JUDGES INFORMATION PACK (for update March 2025)

Note:

- This Information Pack is for anyone interested in becoming a Dressage Judge
- The content is applicable to all Provincial Judges (from Trainee up to and including Advanced) and should also be a reference document for Judges at all levels.

SECTION I : HOW TO BECOME A DRESSAGE JUDGE
SECTION 2 : STUDY MATERIAL
SECTION 3 : HOW TO PROGRESS UP THE PANELS
SECTION 4 : THE JUDGES PORTAL
SECTION 5 : THE TRAINING SCALE
SECTION 6 : THE SCALE OF MARKS
SECTION 7 : THE COLLECTIVE MARKS
SECTION 8 : JUDGING TERMS
SECTION 9 : GUIDELINES TO REMARKS ON EACH MOVEMENT
SECTION 10 : GUIDELINES ON COMMENTS AT END OF TEST
SECTION 11 : LAMENESS AND IRREGULARITY
SECTION 12 : THE ROLE OF THE MENTOR
SECTION 13 : PREPARATION FOR YOUR PRACTICAL EXAMS
SECTION 14 : PROTOCOL WHEN ACCEPTING A JUDGING ASSIGNMENT
SECTION 15 : SOME WORDS OF WISDOM

APPENDIX 1 : CV (FOR COMPLETION BY NEW CANDIDATES)
APPENDIX 2 : CODE OF CONDUCT
APPENDIX 3 : ACTIVITY SHEET

SECTION 1 : HOW TO BECOME A DRESSAGE JUDGE

Welcome to a journey of continuous learning!

Step 1

The first step is to **read through this document** which will give you an idea of your judging journey. The judge's task is not to be taken lightly and we have a duty to the rider when they come up our centre line to be as well informed and knowledgeable as we can in order to ensure the highest standard possible.

Judging should be an ongoing and exciting learning experience. Your knowledge will improve the more you read, the more you scribe, the more seminars, both practical and theoretical, that you attend, the more questions you ask, and the more you judge.

This requires, more than anything, TIME. Time to study, time to attend seminars, time to do your own research, and time to work at shows to gain experience.

Step 2

If you have read through this document and you feel you have time for this exciting journey, the following action is required:

- **Appendix A.** Your CV. Please complete so we have some knowledge of your background and interest
- **Appendix B.** The Code of Conduct. Please read carefully and initial in the bottom right hand corner of each page and sign on the final page
- **DSA Membership.** If you are not already a member of DSA, you would need to join as an Official Member which, at the time of writing, is R240. This will then give you access to the Judges Portal (See Section 4). *(Note that when you become qualified to undertake practical judging, you will be required to become a member of SAEF, which is free for Officials, and also you would need to become a member of a Club)*

Step 3

Send the completed Appendix A and Appendix B (all pages) and Proof of Payment of your membership if you are not already a member, to your Provincial Judges Portfolio Holder. If you do not know who this is, ask your Provincial Dressage Chairman. These documents can either be scanned and sent by email, or photographed on your phone and sent via WhatsApp.

Step 4

Your Provincial Portfolio Holder will

- Acknowledge receipt of your documents
- Send DSA your signed copy of the Code of Conduct for central filing
- Inform DSA so they can add your name for access to the Judges Portal
- Update the Provincial Judges List to show you as an Apprentice Judge

You are now ready to begin your journey!

Please print a copy of **Appendix C Activity Sheet.** All your activities should be recorded in the DSA Judges Portal (see **Section 4**) but this document should be taken with you to shows/seminars, so you can note down your activities to be later entered into the Portal.

SECTION 2 : STUDY MATERIAL

DSA (Dressage South Africa) Rules

- These are downloadable from the DSA Website www.dressagesa.com
- They are generally updated every year so you should check you have an up-to-date copy.
- Every judge should have a copy of the Rules with them when judging, whether in hard copy, or electronically (IPad, Smart Phone).

As a Dressage Judge, you should be thoroughly familiar with the following sections:

Section 32	TESTS, ARENAS AND OFFICIALS
Section 33	SADDLERY AND DRESS
Section 34	GRADING
Section 37	OBJECTIVE AND GENERAL PRINCIPLES OF DRESSAGE (This invaluable section, copied directly from the FEI Rules describes all the required dressage movements)
Appendix DS/1	Arenas for Dressage Competitions
Appendix DS/2	Key to Dressage Figures
Appendix DS/3	Saddlery
Appendix DS/4	Allowed Bits
Appendix DS/5	Dress at all Recognised Events
Appendix DS/6	Freestyle Rules
Appendix DS/7	Obligatory Use of Panel Judges
Appendix DS/11	Arena Etiquette and Safety

The other sections of the Rules are generally applicable to Show Holding Bodies and concern the requirements for running various National Championships (CDN), and the Dressage Derby.

The FEI Dressage Judges Manual and the FEI Dressage Handbook : A Guideline for Judges

The Fei Dressage Judges Manual can be downloaded off the FEI website – it contains a few documents that are critical for the dressage judge ie The Object and principles of Dressage, Marking of Fundamental Mistakes in Dressage Movements (Firewalls and Deductions) and then several documents on judging Freestyles and Quality Riding

This is the dressage judges 'bible', judges should be in possession of one. It is available only from FEI in hard copy (not on-line). Put into GOOGLE **FEI Dressage Handbook Order Form**.

Most of the knowledge required for both theory and practical exams is contained in the above publications.

Other Recommended Reading and Viewing

There is a wealth of experience and knowledge on the Internet on every aspect of dressage judging, ranging from training videos and articles and seminar notes from experienced FEI Judges around the world.

SECTION 3 : HOW TO PROGRESS UP THE PANELS

When joining the Judges Panel (Trainee Judge), you should

- Study the Rules and the contents of this Information Pack carefully
- Download the Dressage Tests at the level you are working towards
- Scribe as much as possible so you can become familiar with terminology.
- Take the opportunity of recording as well – every judge should be able to add up a Dressage Test and calculate a percentage.
- Sit in with National Judges
- Attend as many relevant seminars/webinars as possible
- Ensure that all your activities are recorded on the Judges Portal.

Note. You should also consult with your Mentor/National Judge (see **Section 12** for Mentor programme at present being developed) and/or your Provincial Judges Portfolio Holder if you have any questions.

The progression up the panels is as follows

Trainee Judge	**Not allowed to judge, should carry out activities as described above.**
Apprentice Judge	**Allowed to judge at non graded or unaffiliated events**
Provincial List 1	**Allowed to judge up to and including Elementary**
Provincial List 2	**Allowed to judge up to and including Advanced**

There is no minim time for Learner and apprentice judges to pass, but we recommend that it is achievable within three years.

Progression from to FEI Small, Medium and Big Tour Tests is handled by the DSA Council's National Judges Portfolio Holder

.

The DSA Judge Education System

Sit Ins Sit Ins are to be done with approved Mentor National Judges ie at least 3 sit ins at each grade with at least 2 different judges

Shadow Judging This will be carried out with at least one Mentor Judge – need to two successful shadows at each grade with two different judges (see **Section 12).**

Written Examinations. There are written theory examinations to become an Apprentice, Provincial List 1 and Provincial List 2. Must be written before the Practical Examination.

Practical Examination. Currently being held and assessed by Examining Judge and at least one other National Judges and feedback report similar to FEI.

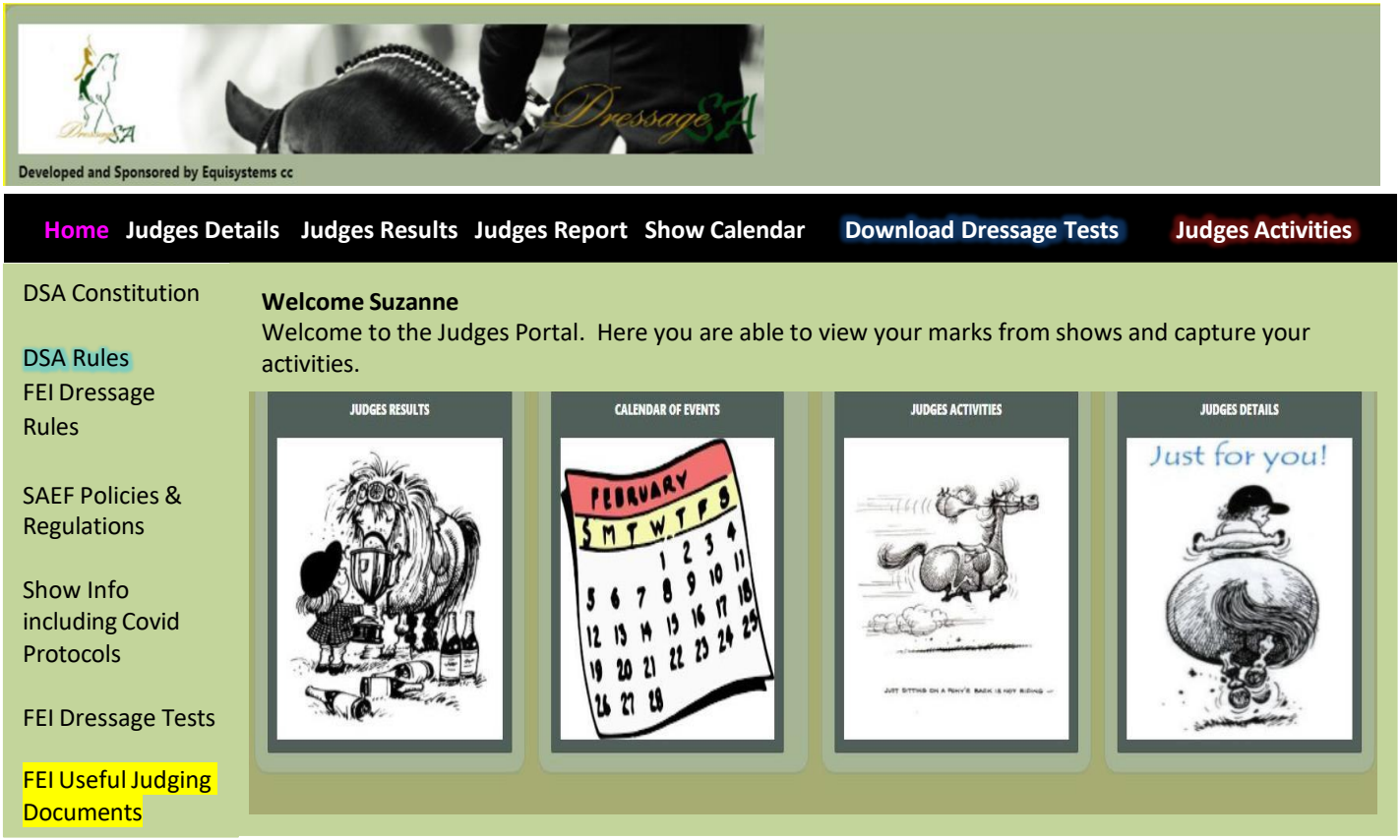
See below infogram :

DSA JUDGES PANELS

Panels	Level of Accreditation	Work to get to this level	Requirement to get onto this panel	Stay on Panel
National List 2	All Levels including B Tour	Min 1 year as NL1 Recommendations NL2 judge Experience out of Province	Discretionary appointment by DSA National Judges Committee	3 DSA shows a year on average to stay 1 DSA approved clinic/seminar/ webinar Prepared to travel
National List 1	As below, but including Small Tour and Med Tour and co-judging BT	Min 3 years as PL2 Recommendation from Province and NL1 Readiness work (Fast track min 1 year for ST athletes and upwards)	Active on the panel 6 events min per year DSA National Theory Exam Passed Practical Assessment at ST and MT/BT	3 DSA shows a year on average to stay 1 DSA approved clinic/seminar/ webinar Prepared to travel
Provincial List 2	As below, but including Med and Advanced	Min 3 years as PL1 Activity levels Readiness work for each 3 sit ins and 2 shadows at each level for Medium and Advanced (Fast track min 1 year for ST athletes and upwards)	Active on the panel average 6 events min per year DSA PL2 Theory exam passed Practical Assessment at Medium and Advanced levels.	3 DSA shows a year on average to stay 1 DSA approved clinic/seminar/ webinar
Provincial List 1	Introduction, Prelim Novice and Elementary	Min 1 year as Apprentice Activity level 4 shows or more in average Readiness work i.e. 3 sit ins and 2 shadows at each level for prelim to Elementary	Active on the panel 3 events min per year DSA PL1 Theory exam passed Practical Assessment Exam at Prelim. Novice and Advanced	3 DSA shows a year on average to stay 1 DSA approved clinic/seminar/ webinar
Apprentice	Ungraded Events only	Application to Province Recommendation by NL1 scribing, stewarding, show office and judging readiness work Theory work for Candidate Exam	DSA Apprentice Theory Exam passed	At least 3 activities 2 DSA approved clinic/seminar/ webinar

SECTION 4: THE DSA JUDGES PORTAL

If you are already a member of DSA, your existing log in and password details will remain the same. If you are a new Candidate, just joining as a Trainee Judge, on receipt of your documents, access to the Judges Portal will be granted. To gain access to the Judges Portal, go to www.dressagesa.com and go to the LOG IN icon at the top of the Home Page. Select **Judges Log In**. The following page will come up.



What activities to enter

- Scribing, sit-ins, seminars (webinars, ringside, school room), shadow judging and any other official judging related learning
- Any Unaffiliated Dressage Shows where you may have judged
- You may enter SANESA Shows/Eventing Shows where you have judged, but these will not count towards your overall experience as a DSA Graded Dressage Judge progressing up the Panels

Do NOT enter

- Any Affiliated/Graded Shows where you may have judged. **These Results are captured automatically and can be viewed under Judges Results**
- Any activity not relating specifically to Judging (e.g. Coaching, or Coaching Education)

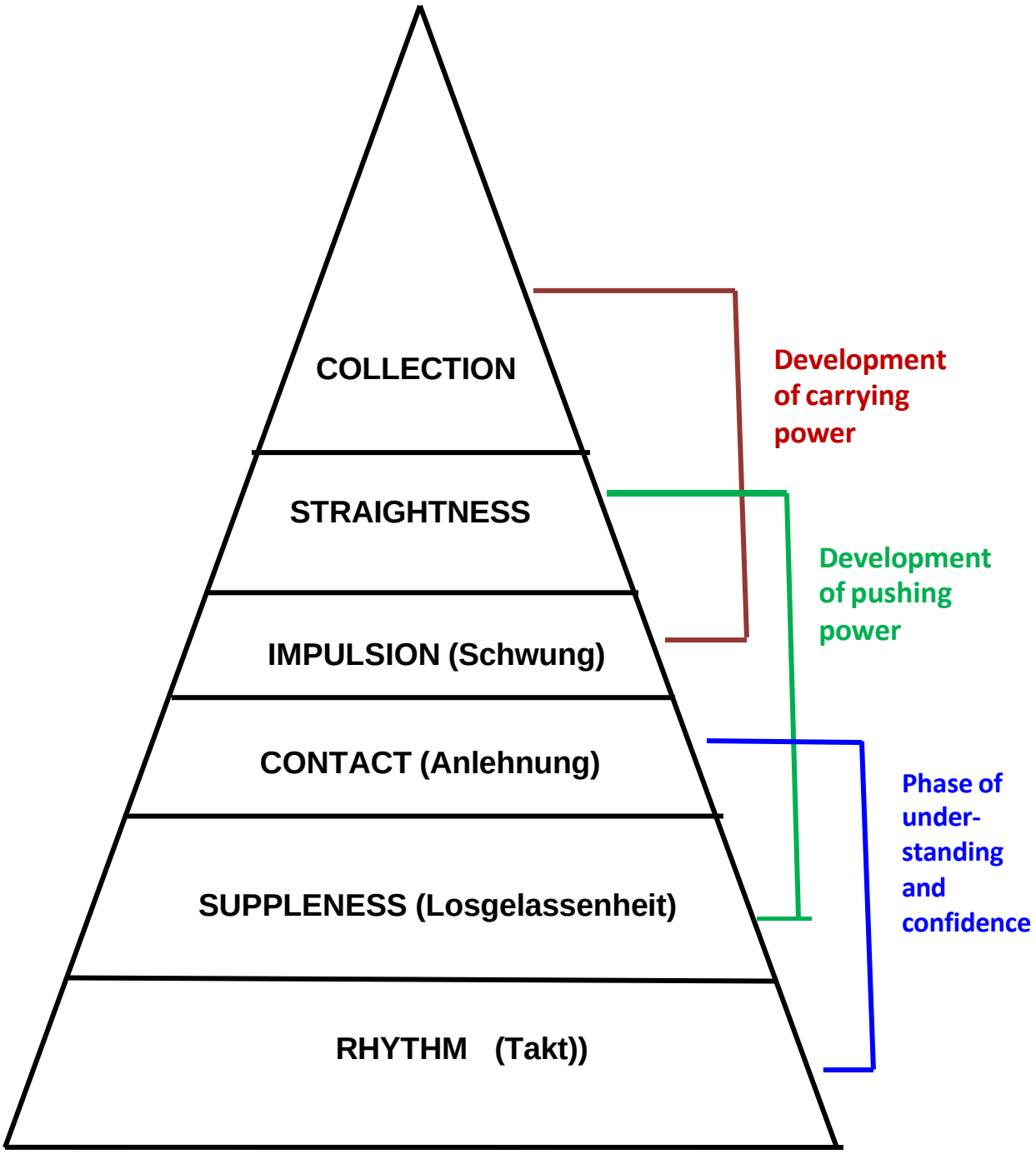
Quick Links

- This one page provides you DIRECT LINKS to the **DSA Dressage Tests**, the **DSA Rules** etc.
- Note that the **FEI Useful Judging Documents will take you through to the Dressage Judges Manual.** A particularly useful Directive, **applicable to all levels** is entitled**: Guidelines for the Marking of Fundamental Mistakes in Dressage Movements**, which is essential reading for all.

SECTION 5 : THE TRAINING SCALE

'The Training Scale is the most important guideline for trainers, riders and judges'

FEI Dressage Handbook



The Scale of Training

'The judge is looking to see that the horse's training is progressing correctly in line with the Scale of Training' (Stephen Clarke, FEI Dressage Judge General)

'The Training Scale is a programme of systematic, physical education of a horse, to develop the horse's natural physical and mental aptitudes. By following these principles, the rider obtains an obedient, supple and comfortable horse with good basic training'. (FEI Judges Handbook)

'For a dressage horse, the qualities set out in this programme are essential. This systematic basic training ensures that the horse is sufficiently supple and 'through' at all times. It has been developed over the centuries as a method to train horses harmoniously and to keep the horses sound.' (FEI Judges Handbook)

RHYTHM
Takt – the regularity of the rhythm, correct sequence of footfalls and purity or evenness of the paces.

SUPPLENESS
Losgelassenheit – relaxation and suppleness. The complete absence of tension - relaxation in both the mental and physical sense.

CONTACT
Anlehnung – a steady, continuous, elastic connection in which the horse seeks and accepts contact. Horse champs the bit with a closed mouth and a supple poll.

IMPULSION
Schwung – the powerful swinging thrust from the hind quarters, propelling the horse forward and travelling through a relaxed back and neck.

STRAIGHTNESS
Equal weight being carried on each hind leg - equal thrust being engaged through each side of the horse's body.

COLLECTION
Increased carrying capacity of the hind legs, mobility of the shoulders, creating a more uphill impression, with shorter, higher steps, and not slowed down, lazy steps. True elevation shows the pride and elegance of the horse.

SECTION 6 : THE SCALE OF MARKS

The following document, written by Stephen Clarke, FEI 5* Judge and FEI Dressage Judge General, has been presented and circulated at numerous judging seminars throughout the world

'To be a good judge, you need a clear picture in your mind of what each mark 'looks like'. This, together with saying the corresponding words for a mark, i.e. fairly bad, sufficient etc, helps one to use the scale consistently'**.**

10 – Excellent
For a 10, you cannot imagine that a movement could be done better. It is, however, something very special to give a 10, and if given too lightly, will lose its significance.

9 – Very Good
'Goose bump' material, with most of the movement being excellent.

8 – Good
For an 8, there must be no basic problems. The movement has been properly executed. Maybe there was an extended trot that was worth a 9, but it came down to an 8because the transition was not good enough. Usually it is the secondary part of the movement that stops it being a 9, like that transition, or the collected trot along the short side. Or sometimes there could be more brilliance. A 20m working trot circle maybe balanced and regular but could do with some more impulsion and elasticity.

7 – Fairly Good
There is usually nothing to really complain about when I give a 7. Normally everything needs a little more impulsion, suppleness, expression, and/or cadence. The basic qualities are clear and show a certain amount of harmony and ease within the movement itself.

6 – Satisfactory
This covers a multitude of sins. It is normally a 6 when the movement is basically correct but lacking in quality – not supple enough, needing more engagement and balance, or maybe the contact is inconsistent. Also a 6 can be for a good quality movement with a small mistake or inaccuracy, for example a good quality walk or canter pirouette that is too big. Straightness issues often result in 6s as long as otherwise the quality is good.

5 – Sufficient
If a horse has achieved the movement it is usual to give a 5. Even if the movement is a somewhat restricted, earthbound, lacking suppleness or impulsion, as long as the regularity is clear and the figure is fairly accurate, it can still warrant a 5. The important point is that in your remarks you state clearly why the movement is not 'satisfactory'.

When there is nothing wrong with the quality but there has been a fairly serious mistake, it is also usually a 5. For instance, if the quality of a rein back is good but there were two steps too many or too few and on the other hand it is still a 5, if the steps were correctly numbered but the quality was lost as if it is crooked.

When there is a mistake in the number of flying changes, or a mistake in one of the changes, but they are of good quality, then it is usually a 5. However, remember that is not automatic to give a 5 for one mistake, as it could be a 4 if the quality is not very good and a 6 if the quality is very high.

4 - Insufficient
The most important thing when giving a 4 is that one thinks of the movement as 'insufficient'. If in the quality area, the horses loses the regularity throughout a movement, such as half pass, then it is a 4. Serious mistakes like changing leg in a pirouette, breaking pace, dropping out of canter, jogging through part of a walk movement, not walking in a simple change are examples of when a 4 would be appropriate.

3 - Fairly Bad
This could be given if there is fairly bad resistance, or a resistance combined with a lack of quality and/or other mistakes. If there is a total lack of quality and mistakes, it would also be possible to give a 3 or even a 2.

1 – Very Bad and **2 – Bad**
These marks are about severe resistance. For example, if a horse stops, runs back or naps. Provided the nap is not for more than 20 seconds (when he would be eliminated), then the movement has to be bad or very bad.

0 – Not Performed
I have only given a 0 when a horse continued in passage and did no piaffe because the rider knew he would resist. Neither the transitions or the piaffe were performed, but this is very rare; also when a horse jogged or passaged through the entire walk movements. Usually there is always a fragment of the movement performed. For example, if the horse trotted through a flying change, there is still some canter to mark.

Use the Range
Our job as judges is to be as fair and clear with the marks as we can. If we see a 'very good' or 'excellent' movement, we should be brave enough to reward the competitor. However, if the movement is only worth a 6, then we can only give a 6.

Half Marks
Half marks, e.g. 6.5, 7.5, were introduced a few years ago but are not generally used below the mark of 4.0. All 'whole' marks should be written with point zero after, i.e. 6.0, 7.0. Half marks are written 6.5, 7.5 and not 6 ½.

In using the different marks above, make sure your mark corresponds to your comment

- If you say 'Good Halt' and nothing else, then the mark must be an 8.0
- If you say 'Good Halt' and nothing else and give it a 7.0, this is incorrect. The competitor will wonder why he didn't get an 8.0!
- A 'Fairly Good' (7) mark might be appropriate for a good halt, with the comment 'Good Halt but crooked and a little unbalanced in move off' .
- If you believe a movement is Very Good (9), tell the competitor why! Positive feedback!

SECTION 7 : THE COLLECTIVE MARKS

COLLECTIVE MARKS FROM ELEMENTARY TO ADVANCED (4 MARKS)

'The Collective Marks scores should be a mirror image of what happened in the test, i.e. what was the **overall impression** of the test.

In the Paces, the most common problem we see is the loss of purity in the walk. Impulsion is related to the athleticism of the horse (did the horse do the work?) Submission is related to the mental side of the horse (did he want to do the work?) For the rider to be effective, he must sit properly.'
(Stephen Clarke, FEI Dressage Judge General)

PACES
Freedom: Characterised by the loose athletic manner in which the horse uses his limbs.
Regularity: The correct sequence of the footfalls in each pace, with both fore and hind legs working evenly, i.e. walk = 4 beat, trot = 2 beat, canter = 3 beat.

IMPULSION
Rhythm and Cadence Rhythm refers to the time between footfalls in the horse's stride and is a vital foundation for any ridden horse as it is essential for balance and cadence. Cadence, on the other hand, is the 'animation' within the strides. The same 'tempo' (speed of the rhythm) should be maintained.
Desire to move forward: In front of the rider's aids. Not lazy, shown by the rider appearing to do very little to keep the horse going. NOT TO BE CONFUSED WITH SPEED.
Elasticity of the Steps: 'Springiness' produced naturally and by correct riding and training – the result of freedom and impulsion.
Suppleness of the Back: Shown by a relaxed swinging tail and the rider able to sit with ease in the saddle. The horse shows ability to 'round the back' in more collected movements and 'bend the back' in lateral movements.
Engagement of the Hindquarters. The bending of all joints in the hindquarters allowing lightening of the shoulders - thus enabling the horse to 'sit' for the collected or lifting movements and to prepare like a coiled spring for propelling forward movements as in extensions.

Note: Impulsion is only seen in paces that have a moment of suspension, e.g. trot, canter. There can be no impulsion in the walk because there is no moment of suspension, therefore, in walk, we talk about 'activity'.

SUBMISSION (Co-efficient of 2)
Attention and confidence. Concentrating on the rider's aids with a happy expressions
Harmony, lightness and ease of the movements: Performing as one with the rider in co-operation - showing ability to perform without resistance or evasion.
Straightness. The horse is straight when its forehand is in line with its hindquarters, that is when its longitudinal axis is in line with the straight or curved track (e.g. circles) it is following. It also means that the horse has the ability to be bent and flex equally on both reins. **Acceptance of the bridle**: Showing elastic and softly accepting contact with a supple poll and a quiet mouth. The neck is raised and arched according to the degree of training

Lightness of the forehand: Showing an 'uphill' tendency, created by the horse's increased ability to lower and engage its hindquarters for the benefit of the lightness and mobility of the forehand.

RIDERS POSITION AND SEAT
Sitting with ease – being upright, equally balanced, supple, even and able to follow the movements of the horse.

CORRECTNESS AND EFFECT OF THE AIDS: Being able to succeed in having the horse carry out the movements required with submission, suppleness and impulsion without apparent effort. Includes accuracy.

SECTION 8 : JUDGING TERMS

Note that where a word or phrase is used that is later mentioned in this section, it is underlined.

ABOVE THE BIT
A head position in which the horse avoids acceptance of the contact by putting the muzzle forward and upward, also usually retracting the poll. In this position, the horse is generally **hollow**. See also 'Bit'

ACCEPTANCE
Lack of evasion, resistance, or protest; acquiescence. Used in reference to the horse's willingness to allow the maintenance of a steady contact, the application of the aids, and/or the placement of the rider's weight.

ACTIVITY
Energy, vigour, liveliness—referring especially to that generated by the hind legs.

AGAINST THE BIT/AGAINST THE HAND
The horse presses against the bit with rigid or unyielding neck/poll/jaw and resists against the rider's hand. See also Bit.

ATTITUDE
This refers to the 'frame' of the horse. See also 'frame' and Release of Reins and 'On the Bit'

BEAT
A footfall within a gait. A hoof, or pair of hooves virtually simultaneously, striking the ground. By this definition, the walk has four beats, the trot two, and the canter three. See also Footfalls

BEHIND THE BIT
An evasion in which the horse retracts or shrinks back from the bit/contact. The head may or may not be behind the vertical.

BEHIND THE LEG
Slow to react to the rider's forward driving aids, and generally lacking a willingness to move forward.

BEHIND THE VERTICAL
The head position in which the horse's nostril falls behind the imaginary vertical line dropped from the horse's eye. The horse may or may not be "behind the bit."

BIT
Above the bit – avoids acceptance of the contact
Against the bit: pushes against, unyielding
Behind the bit: shrinks from contact with bit
On the bit: supple and quiet acceptance

BROKE/BROKE PACE
Term used to describe the horse when the correct pace is not maintained throughout the movement, e.g. when a horse drops out of the canter and trots; when a horse breaks into canter

when attempting an extended trot. For horses that 'trot' during a walk movement, see Jogging and Tense

CADENCE
The marked accentuation of the rhythm and beat of the footfalls that is a result of a steady tempo harmonizing with a springy impulsion.

CARRIAGE
The posture of the horse, most easily evaluated when viewing the horse's profile or outline.

CLEAN
Referring to a flying change, the change of lead is from a pure canter on one lead to a pure canter on the other lead (without trot steps or disunited strides).

CONTACT
The reins are elastically stretched so that they form a straight line, not a loop, between the rider's hands and the bit . "Correct contact" or "acceptance of contact" is determined by the elasticity of the connection between horse and rider.

COUNTER CANTER
This terms is used to refer to a movement where the horse is required to, for example, canter with the right lead, in a left hand direction and vice versa.

CROOKED
Lack of parallelism to line of travel (e.g. quarters to left or right on centre line, at the halt, and in the rein back).

DIAGONAL
Most commonly refers to the changing of rein across the 'diagonal' of the arena. Also referred to in the rein back when the horse may not be moving in 'diagonal' pairs.

DISUNITED
This term refers to the horse in canter when the sequence of the legs becomes incorrect. Most commonly seen after a flying change where the horse does not change behind and maintains this incorrect sequence for several strides.

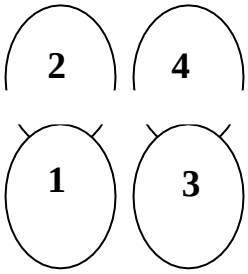
ENGAGEMENT
The hind legs stepping actively under, causing the relative lowering of the hindquarters for more weight bearing, thus permitting the horse to move actively forward (impulsion) and become lighter in the forehand (self-carriage)

EXPRESSION
Increased impulsion with harmony, balance lightness and cadence, giving artistic or dramatic effect. Frequently used to describe flying changes that need 'more expression'.

FOOTFALLS

A footfall is a hoof striking the ground

The Walk

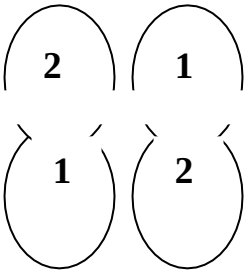


The sequence of the footfalls

1. Left Hind
2. Left Fore
3. Right Hind
4. Right Fore

The walk has four beats to a stride, 'four-time'. The steps should be even and regular so that the rider can count, 'one-two-three-four'. The walk should look calm, active, regular and purposeful. See also Pacing

The Trot

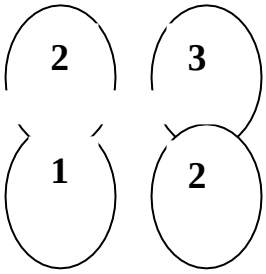


The sequence of the footfalls

1. Left hind and right fore together, then
2. Right hind and left fore together

The trot is a diagonal 'two-time pace. There are two beats to a stride which should be regular and even. The horse springs from one diagonal pair of legs to the other, with a moment of suspension between each beat.

The Canter



The sequence of the footfalls in **right** canter

1. Left hind
2. Right hand and left fore together
3. Right fore (leading leg, followed by a moment of suspension

The canter is a three-time pace with three beats to the stride and should always be united (see Disunited).

FRAME

The longer or shorter outline of the horse dictated by the relative degree of extension or collection and the horse's level of training. See also 'Attitude' and Release of Reins

FREEDOM

The reach and scope of the fore and hind limbs. Often used for the extended walk - ' more freedom through the shoulder'.

HOLLOW

This term is used to describe the top line of the horse from nose to tail which should be convex and not concave. Stiffness in the back which prevents suppleness and thoroughness. Frequently seen when the horse is 'above the bit'.

HURRIED

A quickening of the strides when the horse is increasing speed without impulsion. Frequently seen when a horse is tense.

IMPULSION

Thrust from the power and energy developed by the engagement of the hindquarters. Impulsion is associated with a 'moment of suspension' , such as exists in trot and canter and passage, therefore it would be incorrect to refer to impulsion in walk and piaffe.

INATTENTIVE
The horse is not listening to the aids of the rider; his mind is elsewhere and his attention is outside the arena. Mostly seen in loss of frame in younger horses at the lower levels.

IRREGULAR
This refers to the stride of the horse when one or more strides are in a different rhythm and there is a loss of regularity.

JOGGING
This is a term used to describe a momentary loss of the walk pace, by breaking into a few trot strides, normally as a result of some tension and lack of relaxation.

LABOURED
This term describes a movement where it appears that the horse is struggling to move freely forward. Frequently used in the canter movement, where the clear 'three-beat' becomes unclear.

LATE BEHIND
This term refers to the flying change. In a true change the fore and hind leg on the same side come forward together, but when 'late behind', the foreleg may come first followed by the hind leg a stride or half a stride later. If the hind leg does not come thru for many strides afterwards, the horse is said to be 'disunited'.

MARCHING
Used to describe the purposefulness of the walk in a clear four-beat rhythm.

ON THE BIT
A horse is said to be 'on the bit' when the neck is more or less raised and arched according to the stage of training; he accepts the bridle with a light, consistent, soft and submissive contact. The head should remain in a steady position, as a rule, slightly in front of the vertical, with a supple poll as the highest point of the neck (again depending on the level of training) and no resistance should be offered to the rider.

ON THE FOREHAND
The weight of the horse, instead of being evenly distributed over all four legs, comes forward over the front legs causing the forehand of the horse to be lower than it should be. Most often seen at the early stages of training, where a horse has not yet developed 'strength' in the hind leg to create impulsion, which in turn creates 'lightness of the forehand.

OVER THE BACK
When a horse is "over the back", the back becomes supple and swinging, allowing the rider to sit comfortably and for the horse to reach forward and 'seek' a supple and consistent contact with the bit. See also Throughness.

OVERBENT
This expression is used when the horse is bent too much at the poll and the nose is behind the vertical. The horse has the appearance of 'leading' with his forehead.

OVERTRACK
The placement of the hind foot in front of the forefoot. Depending on the requirements of the various movements, the imprint of the hind foot should fall beyond the imprint of the forefoot on the same side.

OVERTURNED
Turned more than 180 degrees in a half pirouette and more than 360 degrees in a full pirouette.

PACING
Whilst this is a 'common' term, used to refer to the walk where the hind leg and fore leg on the same side touch the ground at the same time, it is NOT advisable to use this term as a description, but to rather say ' walk losing clear 4 beat rhythm', or 'walk tending to become lateral'.

PIVOTING
The avoidance of picking up a foot in the proper rhythm, such that the horse 'pivots' around the grounded (or 'stuck') foot. Used to refer to walk pirouettes or turns on the haunches. See also Stuck.

REGULARITY
The correctness of the pace, to include purity, evenness and levelness. Irregularities may be momentary. Not used to refer to changes in tempo.

RELEASE OF REINS
The brief release of the contact (reins) wherein the rider in one clear motion extends the hands forward along the crest of the horse's neck, then rides for several strides without contact. Its purpose is to demonstrate that even with loose reins, the horse maintains the same carriage ('attitude')

RESTING
Applies to the halt, where the horse should be taking an even weight on all four legs. In this instance he may be 'resting' one leg and only standing on three.

RHYTHM
The characteristic sequence of footfalls and phases of a given pace.

RUSHED BACK
This refers to the rein back, when the horse, instead of listening to the rider's aids, takes it upon himself to go back at the speed of his choosing.

SELF CARRIAGE
The state in which the horse 'carries' himself in a balanced, uphill and unconstrained manner, without taking support or balancing on the rider's hands.

STRAIGHTNESS
On straight or curved lines, the horse's hind hoof prints should be in line with the front hoof prints, e.g. haunches not left or right of centre line or circle line.

STUCK
This comment refers to a walk pirouette/turn on the haunches where one or more steps have become stationery and 'earthbound'.

SUSPENSION
The moment or phrase of the trot, canter or passage in which the horse has no feet on the ground.

TEMPO
Tempo is the speed of the rhythm

TENSION
Refers to the horse's mental/emotional state, where he is anxious or nervous, resulting in the ability to performs movements in a supple, fluent and relaxed manner.

THROUGHNESS
The supple, elastic, unblocked, connected state of the horse's musculature that permits an unrestricted flow of energy from back to front and front to back, which allows the aids to go freely through to all parts of the horse.

TILTING
This term is used to describe the face of the horse that is not held vertically but is tipping/slanting to the right or the left.

TRAILING
Usually applies in half pass and leg yielding to describe the lack of parallelism to the long side of the arena when the haunches are trailing.

UNEVEN
An irregularity in walk or trot in which the front or hind pair of legs does not move symmetrically, for example, the right leg makes a different length of step than the left leg.

UNLEVEL
An irregularity in walk or trot, that instead of the feet taking even weight as they come to the ground, one may be taking more weight than the other, giving the appearance of slight lameness. The strides may also be uneven, one leg coming further forward than the other.

UPHILL
The horse's longitudinal balance should be higher in the forehand relative to the croup. The energy created by a lively impulsion and energy from the hind legs encourages the horse to achieve self-carriage and an 'uphill' way of going.

WIDE BEHIND
The horse travels with the hind feet further apart than the forefeet. This is an evasion of engagement which occurs most commonly in halting and lengthening of stride in the trot.

SECTION 9 : GUIDELINES TO REMARKS ON EACH MOVEMENT

Quote from Stephen Clarke, (FEI Dressage Judge General) Seminar
'Judges were encouraged to "**let the words in the directives**" assist in arriving at the final score. "**Describe what you see without being rude**." Mr. Clarke would repeatedly return to the training scale to determine the final score. He emphasized that recognizing correct basics and harmony are the responsibility of the judge'.

Quote from Seminar with Uwe Mechlem, Dieter Schule, Katrina Wust, all FEI 5*) 'You need to decide the ranking of a class by giving marks in **combination with helpful remarks and explanations.'**

- Many judges struggle in the early days to find correct phrases and words to describe the various things that may happen during the performance of a dressage test
- You have only **one chance** to do this, as already the horse is on the next movement! Much can be done to grow this knowledge by sitting in regularly with National Judges, bringing a book and making notes of all the comments. Build up your own encyclopaedia! This Section will also provide some guidelines
- Try not to overburden your scribe with unnecessary wording, e.g. ''horse could be more supple on circle', could be abbreviated to just ''more supple". The movement is the circle anyway so the word 'circle' does not have to be mentioned'.

Positive Judging
It is desirable to always be **'positive'** in one's comments. There is nothing worse for a competitor than to receive a test paper, which says

- Not enough bend, No transition shown, Not engaged, Not on the bit etc

Rather turn this around into 'positive' comments such as

- More bend, Clearer transition, More engagement, Rounder, More accepting in contact

The following is just a small selection of pertinent comments which may be of assistance.

GROW YOUR OWN ENCYCLOPAEDIA OF COMMENTS EVERY TIME YOU SCRIBE, SIT IN AND JUDGE!

THE ENTRY AND HALT

- (Centre Line) Straight, active, uphill, little deep, 1/4s to left/right, rounder
- (Halt) almost straight, resting hind leg, steady but not square, losing attention, moving, balanced, straight and square. Very brief (easier to write than " very little immobility")
- (Transitions in/out of halt). More direct. Clearer move off, walk steps to halt, coming onto the hand, crooked down/up.

Remember, it is incorrect to give a 0 for the halt, if the horse is very naughty and does not halt at all. There is still the trot /canter work on entry and the trot after the halt to mark.

CIRCLES

- More bend, more suppleness, quarters falling out, rhythm kept, rhythm changing, well balanced, more forward, losing impulsion, balanced and uphill, too large, too small.

LEG YIELD

- More impulsion, more fluency, steadier rhythm, too much bend, more parallel, position changing

SHOULDER IN

- More impulsion, position changing, too much bend, more position, shoulder falling out, more suppleness, unsteady contact, too much angle

HALF PASS

- Supple, active, uphill, good crossing , more suppleness and bend, quarters leading/trailing, rhythm changing, lacking bend,-more like leg yield, position changing, more impulsion

LENGTHEN/MEDIUM/EXTENDED TROT

- Expressive and balanced, slight loss of rhythm, running, hurrying rather than lengthening, more engagement, more push from behind, wide behind, more balance, promising

LENGTHEN/MEDIUM/EXTENDED CANTER.

- Boldly ridden, a little conservative, more ground cover, started late, transitions clearer (if included in movement and not separate mark), show more difference

COLLECTED WALK

- More uphill, too free, too 'open' in the frame, stilted steps , too deep in frame, walk losing clear 4 beat.

EXTENDED WALK

- Good ground covering strides, longer strides, more freedom in the shoulder, should seek contact, frame more consistent, more overtrack, more length of neck, more purpose, nose more out.

REIN BACK

- Clear willing steps, hesitant, a little earth bound, crooked, resisting, against the hand, losing frame, not enough steps/too many steps, steps not equilateral.

PIROUTTES IN WALK

- Active steps, well centred, lacking bend, lost a step, stepping wide behind, lacking bend, stuck one stride, stuck throughout, pivoted, losing frame.

FLYING CHANGE

- Clean, more expression, straighter, late behind, croup high, together behind, becoming disunited (eventually corrected)

SECTION 10 : GUIDELINES TO GENERAL COMMENTS AT THE END OF THE TEST

It is not sufficient to put in the General Comments, just the words 'Lovely horse. Needs more engagement'. Every horse needs more engagement! Try and briefly describe the **overall impression** of the performance.

Always try and say something 'positive' with correct, professional vocabulary, to encourage the rider, whilst noting areas for improvement.

- Horse with three elastic paces. Pity about the mistakes today but promising for the future.
- Some wonderful uphill, active work in the canter. Trot needs to be more supple and elastic and through the back.
- Steady and reliable test, still needing to develop more impulsion, expression and cadence
- A polished performance. Lots of potential
- What a pity your horse was inattentive and showing some tension throughout test, resulting in a lack of fluency and balance in most of the movements today.
- Horse and rider working in promising harmony together, producing an elastic, supple and obedient performance.

Do not say:

- *' Work towards more fluent transitions- you should…'. Etc Do not instruct the rider. Say 'transitions could be more fluent.*
- *'Sweet willing horse' when it scores 53% and 48.65%. Sadly not very willing!*

REMEMBER, your comments must be a reflection of your Collective Marks.

Some examples

Example One
Collective Marks Paces 7.0, Impulsion 7.0, Submission 7.0, Rider 7.0.
Comments: 'Horse with promising paces, still needing more engagement and self-carriage.'
But during the test, it is noted that the horse broke pace x 2, bucked, changed legs, and jogged in the walk. Therefore the Submission mark and the rider mark is too high.

Example Two
Collective Marks Paces 7.0, Impulsion 6.5, Submission 6.0, Rider 6.5
Comments: ' Steady test. Pity about the walk' (not very friendly comment, explain more to rider)
Noted in the test that walk lacked clear 4 beat. Therefore you cannot give a Fairly Good Mark for Paces.

Example Three
Collective Marks Paces 7.0, Impulsion 7.0, Submission 6.5 Rider 6.5
Comments: 'Steady test but horse not always in front of rider's leg today and could be much more energetic and 'forward thinking'. Therefore the Impulsion mark is too high.

SECTION 11 : LAMENESS AND IRREGULARITY

Article written by **Mariette Witthages, previously Head of FEI Dressage, retired FEI 5 * Judge** and presented at many seminars throughout the world.

The wellbeing of the horse is fundamental.

The definition of lameness

Anomaly of the pace due to pain and/or limitation of the freedom of the pace. Lameness is usually a temporary disturbance of the mechanism of the paces of the horse (regularity – equalness). Lameness can also be caused by the rider (hands or seat) which is then called Bridle or Rein lameness. The symptoms of rein lameness are linked to discomfort and pain. There is NO excuse for the judge not to interrupt the test. The judge can only establish the lameness and is not supposed to make a diagnosis. **You are not a vet.** The reaction of the judge should be quick in ringing the bell. When addressing the rider, you should be firm and not allow any discussion

Difference between irregularity and lameness

If he is tense, he is probably irregular and not lame. You have symptom of tension and not discomfort. You don't ring the bell when horse is irregular only when it is lame. Short long and high low is irregular. If looks lame coming around the arena, give him the chance to come in.

The argumentation of the judge should be clear but polite. After ringing the bell, it is recommended to tell the rider that the horse is not OK or not regular **TODAY**. **Don't use the word LAME.** The judge's colleagues should support the decision of the judge at C. When a judge feels that the judge at C should ring the bell, he can show his hand outside the judge's box, so that the judge at C knows that his colleagues are in agreement.

Lack of rhythm or cadence

This something different. This can be due to stiffness or a lack of balance and NO reason to eliminate. Generally speaking, irregular is 5. Unevenness is short long, irregularity is in the rhythm. Both bad! If one stride irregular, look at the quality and then take a mark off. Just momentary loss of balance.

SECTION 12 : THE ROLE OF THE MENTOR

A “mentor judge” is the judge where the candidate is sitting in or the Judge at C during a shadow experience.

Your province will sometimes arrange a ring side seminar for current or candidate judges with one of the mentor judges.

National List 2 Judges (and National List 1 judges in provinces where there are no National List 2 Judges) are always available for consultation and advice. A list of National Judges can be found on the DSA website under ‘Officials’.

Candidates are encouraged to make use of sitting in/or scribing with a variety of judges and this helps to develop your eye and vocabulary.

All sit ins and shadows will be arranged through your provincial portfolio representative who will liaise with the event organizer and the mentor judge for the class or classes. It is possible to sit in or to shadow for multiple grades on the same day if the program allows.

When sitting in be sure to be prepared by learning the test and to give comments and even marks if the judge asks you -depending on the judge it can be a very interactive session, and you need to be alert and ready to participate when required. Dress neatly and be respectful in the judge’s box.

When shadow judging, be ready with your papers ideally filled in at the top, bring a competent scribe (not a fellow judge) and bring your rules etc. with you too. Be neatly dressed (not jeans or riding wear). Be there at least 30 minutes before the competition starts. Make sure you greet the mentor judge and the organizers. Establish where you will be sitting and settle in with your scribe, so you are focused for the first horse/test.

Section 13. JUDGES THEORY EXAMINATION POLICY

All Judges who are upgrading or judges returning from a three (3) year period of leave of absence are required to sit a theory exam. There are currently four separate theory exam papers ie for:

- Apprentice List
- Provincial List 1
- Provincial List 2
- National Judges

1. The theory examination is an open rule book examination. Candidates are required to have access to a computer and data connectivity to complete the examination.
2. The theory examination should be completed no later than 2 months prior to sitting a practical examination
3. The exam papers are set by the National Dressage Judges Committee and may be reviewed from time to time.
4. The time limit for each theory exam paper is 180 minutes.
5. The pass rate is 80%.
6. The exam paper is sent to the candidate writing the theory exam by the examination administrator triggered by relevant official's portfolio holder naming the National Judge who will mark the paper and the moderator
7. The delegated Examiner will mark the theory exam and, after confirming the marks with a second National judge will, within 14 days, advise the Provincial Judge's Committee representative of the result.
8. It is the responsibility of the delegated Judge Examiner to advise the candidate of the result of the theory examination within 7 days after marking the paper and to discuss telephonically or in person the results of the exam.
9. However, should a candidate not reach the required 80% pass mark the Examiner will not discuss questions where either insufficient detail was supplied, or an incorrect answer was given. The Examiner may advise the candidate which questions require (a) more detail or (b) where an incorrect answer was given in order that the candidate may do further research before choosing to rewrite the exam.
10. If a candidate does not attain the 80% pass rate a rewrite of the examination may be done after a period of three (3) months.
11. The marked exam paper will not be returned to the candidate but is to be sent to Dressage SA for record keeping purposes.

SECTION 14 : PREPARATION FOR YOUR PRACTICAL EXAMS

1. Your practical exam must be approved by the Provincial Dressage Committee once they are satisfied that you have completed all the required work. The mentor judge and reference judge will be appointed by the Provincial Dressage Committee will be taken with judges from the National Panel.
2. To 'qualify' for an exam, it is highly recommended that the class should contain a minimum of 10 to 12 competitors.
3. You will not be permitted to take your practical exam until it is established that you have completed sufficient activities (recorded in Judges Portal) and have passed the written exam at that particular level.
4. It is your responsibility to find yourself a scribe for your practical exam. This person should not be a relation or another judge or coach.
5. Candidates should arrive at least 20 minutes in advance, correctly dressed and in possession of their DSA Rule Book and relevant test paper.
6. Candidates are responsible for ensuring that ALL details of the horse, rider, rider number, event, judge's name (yours), date etc are filled in on every sheet. Your signature should be put at the end of every test after your comments. Failure to do so may lead to your exam being invalid. It is particularly important to fill in the 'position' you are sitting in, which will be M, H, B or E, depending on how many other candidates are doing their exam.
7. It is compulsory , according to the DSA Rules, to write a remark on each movement where you are giving a mark of below 6.0. In order for the examining judges to 'assess' your judging abilities, it is expected that you should comment on all movements. This should in any event be done as much as possible in all judging assignments as your comments are given to assist the rider in better performing a movement, or indeed of making very positive remarks when good marks are given.
8. Your test papers will be removed after each horse.
9. Should you be in a smaller province where there are possibly insufficient horses to constitute an 'exam', the larger Provinces (where there are the greatest number of horses) will be happy to welcome candidates from another province to sit their exam and will be glad to assist in providing a scribe if needed.

HOW YOUR EXAM PAPERS ARE MARKED

The FEI Assessment Report Format for Practical Exams are followed. These include the following criteria:

* Static Information correctly completed. (Candidate Details. Horse, Event etc)
* Appearance, Behaviour and Promptness of Candidate
* Correctness of Completion of Test Paper
* Graph and Placings
* Discrepancy averages
* Spread of individual and total marks
* Usage of, and correlation between, marks and remarks
* Usage of correct dressage terminology
* Final Judges Comments
* Additional Observations
* Final Assessment Mark
  * Very Good * Good * Competent * Not Competent

Additional Notes:

- If your graph and placings are similar to the Examining/Mentor Judge, this does not necessarily mean that you have passed.
- It is normally not too difficult to find the 'great' horses, who are in the top placings, and the ones who are clearly not ready for the level and are at the bottom of the placings.
- What the Examining Judges need to see clearly is that you have acquired the 'knowledge' at the required level, and are able to use the correct terminology to describe this.
- Each Candidate Test Paper is looked at against both the Judge's sheet. Marks that show a difference of 2 are noted appropriately (this may depend on where the Candidate judge is sitting). Any incorrect terminology is highlighted.
- A report is then prepared highlighting the areas which may need improvement, and this report is available to the Candidate.
- It is always the goal to be able to finalise Exam Assessments within one month from the date of the exam.

SECTION 14 : PROTOCOL WHEN ACCEPTING A JUDGING ASSIGNMENT

Prior to Judging

- When requested to judge, please communicate with the show holding body in a pleasant and helpful manner, even if you cannot judge.
- If you are able to judge, make a clear note of this in your diary.
- If, for some unfortunate reason, you are unable to keep your commitment and cancel within a week before your scheduled date to judge, you should make every effort to find a replacement.
- Know your test very well, preferably memorise it. If you find this difficult, work with diagrams.
- Be sure to take with you on the day your Rule Book, your copy of the Test Paper, plus the Show Director's telephone number, just in case you get stuck in heavy traffic and might be running late.
- Bring at least one pen (comments and signatures have to be in pen, not pencil).

Reporting for Duty

- Report to the show director promptly, a minimum of fifteen minutes before your class is due to start.
- Check that the letters in your arena are correct and in line (especially important if arenas are changed from 60m x 20m to 40m x 20m and also if arenas are erected in an open area).
- Check that your sets of tests are correct and complete on ALL pages. We have had instances where Preliminary 3 is on the front page and Preliminary 4 photocopied on the back page!
- Meet your scribe and ascertain how familiar he/she is with scribing, run through the test with him/her and offer assistance if he/she is in training. Check if he/she is relatively new, that he/she writes down EXACTLY what you say. There is a difference between 'over-bent' and '*slightly* over-bent'.

.

Etiquette and Behaviour

- Make sure your cell phone and that of your scribe is either switched off or in silent mode throughout the whole competition.
- You should be appropriately dressed when judging – clean, neat and smart. Respect your status as a judge just as competitors in the class that you are judging show respect for you by being correctly dressed and having their horses correctly turned out.
- Do not discuss horses or riders that you may know with your secretary or any other official. Do not allow your secretary to influence you if he/she knows horses or riders.
- Do not drink alcohol before or during your judging assignment. Do not smoke in the judge's box.

General Points

- The role of the judge is that of a service to the riding community. Judges are there to give an objective assessment of the performance and should be constructive in their comments. You are not at liberty to give instruction to the rider at any time during the competition, except when they make an error of course, and you need to advise them the correct way to go!

Your Judging

- Concentrate on the horse in the arena for the full duration of the test.
- Do not be seen to be having a discussion with someone during the test, either your scribe or someone who may be collecting a test.

- Make sure your standard remains constant and be aware that it takes years to develop a standard.
- It is not advisable to check your marks on the notice board during a break if you have a long class. You may find that you are a little out of line with the second judge in the other arena and this should in no way influence your judging in the second half of the competition. Remember that the performance of the horse in the second arena may be totally different. Judge only what is in your arena.
- Never pre-judge a movement. A horse may start off with some tension and some very average work, and suddenly settle down and produce some really good work as the test progresses. Judge each movement as you see it.
- Don't be drawn into discussing the comments and marks given by another judge with a competitor after the class, especially if you did not see the test. Rather say 'I cannot comment as I did not judge your test'.
- Your test should be handed in/collected immediately after you have finished judging the horse and have put in your comments. Marks may not be altered after your test sheet has been collected. After judging, check the recording sheet. If you believe you have an absolutely clear winner, and that person is not first, you may need to ask the Show Director to check the results. When you are satisfied, **the Recording Sheet should always be signed before you leave the show ground.**
- Remain at the show for about 15 minutes after the class in case there are any objections or competitors who would like to discuss their marks with you.

SECTION 15 : WORDS OF WISDOM

(Stephen Clarke (UK), FEI 5* Judge and Dressage Judge General)

- Our responsibility is to the Rider
- Judge what you see on that day, at that time
- Find your score through the balance of the positives and negatives
- Ask yourself, does the movement match the word for the score?
- Respect the fact that the rider is doing the best he can
- Anything that looks fluent and easy probably is
- Don't be a policeman, picking on the mistakes
- It is not a numbers game, it's to see how the rider is in control of the horse
- It is a judge's job to describe what happened. It is not to give a lesson. State what clearly happened and how it relates to the score given.
- First priority is quality
- Calmness comes from obedience
- Relaxation comes from throughness
- Prepare to be surprised

(Mariette Witthages (Belgium), retired FEI 5* Judge and a previous Chairman of FEI Dressage)

- The judge's main task is setting standards. You must judge what you see on that day at that time Your job is to record what is going on in the arena
- You need to have your heart and soul in the sport
- You must have enthusiasm that you need to share and pass on to your colleagues
- Prepare for your judging, don't party the night before. Know your test. Know the Training Scale. Know your Rules
- Don't be late. Dress correctly
- Don't ever use your cell phone when judging
- Always look for quality first and then deduct marks afterwards
- Never discuss a rider with another rider
- Reward brilliance. Watch precision
- Spread your marks! Your rubber band must be long and elastic. You need to have courage to give higher scores. Anyone can see big mistakes. This is very important.

(Ernst Holtz (South Africa), FEI 5* Judge (retired)

- I learnt more about Dressage by stealing with my eyes and ears than any other way.

Good luck and enjoy this exciting journey!

APPENDIX A

CURRICULUM VITAE

Date: ……..

PLEASE PRINT CLEARLY! THANK YOU,

Surname……. First Name ……..**Title** ……

ID no…….

Postal Address……..

Street Address……

Tel (work) …….. **..Tel (home) ……...**

Cell phone ……

E-mail address…….

Please note that you should have regular access to e-mail And to WhatsApp as this is our preferred method of communicating with judges regarding seminars and all other matters.

Please tell us why you are interested in becoming a Dressage Judge

Dressage Experience

Are you a current or past dressage competitor? If yes, please give details of the level you compete at, the name of your horse(s) and the name of your instructor(s). List any other relevant dressage experience/exposure.

Are you a member of Dressage South Africa? If so specify in what capacity ……

If not, you will be required to join as an 'Official Member' in order for you to gain access to information on the Judges Portal. Please go to DSA website www.dressagesa.com. Official Membership as of 2021 is R150 per annum. Please retain a copy of your Proof of Payment.

Are you or any other family members involved in any other equestrian discipline (if so please specify)

Please give a brief CV of your background (your occupation if in business, other interests, family etc)

By appending your signature below, in terms of the Protection of Personal Information Act (POPIA) which took effect on July 1, 2020 and enforcement began on July 1, 2021, you hereby give all persons responsible for communicating with you in relation to Judges Education, permission to contact you via the telephone numbers(s) and email address given above

Print Name	Signature	Date

This CV (Appendix A), together with the Code of Conduct (Appendix B – **all three pages**), such latter document to be initialled in the bottom right hand corner of each page and signed in full on the final page, together with your Proof of Payment of your DSA Membership as an Official (if you are not already a member) should be returned by email or on WhatsApp to your Provincial Judges Portfolio Holder. If you do not know who this is, please contact your Provincial Dressage Chairman or Dressage South Africa on admin@dressagesa.com.

APPENDIX B
June 2018

CODE OF CONDUCT
Dressage Judges

This Code of Conduct applies to Dressage Judges at all times when attending or judging at competitions. This document should be read in conjunction with the current Dressage SA and FEI Rules for Dressage.

Professional Behaviour
The overall effectiveness of judges depends not only on their technical competence and knowledge of the rules, but also on their maturity of judgement, self-control, flexibility and basic fairness and integrity. The following points should be borne in mind:

1. Judges should act with integrity and always put the horse's welfare and the sport first.
2. Judges should be open and honest, objective, fair and unbiased.
3. Judges should always conduct themselves in a professional and appropriate manner when in public eye.
4. When at a show or acting in an official capacity, judges should be considerate and respectful to other judges, competitors and show officials.
5. Judges should declare any positions of potential conflict of interest to the Show Organizing Committee, or a Dressage Committee member timeously, for them to record your concern and take the appropriate action.
6. Your opinion and comments in any situation should be heard only by your scribe and/or any person(s) invited to sit in with you, and shared only with the competitor in question.
7. Avoid gossiping with your scribe about competitors. Be careful not to discuss particular tests with anyone else and do not voice opinions to individual prize winners on their performance during prize giving presentations. If you wish to say something, keep it to a short 'Well done' or similar positive words.
8. Be discreet and loyal to your fellow Judges at all times.
9. Judges should be smartly and neatly dressed when judging whether it be Affiliated or non-affiliated shows.
10. Judges should under no circumstances smoke in the judge's box or during prize giving.
11. Judges should also under no circumstances drink alcohol before or during judging. Judges are not allowed to judge if under treatment of prescribed medication which affects eye sight and/or concentration.
12. Switch off your cell phone before judging and ensure that your scribe has switched off his/hers.

Appointment, Suspension and Removal

The Provincial Council's Judges Sub-Committee is responsible for:-

1. The appointment, training, development and promotion of dressage judges up to and including Provincial A Judges.
2. The recommendation to National Council's Judges Sub-committee for promotions to National Candidate and above.
3. The suspension and removal of Provincial A and below judges from the panel, and liaising with the National Dressage Council Sub-committee and the DSA President and Vice-President.
4. Liaison with the Provincial Disciplinary Committee in cases where disciplinary procedures should be followed.

The National Council's Judges Sub-committee will, in the same way, be responsible for all National Candidate, National B and National A judges.

Judges may be removed from the panel, or demoted to a lower panel

1. If the judge is in serious or repeated breach of this Code of Conduct.
2. If they are not seen to be actively judging at their level at Affiliated Venues. As a guideline, judges must judge at their level a minimum of 3 preferably 4 times at affiliated venues within a calendar year and attend a minimum of one seminar per year.
3. It is the responsibility of the judge to keep their own activity sheet up to date with their judging assignments. The activity sheet should be available to the Dressage Judges Sub-Committee at any time requested.
4. If the judge commits any act of dishonesty or criminal offence or is heard to use foul language at any time on the show grounds.
5. If the judge brings dressage into any form of disrepute.

Procedural Guidelines for Judges

1. Reply promptly to judging invitations
2. All judges must be prepared to accept judging commitments at the lower levels, also Junior Riders and Pony Riders from time to time, as it is essential that the lower grades get the benefit of the more senior judges.
3. Make sure you have with you the show venue's or show organiser's telephone number in case you are unavoidably delayed in travelling to your judging assignment (e.g. traffic holds ups, etc.).
4. Ensure that you know the appropriate test(s) and Rules.
5. Make sure that you have downloaded a copy of the Rule Book and that you have this with you and a copy of the test(s) that you will be judging.
6. Arrive at least 15 minutes before the start of the class and report to the Show Director.
7. Inspect the arena, check the going and the positioning of the letters.
8. Be courteous to your scribe and ascertain her level of experience.

9. Please make sure your comments are succinct and precise and do not overburden your scribe unnecessarily.
10. Keep to the riding times.
11. If you are judging with another judge or panel of judges, be prepared to discuss the judging results afterwards in private.
12. Once you have accepted a judging assignment it is an obligation to take this responsibility seriously and ensure that you keep to your commitment. If by any chance you are not able to fulfil a judging commitment one week before the date of the show, it is up to you to do everything possible to assist the organisers to find a replacement.

Social Media

Media, Social Media and Websites

1. All official media sites must be done through the Dressage SA website, or if on Facebook must be approved by the National Dressage Council and labelled as an Official Discipline Association site.
2. No Judge may make any public negative or disparaging comments about Dressage or any matter pertaining to Dressage SA. The matter must be dealt with in writing to the Provincial President, who if necessary, will escalate the query or complaint to National Dressage Council.
3. No Judge may post anything in a public domain which may be deemed inflammatory defamatory, libellous, and disrespectful or in any way construed to be to the detriment of officials or representatives. Complaints must be dealt with as per Item 2 above.

Out of Country/Out of Province Judging (DSA Rules, Appendix DS/7).

1. National Judges should notify the Dressage SA Judges Sub-Committee if they are requested to judge out of country (FEI Group IX countries).
2. Provincial Judges are not allowed to judge out of country. Under special circumstances and upon application to the National Judges Committee, Provincial A Judges may be given special dispensation for this.
3. Provincial Judges are encouraged to judge out of province to gain experience but only after having obtained permission from the Provincial Dressage Judges Sub-Committee.
4. All Provincial Judges should notify the Provincial Dressage Judges Sub-Committee if they are requested to judge one level higher than they are currently qualified to judge (e.g. SANESA Shows, or at other non-affiliated events where a judge from the correct panel cannot be obtained). In such circumstance, the competitors in the class will not receive grading points.

I understand and accept the Code of Conduct as detailed above.

----------	-- ----------	----------
Print Name	Signature	Date

APPENDIX C

Activity Sheet for .....Print Name
Note: Activites below should be entered on the DSA Judges Portal.

Date			Show/Event/Venue Or Seminar Title	Specify Test if applicable	Activity *Judge *Scribe *Sit In *Seminar *Shadow Judge *Exam	No. of Horses in class	PRINT Name of Judge/ Seminar Presenter	Signature of Judge
Day	Mth	Year						