignment, extension, and flexibility. Choreography is judged for its variety within the ensemble and individual movement.
- Within the Kick category, themes may be used. The emphasis should be placed on presenting a well-balanced mixture of creativity, difficulty, variety of kicks and a demonstration of good upper body control, uniformity of kick height and kick technique.

- The penalty for having less than 50 waist high kicks, in the Kick category, will be disqualification.

Additional rules, and definitions:

A. Kick Rules

i. A kick routine must contain a minimum of (50) WAIST HIGH or higher kicks performed by the MAJORITY of the team in unison. At least half of the team must execute a kick in unison in order for it to be counted.

1. A one-line ripple of fan kicks will be counted as one (1) kick.
2. A ripple of kicks done by four groups will be counted as one (1) kick.
3. Two groups alternating kicks will be counted as one (1) kick per group
4. Rear-lifted kicks must be a minimum of KNEE-HIGH.

ii. A kick from the HIP with proper rotation known technically as a grand battement is defined as a movement in which the working leg is raised or kicked outward from the body and in again; large beating.

1. Leg-lifts that rest on another dancer's body are NOT considered a kick.
2. Fouette or a la secondé turns are NOT considered a kick.
3. Running straight-leg with feet below waist-high are NOT considered a kick.
4. Illusions are NOT considered a kick.
5. Leg-lifts while sitting or lying back on the floor WILL be considered a kick.
6. Hitch-kicks WILL be considered 1 kick.
7. Scissor kicks WILL be considered 2 kicks.

iii. A kick from the KNEE (battement développé) is performed as full extension of the leg from a bent and lifted knee. A knee-kick will be considered a kick when the foot moves the FULL range of motion at a minimum of WAIST-HIGH, then returns to bent or floor position.

1. Small "half-count" flicks of the foot are NOT considered a kick.
2. Running with feet hitting the rear is NOT considered a kick.
3. Knee-held kicks (can-can) WILL be considered a kick.
4. Knee-kicks while sitting or lying back on the floor WILL be considered a kick.

B. Kicks should include safety of movement. Including but not limited to:

1. Use of Plie (Landing toe, ball, heel, plie)
2. Proper Rotation, initiation from the hip

C. Kick Disqualification Appeal Process (moved from Technical Chapter)

1. Submit a video that shows an unobstructed view of the ENTIRE routine/all dancers. This is the only way to accurately re-count the number of kicks done.
2. The video must be submitted within 1 week of the event where you were penalized for insufficient # of kicks
3. Video should be emailed to the JA Commissioner
4. Teams will be notified by the JA Commissioner as to if the penalty is reversed or not. If the penalty is reversed adjustments will be made on score tracker, but there will be no exchange of trophies from the event.
5. All decisions are final

Notable Kick References:

- Radio City Rockettes
- Texas and Minnesota State Kick Categories
- Can-Can style

MODERN CATEGORY - DDCA Category represented only at DDCA Locals until the DDCA Championship -

Modern Dance was born in America during the turn of the 20th century as a rebellion against the rigid and imperialistic nature of ballet. Established modern techniques vary considerably but have a strong technical base that may or may not connect to elements of ballet vocabulary and have been clearly and uniquely established as individual movement techniques on their own. Established modern techniques can appear vastly different from one another; however, most have a foundational movement vocabulary or physicality that is rigorously practiced and clearly rooted in its form. Martha Graham based techniques (contraction and release) will look wildly different from Doris Humphrey based techniques (fall and recovery), which will look different from Merce Cunningham based techniques (balletic appearance with complex use of back and torso). Essentially the techniques utilized in the various modern vocabularies were a timely deviation from the norm when developed but have found their way into mainstream dance forms of today. It is best to reference movement qualities in terms of the personalities that established them as fundamental in their own techniques, rather than generalize what modern dance is. Modern Dance innovators are also drawn to fuse its varied styles into the cultural dances of Asia, Africa, and other cultural dance forms.

The “one prop” rule applies to Modern Category entries.

Timing - Modern: two (2) to three (3) minutes

Things you might see in a Modern routine (with notable choreographers often attributed to specific approach):

- Movement may emphasize and/or blend the following aspects:
 - Fall and recovery (off center, weighted flow through limbs, control and/or release of momentum through the floor) - *Doris Humphrey, Jose Limon, Shen Wei*
 - Contraction and release (strong sense of core/contraction, balance, and spine/torso articulation) - *Martha Graham, Lester Horton, Alvin Ailey*
 - Unpredictable relationship between head, limbs, and torso - *Merce Cunningham*
 - Fluidity and ease of movement, action motivated by breath - *Isadora Duncan, Eric Hawkins, Trisha Brown* - a precursor to Release Technique.
 - Floorwork that is deeply explored - *Martha Graham, Eric Hawkins, Irmagard Bartinieff, Shen Wei*
 - Structured Improvisation or movement inspired by a sense of improvisation - *Ohad Naharin/Gaga Technique*
- Choreographic concepts may include the following:
 - Abstract, non-linear journey, and/or unpredictable - *Merce Cunningham often created movement just for the purpose of the movement itself.*
 - Clear story, character driven, and linear journey - *Jose Limon and Martha Graham often told stories in their work.*
 - Equal or dual emphasis on floor movement and standing movement (but not always)
- Music interpretation may be unconventional and/or disconnected.
- Feet can have a wide variety of expressions: Flexed, pointed, relaxed (but energetically intentional), etc.
- Dancers *may or may not* connect to the audience in a direct way.

Additional Historical Modern and Post-modern dance references & personalities (not mentioned above):

- Ted Shawn
- Mary Wigman
- Hanya Holm
- Charles Weideman
- Agness de Mille
- Paul Taylor
- Katherine Dunham
- Pearl Primus
- Anna Halprin
- Twyla Tharp
- Yvonne Rainer
- Pilobolus
- Moses Pendleton
- Akram Khan
- Tao Dance Theater

CONTEMPORARY - DDCA Category represented only at DDCA Locals until the DDCA Championship –

Contemporary is a continuously evolving movement style that is grounded in traditional technical training. Contemporary techniques tend to find themselves within the center of a triangle with Ballet, Modern, and Jazz at its points. With a tendency to hold on to a base in ballet language and vocabulary, contemporary styles may fluctuate between a modern approach or a jazz approach, but also have unique characteristics that help define contemporary as a category on its own. Often, Ballet will present itself as “contemporary ballet” because of the current stylistic influences upon the more rigid classical forms. Just as Jazz and Modern have a wide variety of influences from the past and present, Contemporary also embraces the ever changing trends of dance persuasions and will occasionally incorporate aspects beyond just the blended trilogy of Modern, Jazz and Ballet. Especially as the dance world continues to evolve into a shared, global perspective.

The “one prop” rule applies to Contemporary Category entries.

Timing - Contemporary: two (2) to three (3) minutes

Things you might see in a Contemporary routine:

- A fusion of multiple styles and their techniques, often with a clear point of view in its choreographic presentation and/or intention.
- Tendency towards emotional presentations with an obvious musical connection/relationship.
 - This can include a lyrical style or approach
 - The “emotional” point of view or intent often helps distinguish it from other styles.
- There may be an intentional effort to resist classical body positions or technical terminology and definitions.
- Staging often utilizes the full floor and opens up the potential for layers and groups.
- There can be a tendency to incorporate tricks, lifts, and other movement trends, such as unique and inventive jumps, leaps, kicks, turns, and floorwork.
- Often a clear connection and performative approach that acknowledges the audience in a presentation of an emotional journey or emotional energy.

CONTEMPORARY references & personalities (this list may be ever-changing and evolving):

- William Forsythe
- Mark Morris
- Pina Bausch
- Crystal Pite
- Mia Michaels
- Travis Wall
- Camille A. Brown
- Bill T. Jones
- David Parsons

- Anne Teresa De Keersmaeker
 - Alonzo King
 - Complexions Contemporary Ballet
 - Stacey Tookey
 - Sonya Tayeh
-

NOVELTY CATEGORY - DDCA Category represented only at DDCA Locals until the DDCA Championship -

Novelty Category is the presentation of creative entertainment or a clever concept by use of clear theme, music, characters, costumes, backdrops/props/sets, choreography and communication with the audience. One primary aspect of the Novelty category that often separates it from other categories is the use of props and sets in its thematic development. “Novel” means “new or unusual in an interesting way,” so the Novelty routine may be a presentation of something new or unusual, and expressed using an entertaining, witty, or thoughtful approach. **Note: Novelty routines may be represented in the SHOW Category after DDCA Category Championships, and may or may not be combined/blended with the Show Category tendencies.*

Timing - Novelty: two (2) to three (3) minutes

Things you might see or look for in a NOVELTY routine:

- Often includes character development and story based ideas (but not always).
- Should surpass the feel of a “skit.”
- Possibly includes witty interpretations of a piece of music or thematic idea.
- Tendency to entertain and/or intentionally provoke thought or reaction from the audience, while having a clear choreographic journey (beginning, middle, and end).
- Visual possibilities include: Use of props (hand held or not); use of extravagant and/or creative costume ideas; and use of sets/backdrops that can be stationary or move upon the floor.
- Rare in Novelty as its own category, but occasional use of a floor covering.
- Movement and music choices can draw from tendencies within any of the other categories (or a blend of them) to present the theme, story, or concept.
- Choreography and movement should be technically sound and follow safety guidelines in its presentation.

Possible Novelty influences:

- Broadway, Disney, Movie, Pop Culture - or other influences from the Entertainment industry.
 - Songs/music that lend themselves to an interpretive or entertaining presentation.
 - Trends in social media, television, or current events.
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SHOW CATEGORY - DDCA Category represented at select DDCA Locals, DDCA Championship & OSAA State

Championships – The Show Category has roots in the pageantry arts (winterguard and drum corps) as well as the more theatrical presentations of entertainment dance (broadway and commercial productions) and concert dance (ballet and modern dance productions). Show division can utilize any of the other dance category guidelines within its presentation in a variety of ways, but like Novelty, Show also incorporates the elaborate integration of backdrops, sets, and/or props. Not a requirement, but the Show Division allows portable dance floors or “tarps” to cover the court floor, which helps create an immersive environment with the other design elements. In the Show division, there is a heavy emphasis

on conceptual design and thematic points of view, which may be an entertainment approach that connects directly with the audience, or an abstract approach that uses presentation elements to evoke an indirect emotional or thoughtful response from the audience. Either way, a successful Show routine will acknowledge the performative aspects of the routine; integrate the props, sets, music, and choreography; and connect to the viewer in an intentional and crafted way. There should be a balance of how the visual, emotional, and intellectual concept merges with technically sound movement techniques. **Note: Show and Novelty become a shared category for the OSAA State Championships. SHOW tendencies are listed below and may be combined/blended with elements of the Novelty Category tendencies.*

Timing - Show: two (2) to six (6) minutes of dance time. At the State Championships, the Show Division may have an additional set-up/tear-down time limit set by the OSAA. The set-up/tear-down time limit would also include your dance time. Please note: You can be penalized for going over or under your dance time as well as for going over your set-up/tear-down time at the OSAA State Championships.

Things you might see in a Show routine:

- Choreography using any of the movement categories (jazz, modern, contemporary, kick, pom (rare) or hip hop), but usually narrows in on the specific techniques or styles that best fit the concept. Movement style(s) should reflect the intention and point of view of the theme.
- Floor coverings, props, sets, backdrops, and conceptual costuming (possible costume changes within the routine).
- Intentional/thoughtful integration of design (floor, sets, props, etc), choreography, and music.
- Possibly interactive prop/set elements.
- Lifts, stunts, and partnering elements are common.
- Tends to utilize the full floor in its staging, especially if a floor covering is used.
- May or may not connect or focus staging to directly engage with the audience, but audience acknowledgement should be evident. All performative dance should communicate with the audience in some way, so the communicative intent should be clear.

Notable/Possible SHOW influences or references:

- WGI (Winterguard International) groups
- Large-scale stage productions of ballet, modern dance, and/or Broadway work.
- Possible dance/choreographer references: Pina Bausch, Shen Wei, Momix, Cloudgate Dance Theater, Netherlands Dance Theater, and other large scale dance work.

TRADITIONAL CATEGORY - DDCA Category only offered after the DDCA Championship at local competitions & OSAA State Championships –

Traditional Category is one of the six OSAA State Championship categories offered as of 2023. Traditional category has the flexibility to fuse all the elements and variables of Modern and Contemporary categories into one category for the OSAA State season. A Traditional Category routine may be of any style, or combination of styles (e.g. lyrical, modern, contemporary) that is not defined by another DDCA Category represented at the OSAA State Championships (i.e. Kick, Hip Hop, Jazz, etc.). Dances that originated from the Modern or Contemporary categories (DDCA Categories) will need to requalify for the

OSAA state championship as a Traditional Category entry, but can be a development of those category routines, if desired. See descriptions for Modern and Contemporary for further explanation of what the Traditional Category routine may be based upon.

The “one prop” rule applies to Traditional Category.

Timing - Traditional: two (2) to three (3) minutes

SOLOS/DUOS/TRIOS CATEGORY - DDCA Category represented only at DDCA Locals until the DDCA Championship

As of 2023, the Solos/Duos/Trios Category is offered at select DDCA sanctioned competitions during the Fall Competition events. This category is open to High School teams only. Divisions are organized based on grade, with grade levels combined depending on number of entries and discretion of event organizers. Routines are not separated into different dance styles at this time, so all routines will be grouped into a solo category-all styles (grade levels may be separated), a duo category-all styles (grade levels may be separated), or a trio category-all styles (grade levels may be separated). If a duo or trio contains dancers of varied grade levels, event organizers will add the duo or trio to the most appropriate grade level group for the overall competition entries. At this time, it is most common for all duo submissions to be grouped together and all trio submissions to be grouped together. Routine minimum time is 1 minute 30 seconds, and should not exceed 2 minutes 30 seconds. An adjusted score sheet derived from the standard scoresheet will be used, and can be found on the DDCA website here (add link). The “one prop” rule applies to the solo/duo/trio category and must follow the guidelines of the one prop (or costume enhancement/change) rule.

Team limitations for solos/duos/trios

- Teams with up to 15 members can compete up to 4 solo, duo, and/or trio entries per event
- Teams with 16-25 members can compete up to 5 solo, duo, and/or trio entries per event
- Teams with 26 or more members can compete up to 6 solo, duo and/or trio entries per event

Note: There are other non-DDCA affiliated competitions that offer solo, duo, and trio categories that may follow different rules and guidelines. Be aware of the differences before choosing to enter the category.