



Kennel Union of Southern Africa

# KENNEL UNION OF SOUTHERN AFRICA REGULATIONS & GUIDELINES FOR HEELWORK TO MUSIC

## SCHEDULE 05R (HTM)

(Effective 01.10.2020)

### 1. Definition of Heelwork to Music

Heelwork to Music (HTM) are team sport where one member of the team is a dog.

HTM routines should create a visually exciting display which is enjoyable to watch and which is equally enjoyable to dogs and handlers executing the programs.

The movements of the handler/dog team should be in time with and match the style or theme of the music being played. In some cases, the movements will be in the form of dance steps and body positions. In other cases, as in a theatrical or story-telling routine, the team will be performing interpretive movements, moods, and/or expressions to match the music selected.

All movements performed by the dog (and handler) are to be natural, comfortable and safe.

With each higher level of competition, the team will be expected to perform a higher quality / level of interpretive movements in their routine.

HTM can be described as a choreographed musical routine performed by handlers and their dogs.

An HTM routine should be done with the dog and the handler in close proximity to each other throughout the routine. On all moves, the dog and handler team should move as one entity throughout the routine, displaying heelwork and creativity in the many positions and behaviours possible in HTM.

Heelwork is defined as any position between the handler and the dog within 360 degrees' radius and includes, but is not limited to: right heel; left heel; face-to-face; face-to-back; back-to-back; back-to-face; and all angled positions between handler and dog within 360 degrees.

During heelwork sequences, behaviours, and/or moves the dog and the handler should maintain the same close proximity to each other throughout each type of sequence, behaviour, or move. During a move such as a spin, the closest part of the dog's body in relation to the handler (head, shoulder, side, rear) should maintain the same close proximity.

The general heelwork position and proximity in a HTM routine will be determined during the first 15 seconds of the routine.

HTM routines may include:

- a. Sustained close-in heelwork sequences, with the dog and handler moving together in sustained parallel position to one another (straight, curved or circular patterns);
- b. Moving or stationary close-in heelwork behaviours done next to the other or together (for example, spins, turns, pivots, paws or hands on moves etc.);
- c. Close-in connecting moves (either stationary or in motion) that connect heelwork sequences together;
- d. Other creative and/or original close-in moves.

HTM routines may not include:

No distance work should be included in HTM routines.

The dog or the handler should not weave through or be in-between the other's legs or arms in HTM routines. (Note: The dog's tail is excluded from this).

No intentional attempt on the part of the dog or the handler to jump, either horizontally or vertically, should be included in HTM routines.

## 2. Classes & Eligibility

In order to enter any KUSA Heelwork to Music class, the dog and handler must be a registered with KUSA.

All types of dogs of 12 months old and older are welcome to enter competitions.

Bitches in season are not allowed to enter competitions

In a single competitive titling event, a handler and dog may be entered in multiple classes, provided that they are only entered once in each of the HTM OPEN Singles division, and once in each or any of the other appropriate divisions with the same handler and dog team.

### **Handlers**

Handlers are divided into three groups:

- a. Open
- b. Veteran – 60 years and older
- c. Handy Dandy – handler with physical and/or mental challenges

### **Dogs**

Dog are divided into three groups:

- a. Open – 12 months and older
- b. Veteran – 9 years and older

- c. Handy Dandy – dog with physical and/or mental challenges

## **AWARDING OF CHAMPIONSHIP STATUS**

QCs will be awarded at Open shows as well as Championship shows on achievement of qualifying scores in BOTH Technical Merit (TM) and Artistic Impression (AI). Score reporting to KUSA by the show organisers must clearly indicate both TM and AI scores.

Copies of the three QCs under three different judges, at Advanced level, to be sent to KUSA, together with the necessary completed form for Championship status to be awarded.

## **AWARDING OF GRAND CHAMPION STATUS**

Copies of twelve QCs under four different judges, at Advanced level, to be sent to KUSA, together with the necessary completed form for Grand Champion status to be awarded.

## **HTM CLASS CATEGORIES**

Routines are done off lead, except for option in Veterans and Handy Dandy classes for blind and/or deaf dogs.

OPEN SINGLES	*	entry of one dog and one handler
VETERAN	*	entry of one dog (9 years old and older) and / or one handler, (60 years and older)
HANDY DANDY	*	entry of one dog and one handler with physical or mental challenges – challenges apply to dog and/or handler

## **NOT-FOR-COMPETITION CLASS (OPTIONAL)**

It is at the discretion of the hosting club as to whether or not there will be Not-For-Competition (NFC) classes as part of the program for the day.

NFC class is for handlers and dogs of any level. There is no limit to the number of times a team may enter NFC.

Judges will make comments on a standard Score Form for teams entering NFC, but will not provide scores.

Legs and titles are NOT awarded in the NFC class.

There are no placements or prizes in the NFC class.

## **JUDGES CLASS**

Officiating judges on the day may enter for qualification under the following circumstances:

1. There is another qualified judge available to judge their routine/s live at the event.
2. No judge's routine will be eligible for placements or awards.

### 3. Scoring System

HTM routines are scored on Technical Merit (50% of total score) and Artistic Impression (50% of total score).

As this is a creative sport, subjective judging will apply.

As this is a team sport, the handler and dog are judged as one unit. Consideration is given to both handler(s) and the dog(s) on all scores.

Some areas of scoring may affect other areas of scoring.

For example:

- a. Execution may affect Flow; Difficulty may affect Execution;
- b. Content may affect Quality and Creativity of Choreography;
- c. Moving/Stepping in Time to Music/Theme may affect Flow and/or Execution.

#### Technical Merit (TM)

- a. 50% of Total Score
- b. lowest/10.0 highest
- c. Total TM points possible = 10.0

1. **Content** (amount, variety of moves, fullness of routine) – **3.0** points maximum.

Also includes:

- Different positions the dog is worked on in relation to the handler (within 360-degree radius of the handler).
- Different body positions/movements (with arms, legs, head, feet, etc. – handler and dog)
- Main moves and Transitional moves (moves used as transitions between the main moves).

2. **Precise Execution of All movements** by dog(s) and handler(s) – **2.0** points maximum.

Also includes:

- How “Precise”, synchronized, and together the handler(s) and dog(s) are throughout.
- Consideration of mistakes and/or refusals.
- How well the handler disguises cues to the dog.

3. **Flow of movements from one to another** by dog(s) and handler(s)– **2.0** points maximum.

Also includes:

- Consideration of set-ups, starts and stops, and breaks in routine.
- Flow of main and transitional moves.
- Flow of the overall routine.

4. **Difficulty of Routine** (intricacy of steps, different paces, difficulty of handler(s) movements with dog(s) movements) – **2.0** points maximum.

Also includes:

- Difficult use of different handler and dog body positions/movements.
- Control of handler's body and movements with dog's movements.

- Complex and/or new, innovative moves and combinations.
5. **Stepping in Time to the Music** - staying with the beat – **1.0**-point maximum.
- Includes using the entire body, upper and lower (arms, legs, head, etc.).

## Artistic Impression (AI)

- a. 50% of Total Score
  - b. lowest / 10.0 highest
  - c. Total AI points possible = 10.0
1. **Animation, Attitude, Attention, and Harmonious Interaction** (Bonding) of dog(s) and handler(s) – **2.5** points maximum.  
Also includes:
    - Concentration, and readiness of handler(s) and dog(s) throughout.
  2. **Quality and Creativity of Choreography**, layout of routine – **2.0** points maximum.  
How creative and well all movements are arranged and laid out in the routine.
  3. **Use of 75% Ring Space** (50% for small dogs) – **1.5** points maximum.  
How fully, completely, and balanced the 75%/50% ring area is covered by the handler(s) and dog(s). Note: A small dog is one that is 33cms or under at the withers.
  4. **Coordination of Routine with Music, Musical Interpretation** – **1.5** points maximum.  
How well the routine matches the music and/or theme that is/are presented.
  5. **Costume Coordination with Music and Routine** – **1.5** points maximum.  
How well the handler’s costume and the dog’s adornment match and/or complement the music, theme, and routine presented.
  6. **Spectator Appeal** – **1.0** points maximum.  
How well the spectators appreciate, enjoy, and respond to the routine.

## 4. Placements and Equal Scores

Any routine that does not earn a qualifying score is still eligible for a placement and prize.

Tied scores will be broken by Artistic Impression marks.

## 5. Deductions

The following table details deductions for violations.

Occurrence	TM score deduction		AI score deduction	
Use of prop as motivator	0.1 - 0.5	Total		
Prop not an integral part of routine	1.0	Total	1.0	Total

Prop setup longer than 60 seconds	1.0	Total	1.0	Total
Excessive talking			0.1 – 0.3	Animation/Interaction
Excessive barking			0.1 – 0.3	Spectator Appeal
Each instance of physical manipulation of the dog (less than 50% of the routine)	0.3	Precise execution	0.3	Animation/Interaction
Loss of heelwork proximity in HTM routines	0.1 – 1.0	Precise execution		
Distance work, weaving / in-between legs or arms, or jumping in HTM routines	0.3 – 1.0	Content		

## 6. Disqualifications

**A routine will be disqualified for any of the following:**

- a. Fouling/eliminating in the ring.
- b. Leaving the ring (dog and/or handler at any time during the routine)
  - The demarcation of the ring must be clear to the dog (e.g. a fence), otherwise any accidental leaving of the ring if the dog is clearly still working will not be considered a disqualification
- c. Food/treats/bait/training aids in the ring.
- d. Using/presenting a prop/item extensively during the routine that causes marked change in the dog's drive and/or demeanour.
- e. Any additional humans or dogs (outside of competition definitions) in the ring, at any point during the routine.
- f. Any violation of dog attire or adornment. Within the execution of all routines, dogs MAY NOT wear the following: -
- g. Choke-chain, or slip collars of any shape, style or make
- h. Glitter, paint, hair dye or nail colour
- i. Snoods
- j. Head halters
- k. Costume, Music, or Routine offensive or sexually suggestive in language or presentation.
- l. Routine too short or too long.
- m. Abusive behaviour toward dog, referee, judge(s), or ring steward.
- n. Physical manipulation of the dog (i.e. grabbing of collar, tight leash, pushing, pulling, tapping, holding, prodding, etc.) done forcefully or over 50% of routine.

If a routine is disqualified, no scores, or placements or prizes will be awarded to that specific dog and handler team.

## 7. How Levels Advance

### RECORD CARDS

All teams will be issued with a record card.

All qualifications must be recorded in the team record card and signed by the officiating judge.

## QUALIFYING SCORES

Teams that achieve a qualifying score at these levels in both TM and AI at each level will receive a QC.

Any routine which earns qualifying scores in both TM and AI within its class is eligible for a QC, regardless of the number of entries in that specific class.

To progress to the next level, teams must collect at least the following number of QCs:

Level	Class	Minimum qualifying score		QCs required to progress to the next level
		TM	AI	
Beginner	Singles, Pairs, Brace, Group	7.3	7.3	3
	Veteran	6.7	6.7	3
	Handy Dandy	6.0	6.0	3
Novice	Singles, Pairs, Brace, Group	8.0	8.0	3
	Veteran	7.5	7.5	3
	Handy Dandy	7.2	7.2	3
Intermediate	Singles, Pairs, Brace, Group	8.5	8.5	3
	Veteran	8.2	8.2	3
	Handy Dandy	8.0	8.0	3
Advanced	Singles, Pairs, Brace, Group	9.2	9.2	3
	Veteran	9.0	9.0	3
	Handy Dandy	8.5	8.5	3
International		TBA	TBA	TBA

Copies of THREE Advanced level QCs under three different judges, need to be submitted to KUSA for approval and the awarding of a Championship Title Certificate.

A handler/dog team may choose to move up to the next level immediately once all required qualifications have been obtained e.g. on the next day in back-to-back events.

Any scores they receive in any events while remaining at that level will not count towards their next level title.

Handler/dog teams may stay at a level for as long as they like.

There is no rule stating that a routine should be retired after it has won a title. However, it is recommended that handler/dog teams change their routines, to display their innovation and progression to the best advantage with new routines.

## 8. Description of Levels

### ROUTINE LENGTH AND JUDGING TIME

A time length requirement (min and max) for all routines is listed for each of the classes. The routine must be executed within those times. If the routine time is shorter or longer than the allowable time, the routine will be disqualified.

The judging time of the routine begins when either the dog or handler begins to move, (not necessarily when the music starts). The time will stop when both the dog and handler have stopped moving (the ending pose of the routine).

### CUES

Within the execution of the routine, the handler may use verbal cues, as well as physical cues. However, excessive use of using hands to lure the dogs will result in lower scores.

### BEGINNERS LEVEL QUALIFYING EXPLANATIONS

Routine Length = 1:15 – 2:30 minutes

#### Technical Merit (TM):

1. Content - There is a basic amount and variety of main moves and transitional moves (65% full). The dog is worked on at least 2 sides of the handler. The balance of the amount of moves between the dog and the handler is 65%. (\*Meaning 67%/33% ratio)
2. Precise Execution - All moves are executed with 65% (fair) precision. Some hand cues are noticeable. The dog responds to the first or second cues. The handler and dog are fairly synchronized throughout the routine.
3. Flow - The routine flows fairly well (65%). There is some setting up of the handler and/or dog for the main moves. The transitional moves are fairly smooth.
4. Difficulty of Routine - Most of the steps, moves, and body positions are simple. There is a very small amount of complexity. The routine has basically one pace. There is 65% control in the routine.
5. Stepping in Time to the Music - The handler and dog move with 65% (fair) accuracy in time to the music/beat/rhythm or theme.

#### Artistic Impression (AI):

1. Animation, Attitude, Attention, and Harmonious Interaction (Bonding) - There is 65% attention, concentration, readiness, and animation from the dog and the handler throughout the routine. The interaction between the handler and the dog is 65% (good).
2. Quality and Creativity of Choreography, layout of routine - The choreography of the routine is laid out and done fairly in the ring space that is used, showing 65% (fair) creativity and balance.
3. Use of 75% Ring Space (50% for small dogs) - The handler and dog team cover a fair amount of the 75%/50% of the total ring space.
4. Coordination of Routine with Music, Musical Interpretation - The routine matches the music/theme fairly well.
5. Costume Coordination with Music and Routine - The handler's costume and the dog's attire complement the music, routine, and/or theme fairly well.
6. Spectator Appeal - The routine is appreciated and enjoyed fairly well.



**Class Minimum qualifying score QCs required to progress to Novice TM AI.**

Class	Minimum qualifying score		QCs required to progress to Novice
	TM	AI	
OPEN Singles	7.3	7.3	3
Veteran	6.7	6.7	3
Handy Dandy	6.0	6.0	3

		TM	AI	KUSA Title
Beginners	Singles; Pair; Brace; Group;	7.3	7.3	HTM - BEG
	Veteran	6.7	6.7	
	Handy Dandy	6	6	
Novice	Singles; Pair; Brace; Group;	8	8	HTM-NOV
	Veteran	7.5	7.5	
	Handy Dancy	7.2	7.2	
Intermediate	Singles; Pair; Brace; Group;	8.5	8.5	HTM-INT
	Veteran	8.2	8.2	
	Handy Dandy	8	8	
Advanced	Singles; Pair; Brace; Group;	9.2	9.2	HTM-ADV
	Veteran	9	9	
	Handy Dandy	8.5	8.5	

**NOVICE LEVEL QUALIFYING EXPLANATIONS**

Routine Length = 1:30 – 2:45 minutes

**Technical Merit (TM):**

1. Content - There is a moderate amount and variety of main moves and transitional moves (75% full). The dog is worked on at least 3 sides of the handler. The balance of the amount of moves between the dog and the handler is 75%. (\*Meaning 62%/38% ratio)
2. Precise Execution - All moves are executed with 75% (nice) precision. Few hand cues are noticeable. The dog responds nicely on the first cues most of the time. The handler and dog are nicely synchronized throughout the routine.
3. Flow - The routine flows nicely (75%). There is a limited amount of setting up of the handler and/or dog for the main moves. The transitional moves flow nicely.
4. Difficulty of Routine - There are some intricate steps, moves, and different body positions. Some of the moves are fairly complex and original. There is a pace change in the routine. There is 75% control in the routine.
5. Stepping in Time to the Music - The handler and dog move with 75% (good) accuracy in time to the music/beat/rhythm or theme.

### **Artistic Impression (AI):**

1. Animation, Attitude, Attention, and Harmonious Interaction (Bonding) - There is 75% attention, concentration, readiness, and animation from the dog and the handler throughout the routine. The interaction between the handler and the dog is 75% (nice).
2. Quality and Creativity of Choreography, layout of routine - The choreography of the routine is laid out and done nicely in the ring space that is used, showing 75% (good) creativity and balance.
3. Use of 75% Ring Space (50% for small dogs) - The handler and dog team cover a nice amount of the 75%/50% of the total ring space.
4. Coordination of Routine with Music, Musical Interpretation - The routine matches the music/theme nicely.
5. Costume Coordination with Music and Routine - The handler's costume and the dog's attire complement the music, routine, and/or theme nicely.
6. Spectator Appeal - The routine is appreciated and enjoyed very much.

Class	Minimum qualifying score		QCs required for title	KUSA Title
	TM	AI		
OPEN Singles	8.0	8.0	3	HTM Nov
Veteran	7.5	7.5	3	HTM Nov-V
Handy Dandy	7.2	7.2	3	HTM Nov-HD

### **INTERMEDIATE LEVEL QUALIFYING QUALIFICATIONS**

Routine Length = 2:15 – 3:00

#### **Technical Merit (TM):**

1. Content - There is a high amount and variety of main moves and transitional moves (90% full). The dog is worked on at least 4 sides of the handler. The balance of the amount of moves between the dog and the handler is 90%. (\*Meaning 55%/45% ratio)
2. Precise Execution - Most of the moves are executed with 90% (great) precision. Rarely are visual cues noticeable. The dog responds efficiently to all cues. The handler and dog are mostly synchronized throughout the routine.
3. Flow - The routine flows greatly (90%). There is a rare amount of setting up of the handler and/or dog for the main moves. The transitional moves are very smooth.
4. Difficulty of Routine - There are many intricate steps, moves, and different body positions. Complex and/or original moves are apparent. There are a few pace changes in the routine. There is 90% control in the routine.
5. Stepping in Time to the Music - The handler and dog move with 90% (great) accuracy in time to the music/beat/rhythm or theme.

#### **Artistic Impression (AI):**

1. Animation, Attitude, Attention, and Harmonious Interaction (Bonding) - There is 90% attention, concentration, readiness, and animation from the dog and the handler throughout the routine. The interaction between handler and the dog is 90% (great).
2. Quality and Creativity of Choreography, layout of routine - The choreography of the routine is laid out and done with great quality in the ring space that is used, showing 90% (great) creativity and balance.
3. Use of 75% Ring Space (50% for small dogs) - The handler and dog team cover a great amount of the 75%/50% of the total ring space.
4. Coordination of Routine with Music, Musical Interpretation - The routine matches the music/theme greatly.
5. Costume Coordination with Music and Routine - The handler's costume and the dog's attire complement the music, routine, and/or theme greatly.
6. Spectator Appeal - The routine is appreciated, acknowledged and enjoyed greatly.

Class	Minimum qualifying score		QCs required for title	KUSA Title
	TM	AI		
OPEN Singles	8.5	8.5	3	HTM Int
Veteran	8.2	8.2	3	HTM Int-V
Handy Dandy	8.0	8.0	3	HTM Int-HD

### ADVANCED LEVEL QUALIFYING EXPLANATIONS

The routine must be done off leash (except for option in Veteran or Handy Dandy divisions for blind and / or deaf dogs)

Routine Length = 2:45 – 3:40 minutes

#### Technical Merit (TM):

1. Content - There is an extensive amount and variety of main moves and transitional moves (95% full, with no dead spots). The dog is worked on more than 4 sides of the handler (up to full 360-degree radius). The balance of the amount of moves between the dog and the handler is 95%. (\*Meaning 52%/48% ratio)
2. Precise Execution - All moves are executed with 95% precision. No visual cues are noticeable. The dog responds efficiently to all cues. The dog and handler are "as one" throughout the routine, with constant synchronization.
3. Flow - The routine flows almost perfect (95%). There is no setting up of the handler and/or dog for the main moves. The transitional moves flow almost flawlessly.
4. Difficulty of Routine - Intricate and complex steps, moves, and different body positions are expected throughout the routine, with original and innovative moves present. There are many pace changes. There is 95% control in the routine.
5. Stepping in Time to the Music - The handler and dog move with 95% (extreme) accuracy in time to the music/beat/rhythm or theme.

#### Artistic Impression (AI):

1. Animation, Attitude, Attention, and Harmonious Interaction (Bonding) - There is 95% attention, concentration, readiness, and animation from the dog and the handler throughout the routine. The interaction between handler and the dog is 95% (wonderful, "as one") throughout the routine.
2. Quality and Creativity of Choreography, layout of routine - The choreography of the routine is laid out and done with extensive quality in the ring space that is used, showing 95% (extensive) creativity and balance.
3. Use of 75% Ring Space (50% for small dogs) - The handler and dog team completely cover the 75%/50% of the total ring space.
4. Coordination of Routine with Music, Musical Interpretation - The routine matches the music/theme identically.
5. Costume Coordination with Music and Routine - The handler's costume and the dog's attire complement the music, routine, and/or theme exactly.
6. Spectator Appeal - The routine is appreciated, acknowledged, and enjoyed extremely.

Class	Minimum qualifying score		QCs required for title	KUSA Title
	TM	AI		
OPEN Singles	9.2	9.2	3	CH( HTM)
Veteran	9.0	9.0	3	CH( HTM-V)
Handy Dandy	8.5	8.5	3	CH( HTM-HD)

## INTERNATIONAL LEVEL

### Rules for the International Level will follow FCI Regulations

#### 9. Props

- a. Props may be stationary or movable.
- b. Dogs and/or handlers may carry or retrieve a prop.
- c. Dogs and/or handlers may carry and/or retrieve a stationary prop or retrieve a prop immediately after being thrown as long as it fits the theme of the routine, and is not used as a motivator. This action will be evaluated by the judge(s), and if it is determined to be a motivator, 0.1 to 0.5 point may be deducted from the TM score for each instance.
- d. Props must be an integral part of the routine and must be used by the handler and dog team. A violation of this will result in a deduction of 1.0 point from the Total Technical Merit (TM) score and 1.0 point from the Total Artistic Impression (AI) score.
- e. Time allotment for set up and taking down of props at live events is 60 seconds and must be done by the handler only. A violation of this will result in a deduction of 1.0 point from the Total Technical Merit (TM) score and 1.0 point from the Total Artistic Impression (AI) score.

However, if the prop is too big or heavy for the handler to pick-up or manoeuvre, the handler may ask permission from the judge and organizing body for someone to help him/her with the setting up and taking down of the prop.

- f. No Human or Animal Props are allowed in competitive classes. A violation of this will result in the routine being disqualified.
- g. A prop or other item should not aid the dog and/or handler in the execution of a move. Ring gating, barriers, or other items should not be used to aid movement(s) in the routine.
- h. Prop or other items used/presented in the routine should not markedly change the dog's demeanour and/or drive. However, if a dog/handler team demonstrates animation, connection and harmonious interaction (bonding), they will not be penalized if the dog's head or eyes follow the movement of a prop.

## 10. Costumes

### Handlers

Handler costumes are permitted and should be suited to the theme of the music. If the music does not have a theme, costuming is at the discretion of the handler.

Costume chosen should conform to generally accepted rules of decorum and not be offensive or sexually suggestive in its presentation.

Costumes should not interfere with the performance of the dog and handler, and may in no way distract the dog from the execution of the routine.

### Dogs

Within the execution of all routines, dogs may wear the following:

- a. Neck scarf, bandana, collar
- b. Standard strap harness (without large plates), standard Julius K9 or similar harnesses are not allowed.
- c. Decorated ankle bands, on any number of the four legs, placed low on each foot, covering no more than 1 cm of the leg

Any violation of these rules will result in disqualification of the routine.

## 11. Music

Music within the public domain is acceptable, as long as it is not offensive or sexually suggestive. The music shall reflect a respect for the judge/s, the dog, the audience, and the sport of Heelwork to Music.

At the event, handlers must submit their music CD or flash drive to the music desk at least 45 minutes before the start of the event, and a sound check must be done with each CD / flash drive.

**CDs / flash drives MUST BE CLEARLY MARKED, AS FOLLOWS:**

- Name of handler
- Name of dog
- Class entered
- Title of song
- Artist of song

A final sound check will be done in the ring before each routine. The handler has the opportunity to adjust the sound to suit the team.

Competitors are responsible for picking up their music CDs and/or flash drives at the end of their performance. The organizers will not be held responsible.

## **12. Licensing and Show Rules**

The Regulations relating to licensing and to all other matters to do with shows as set out in Schedule 3 (Championship Shows), Schedule 3(A) International Dog Shows (FCI) and Schedule 4 (Non-Championship Shows) of the Constitution of the Kennel Union of Southern Africa shall apply to competition for Heelwork to Music Shows so far as they can be relevant to Heelwork to Music Shows and so far as they do not conflict with the specific terms of this Schedule.

### **Scope of Licence**

Any club affiliated to the Kennel Union of Southern Africa and is eligible to hold either Non-Championship or Championship shows may apply for and be issued with a Licence to hold Heelwork to Music Classes with any show or separately there from, but may not hold Championship Heelwork to Music Classes more than once in any one (1) calendar year.

## **13. Management of Heelwork to Music Classes**

### **Heelwork to Music Show Manager**

The management of Heelwork to Music classes shall be entrusted to the Heelwork to Music Show manager who shall be a Member in good standing of KUSA and appointed by the Committee of the Club holding the Show.

### **Disputes**

Any disputed matter requiring a decision on the ground shall be decided by the Heelwork to Music Show Manager.

No competitor shall impugn the decision of the Judge. The Judge's decision is final.

### **Complaints**

Complaints lodged by competitors will be dealt with in accordance with the KUSA Regulations.

### **Other Matters**

Any matter not provided for in these Regulations or in the Kennel Union Constitution and Schedules shall be decided upon by a simple majority of all the Judges and the Heelwork to Music Show Manager. In the case of an equality of votes, the Heelwork to Music Show Manager shall have a casting as well as a deliberative vote and the decision made shall be final.

### **Officials**

The appointment of all Officials may be approved/confirmed by the Heelwork to Music Sub-Committee of the local Provincial Council in conjunction with the Show Holding Club. Minimum Officials required as follows: Judge, Scribe, one (1) Timekeeper, one (1) Music co-ordinator and one (1) Steward.

### **Misconduct at Shows**

Physical disciplining of a dog or serious uncontrollable behaviour of a dog at a Heelwork to Music Show may be penalised at the discretion of the Heelwork to Music Show Manager by excluding the dog and/or handler from further competition at the Show and/or by ordering the exhibitor of the dog to forfeit any Heelwork to Music Awards, positions or qualifications gained at the Show.

Harsh handling or unseemly behaviour will be severely condemned and will result in immediate elimination, independently of any complaint that could be lodged against the handler.

### **Number of Dogs to be Judged**

No Judge shall be required to judge more than a total of thirty (30) dogs in one day. If the number of entries in Classes to be judged by one (1) person exceeds these limits, the Committee of the Club holding the Show shall appoint an extra Judge(s) and shall allocate competitors as equally as possible among the Judges by draw.

### **Order of Judging**

The order of judging is at the discretion of the show-holding Club.

### **Handler of Dog**

A competing team may be either the owner and the dog, or one or more deputies and the dog. Once the team has been issued a record card the handler of the dog may not change.

A change in handler requires a new record card to be issued and the new team starts from the lowest level.

An owner must not interfere with his dog if he has deputized another person to handle it.

### **Competing Dogs**

All dogs are eligible to enter a Heelwork to Music competition unless they are:

1. Pregnant bitches
2. Apparently ill or hurt.
3. Doped

Dogs coming from or going to a region infected with rabies must have a valid inoculation certificate against rabies which shall be produced to the Judge or Heelwork to Music Show Manager. Any dog not possessing such a certificate shall be ineligible to compete.

### **Conditions**

It is the responsibility of the Heelwork to Music Show Manager and of the Judge(s) to ensure that all dogs competing in a class compete under the same conditions as far as this is practical.

### **Weather**

When any Heelwork to Music event is held at any open air venue, it shall be at the sole discretion of the Judge whether or not competition in any Heelwork to Music Class should be interrupted on account of inclement weather. Cancellation of a Heelwork to Music Show shall be at the discretion of the Heelwork to Music Show Manager in consultation with the Judge(s).

### **Starting Times**

All competitors and dogs shall be present at the site of the show at least thirty (30) minutes before the starting time. The Judge shall have discretion to postpone the starting time of a class and the draw for order of competition for a reasonable period if competitors in the class are delayed through competition elsewhere in the show falling behind schedule. Such postponement shall be made known to all competitors in the class who are present. Any competitor who is not present at the end of such postponement shall be regarded as having withdrawn from the Show and shall not be allowed to compete. The Judge has the discretion to commence a test without all competitors being present.

### **Briefing of Handlers**

Before commencing the competition, the Judge will brief the handlers. He/she may draw their attention to some of the regulations, explaining the nature of the competition and the manner which the competition will be graded.

### **Exhibit Number**

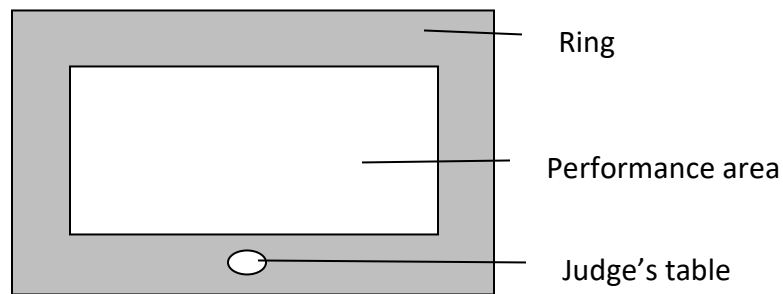
On entering the ring, a handler needs to display his/her exhibit number, in order to be positively identified. However, it is not necessary to wear the exhibit number while in the ring.

## **14. Ring Size & Demarcation of Performance Area**

The performance area for all events is to be a minimum of 10m x 20m, clearly demarcated and housed within a larger demarcated ring, ideally 20m x 40m.



Where possible, the judge/s will sit within the ring but outside the performance area on a long (20m) side as shown below.



The routine executed must start, continue and finish within the confines of the performance area.

It is the responsibility of the hosting club to draw up the running order, displaying the order in which the routines are to be performed, and this running order must be clearly displayed for competitors outside the ring.

No spectators or dogs are allowed within the ring. Only the currently performing team is allowed in the ring or performance area.

Spectators are expected to adhere to general rules of basic good manners, and not intentionally distract the dog in any way, or throw anything into the ring. Should this occur, the organising club reserves the right to request that particular member of the audience to vacate the premises

Ideally there should be an allocated practice area for competitors. This practice area must be safe, and out of sight of the main ring, so as to not distract or interfere with a competitor whilst executing his / her routine.

KUSA, the organising club, and the judge/s present will ensure that each competitor receives a fair, complete and un-interrupted performance of their routine.

## 15. Judges

### Qualification of judges

A prospective Judge needs to complete the following sequence to the satisfaction of KUSA:

- a. Attend a Judging Workshop / Training Course and be allocated a Mentor (who shall be a Senior Judge) provided by the appropriate KUSA Sub-Committee.
  - After a recorded meeting with their Mentor to discuss the process, they will be considered Learner Judges and be eligible to move on to the next step. This report must be submitted to KUSA.
- b. Shadow judge a minimum of 4 live events and submit a Report for scrutiny to their Mentor and Judge of the day. The Mentor will provide a written comment on the submitted Report. On approval of these Reports they will be considered Junior Judges and be eligible to move on to the next step.

- c. Judge a minimum of 2 live events under the supervision of a Senior Judge and submit a Report to the Judge of the day for scrutiny and approval for each event. On approval of these Reports they will be considered Senior Judges and be eligible to judge competitions.
- d. Attend at least one Judging Workshop / Training Course in every two-year cycle.
  - Failure to judge in a two-year cycle will result in a Judge needing to co-judge a minimum of one live event and submit a Report for scrutiny and approval.

### **General**

Competitors are responsible for picking up their score sheets from the judge/s at the end of their division. Competitors may only discuss their scores once the competition is finished, and the judge has finished scoring all competitors. Judges may only discuss the individual scores of the specific competitor enquiring about his/her scores. No handler shall impugn the decision of the judge/s.



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Most recent changes to this Schedule has an effective date of 01.10.2020