



# IDO Dance Sport Rules & Regulations

SEPTEMBER 2010

*Rule changes affecting are in **RED**,  
Rule clarifications and changes are in **GREEN***

**Updated by the IDO Rules Editorial Secretary  
Phillip Stephens  
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By the President, Senior VP, Ex. Secretary, VP Competition,  
VP Adjudication, VP Technical

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By the President, Senior VP, Ex. Secretary,  
VP Adjudication, VP Technical

Officially Declared

**FOR FURTHER INFORMATION CONCERNING RULES AND  
REGULATIONS CONTAINED IN THIS BOOK, CONTACT THE  
TECHNICAL DIRECTOR LISTED IN THE IDO WEB SITE.**

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# SECTION 1: GENERAL INFORMATION, RULES AND REGULATIONS

## ABOUT IDO

**IDO is a worldwide Dance, Dance Sport and Sport Dance organization, for modern and contemporary competitive dance disciplines. IDO also recognizes dance as a cultural art form.**

## IDO HISTORY

The International Dance Organization, hereinafter referred to as IDO, is a not-for-profit organization, founded by **Moreno Polidori** in Florence, Italy, on September 18, **1981**. IDO is an affiliated member of the World Dance Council (WDC), and the International Dance Sport Federation (IDSF). The IDO is comprised of National Federations and National Member Organizations from around the world. The goals of IDO include representing the interests of professional and amateur dancers, the elevation and maintenance of high standards of dance, and liaison between IDO and other dance-related organizations on behalf of IDO members for the betterment of the dance industry for all persons involved in that field.

The original founding member nations of IDO were Italy, France, Switzerland and Gibraltar. Mr. Polidori was appointed General Secretary and drew up the original rules that governed the organization.

In 1990, Mr. Polidori initiated contact with the ICBBD, which later became the World Dance & Dance Sport Council; now known as the World Dance Council, to apply for affiliated membership. In 1992, at the ICBBD GM, the IDO became affiliated to the ICBBD.

In 1996, in order to ensure the continued growth of the IDO, Mr. Polidori appointed a seven member commission to reconstruct the structure of IDO. Mr. Carlzon was selected to head this committee and each of the seven members was given a task to rebuild the Constitution, its By-laws and its Official Rules Book. After many meetings, both in person and through the Internet, a modern, new IDO began to take shape.

Just two years after the committee was formed, a new IDO was presented at the Annual General Meeting, which included new Statutes, By-laws, Rules Book and a proposal that the seven member commission be elected as the IDO's first Presidium (October, 1998). At this meeting the following officials were elected: President, Mr. Nils Hakan Carlzon (Sweden), Senior Vice President, Bill Fowler (USA), Executive Secretary, Kirsten Dan Jensen (Denmark), Vice President, Technical, Hana Svehlova (Slovakia), Vice President, Internal Public Relations, Peter Szanto (Hungary), Vice President, Competitions, Michael Wendt (Germany), Vice President, Adjudication, Jadran Zivkovic (Slovenia). In 2003, the Presidium added two new Vice Presidential positions in the Presidium: for the position of Vice President, Judges' Data Base was elected Marian Sulc (Czech Republic) and for the position of Vice President, External Public Relations and Memberships was elected Jörn Storbraten (Norway). In 2007 the IDO President Nils-Hakan Carlzon decided not to continue with the responsibilities any longer and was succeeded by the former Senior Vice President, Bill Fowler, who was elected to head the IDO Presidium as President. Velibor Srdic (Bosnia Herzegovina) was elected to replace Jadran Zivkovic as head of the Adjudication Department and Marco Bjurstrom (Finland), was elected to fill the vacancy and serve to head the New Ventures Department. Nils Hakan Carlzon was subsequently named Honorary Lifetime President, as the IDO still needs his professional and competent advice. In 2010 Andrey Kokoulin (Russia) was elected to replace Marco Bjurstrom.

In December 2003, Mr. Carlzon met with the President of the IDSF, Mr. Rudi Bauman, in Bern, Switzerland, and subsequently in 2004 to finalize the terms of affiliation to the IDSF and sign the contract. The Agreement was accepted by the IDO and the IDSF, AGM's, respectively, later in 2004, and the IDO then became, through its affiliation with the IDSF, a part of the official International Sport and IOC family.

Since the new Presidium took office, the IDO has increased its memberships and contacts to well over 90 nations, and every indication shows that its future growth is eminent.

The IDO is now not only involved with the granting of Continental and International Competitions and Championships, but is deeply involved with many aspects of our dance industry. It is constantly striving to improve the quality of its more than 200.000 dancers worldwide, through participation; its adjudicators, through education;

## SECTION 1: GENERAL INFORMATION, RULES AND REGULATIONS

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national member images, by being involved with the largest dance organization in the world. Various disciplines of IDO are always kept vibrant, through their respective committees, which are convened on a regular basis to ensure that the IDO rules are always current and up to date with its membership wishes.

### 1.1. NATIONAL FEDERATIONS / IDO NATIONAL MEMBER ORGANIZATIONS

For a complete list of National Federations / IDO National Member Organizations, please visit IDO web site at: <http://www.ido-dance.com>

Membership information, including Full, Primary and Secondary members may be found at the IDO web site, in the By-Laws of International Dance Organization.

### 1.2. GENERAL RULES AND REGULATIONS

1. This book contains the rules for IDO Dance Competitions and events.
2. These rules can be altered or amended by the Presidium. Any such alterations or amendments must be ratified at the next IDO Annual General Meeting (IDO AGM).
3. IDO members referred to herein are the National Federations or IDO National Member Organizations.
4. All IDO competitions, events, minutes and related changes will be announced at the IDO web site in a timely manner. All necessary forms and applications may be found at the IDO web site.
5. All competitors and officials must be licensed and registered through IDO's Direct Internet Enrollment System (DIES or J-DIES).
6. IDO will grant the right to run IDO Events to individuals or organizations in conjunction with the National IDO Member. For information and application, please contact the IDO Competition Director listed in the IDO web site. (*See also Sections: Rules Governing Competitions and Championships; General Rules and Regulations for Competitions; IDO Events – Rules for Organizers, Supervisors, Chairman of Judges and Scrutineers.*)
7. All Supervisors, Chairmen of Judges, Team Captains, Judges, Scrutineers and others, who are representing IDO in any official manner, must have a working knowledge of English, or must have an English speaking interpreter, at their own expenses, with them at all times while acting in an official capacity on behalf of IDO. The IDO will furnish all Member countries with a code to access the member's site: <http://www.ido-dance.com/members/>

### 1.3. DISCIPLINARY RULES COMMITTEE

Chairman is elected by the Presidium.

All meetings will be conducted under Robert's Rules of Order.

#### STRUCTURE

The Disciplinary Committee shall consist of five (5) members, appointed by the IDO Presidium. This committee will investigate all submitted complaints, and when necessary arrange hearings to determine the validity of these complaints and in turn, make recommendations to the Presidium as to the penalty that it recommends.

When there is a conflict of interest and when it is impossible for a committee member to serve, an alternate will be selected by the committee from a panel of alternates that are listed on the web site.

No one (1) country will hold more than one (1) seat, and representatives on this committee, and when possible must be selected from no fewer than three (3) continents. Each member of this committee shall have one (1) vote, but the Chairman shall vote only to break a tie.

Presidium members are excluded from holding a position on the Disciplinary Committee.

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### MISSION

It is within the province of the Disciplinary Rules Committee to investigate and rule upon any question in regard to any infringement of the IDO Statutes, By-laws or Rules and Regulations. The foregoing shall also apply to investigations concerning complaints received by IDO regarding the professional behavior of any Officer, Member Organization, Member, Adjudicator or Competitor involved in IDO Events, or while such persons or entities are representing IDO in any official capacity whatsoever.

### DUTIES OF THE IDO DISCIPLINARY RULES COMMITTEE

1. To uphold the Rules and Regulations, Statutes and By-laws of the IDO, and to maintain its image and professional standards.
2. To investigate any and all complaints or grievances lodged against IDO sanctioned Events. (All such complaints or grievances must be submitted in writing.)
3. To investigate any and all complaints or grievances lodged against IDO Officers, Adjudicators, Organizers, Member Organizations, Members or Competitors who have not upheld the high ideals of IDO. (All such complaints and grievances must be submitted in writing.)
4. Upon receipt of a duly submitted complaint or grievance concerning any of the foregoing, the Disciplinary Rules Committee shall inform, via registered mail, the party or parties against whom the complaint or grievance was lodged to notify such individuals or organizations that they have the opportunity to answer to said charges.
5. To arrange a date and venue for the investigational hearing concerning such complaints or grievances. In the absence of extraordinary conditions, the date and venue for such hearings shall coincide with the first IDO General Meeting following receipt of the complaint or grievance.
6. If such grievances or complaints are found valid, the Disciplinary Rules Committee must inform the Presidium of their findings and recommend a suitable penalty for the offense.

### PENALTIES

When an investigation into a duly received complaint or grievance is found valid, the Disciplinary Rules Committee has the right to recommend to the Presidium any of the following penalties it deems as suitable recompense for the offense:

1. **APOLOGY:** To request that the party or parties against whom the complaint or grievance is found valid be required to issue an oral or written apology for the offense.
2. **REPRIMAND:** To administer a reprimand when deemed necessary.
3. **FINES:** When the damage done to the party or parties lodging a complaint or grievance is monetary in nature, monetary fines may be recommended. Such fines shall be determined based on the time and energy involved and the actual cost of the damage incurred.
4. **EVICION FROM THE MEETING PLACE:** When warranted, a disruptive member may be evicted from the meeting.
5. **CENSURES:** As deemed appropriate, any of the following censures may be administered: A) Expressions of blame or disapproval; B) Expressions of severe criticism for acts or deeds committed by the party or parties against whom a complaint or grievance is lodged and found valid.
6. **SUSPENSION:** As the Committee deems appropriate to the offense, it may recommend that the offending party or parties be suspended from the IDO for a period of six (6) months or greater, and may, in severe cases, recommend indefinite suspension.
7. **EXPULSION:** When the offense causes severe or irreparable damage to IDO or one of its member organizations, the Committee may recommend that the offending party or parties be expelled from the IDO.
8. **IMPEACHMENT:** When an offense is deemed to provide sufficient grounds for initiating the process, the Committee may recommend that any member of the Presidium be impeached. Impeachment proceedings shall take



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place at an extraordinary meeting called by the Presidium. Under existing IDO rules, the Presidium shall call for a vote on the issue in which the Presidium and all Member Nations, less the offending party or parties, shall cast their votes. The issue will then be decided by a simple majority of the votes cast.

9. All charges brought against a defendant, must be furnished to them as soon as the Disciplinary Committee has processed the information, and decided to hear the case.

**NOTE:** It must be written into the IDO By-Laws if these penalties are to be A) Administered by the Presidium; B) determined by a simple majority vote; or, C) a 2/3 vote of the members present.

Robert's Rules of Order clearly defines the procedure to be used when dealing with an overtly argumentative or dictatorial presiding officer, officer, member or guest.

### REINSTATEMENT

The party or parties against whom disciplinary action has been taken may, at the end of the imposed penalty period, apply for reinstatement of Official Status. It is within the province of the Disciplinary Rules Committee to recommend provisional or full reinstatement for any party or parties found guilty of an act or deed that results in a penalty of Suspension, Expulsion or Impeachment. Barring any restrictions imposed upon them by the Presidium or the Disciplinary Rules Committee, the reinstated party or parties shall thereafter be eligible to participate within the IDO structure.

### MEETINGS

Under normal circumstances, the business of the Disciplinary Rules Committee will be carried out during the regular Annual General Meeting of the IDO. When extenuating circumstances exist, the Committee may request that a Special Meeting be held. The decision to call for such special meetings shall be at the sole discretion of the Presidium.

### REMUNERATION

The duties and services of the Disciplinary Rules Committee Members are performed gratis; the positions are honorary in nature and the members of this committee provide all duties and services with no expectation of remuneration. However: When the Presidium, at its sole discretion, calls for a Special Meeting, all travel and lodging expenses will be covered and a per diem shall be provided.

## **1.4. RESPONSIBILITIES OF NATIONAL FEDERATIONS / IDO NATIONAL MEMBER ORGANIZATIONS**

Each National Federation / IDO National Member Organization or Contact Person acts as the liaison entity between IDO and any groups, associations, dance schools, dance clubs, adjudicators or any other persons within their respective countries who wish to participate in IDO Events.

Each such Federation, Member Organization or Contact Person must:

1. Always strive to ensure that all their respective members are represented fairly and without favoritism in all dealings with IDO.
2. Do all in its power to provide equal opportunity to all of its respective members who wish to participate in IDO Events.
3. Receive all information issued through the IDO Web Site and accept responsibility for making sure this information is available to all persons interested in participating in IDO Events, Seminars or Meetings.
4. Under established procedures, always ensure that the most qualified dancers within their respective countries can participate in IDO Events.

**1.5. IDO FEES**

<b>1.5.1. ANNUAL MEMBERSHIP FEES (ALL FEES ARE LISTED IN EURO)</b>	<b>PER YEAR</b>
The Membership fee for Full Members administrating three or four departments	1.000
The Membership fee for Primary Members administrating one department only	500
The Membership fee for Primary Members administrating two departments	750
The Membership fee for Secondary Members administrating one department only	250
The Membership fee for Secondary Members administrating two departments	500
The Membership fee for a Contact Person for a country See <b>NOTE</b>	

**NOTE:** Contact members will be accepted for a maximum of two years at 125 EUR fee per year. Extensions may be granted with special dispensation from the Presidium. If a Contact Person enrolls more than six (6) dancers per year the fee to do so would be 250 EUR with a one year limit, and subsequently in the following years must become a Primary member.

There are four dance departments in the IDO, consisting of the Performing Arts, Traditional Dance, Street Dance and Special Couple Dance departments. Details about MEMBER Categories are in IDO By-Laws.

**1.5.1.1. LATE PAYMENTS AND PENALTY FEES**

- a. Any IDO Contact or Member shall be considered in arrears with respect to paying required fees if said fees are not received by the IDO Head Office within ninety (90) days of their due date. A late payment penalty of 50 EUR will be added to all past due fees paid after this deadline has been reached.
- b. If the past due balance has not been paid within one hundred and twenty (120) days of the due date, an additional late payment penalty of 100 EUR will be added to the past due amount.
- c. Any account in arrears for one hundred and eighty (180) days or more will be dropped from membership. Any IDO Contact Person or Member whose membership is dropped due to non-payment of required fees and late payment penalties must pay all past due fees, penalties and current fees if they wish to reapply for IDO membership.
- d. IDO Event Contracts will not be valid unless all membership dues are paid in full.
- e. All fee payments are payable based on the invoices issued by IDO, with the due date up to 30 days after receipt of such invoices.
- f. All countries that are in arrears will not be allowed to attend IDO AGM or compete in future competitions until such fees are paid in full.

**1.5.2. FEES FOR LICENSE HOLDERS**

COMPETITORS Lifetime License	5 EUR
COMPETITORS Annual Registration Fee	10 EUR
JUDGES	50 EUR

**NOTE:** All fees are lifetime except the Annual Registration Fee which is a yearly fee.

All dancers must be licensed by IDO. The license fee is per person, and the license is valid for life.

Licenses may be applied for through the Internet at a charge of 5 EUR per dancer.

All current license holders will pay a 10 EUR registration fee each year to the IDO. Dancers who do not compete in any given year will not have to pay the 10 EUR registration fee, but their license will remain valid for life.

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The IDO Presidium, with consent granted at a General Meeting, may change the license fee.

### *1.5.2.1. RULE FOR IDO LICENSE HOLDERS*

Unless the Event/Competition is fully recognized and sanctioned by the IDO, licensed IDO competitors are not permitted to compete in any Event/Competition that features any discipline that is administrated under IDO jurisdiction, or Advertised as a World or Continental Championship

IDO licensed competitors who enter such non-recognized Events/Competitions may jeopardize their IDO license.

### *1.5.3. START FEE AT IDO COMPETITIONS, CHAMPIONSHIPS OR EVENTS*

Each dancer must pay a start fee of 15 EUR per person, per event to the Organizer. The responsibility of collecting these fees will be by the Organizer.

**NOTE:** An Event is defined as what is printed in the IDO Event Contract, which is further defined in the IDO calendar listed on the IDO web site.

### *1.5.3.1. PENALTIES FOR LATE ENTRIES*

The penalties for late enrollments will be as follows: Up to seven days before the event, changes in *name only* will not result in a penalty. After the deadline and up to the day of the competition, the fee will be double. If the Organizer allows changes on the day of the event, the fee will be triple.

**NOTE:** The Organizer may not set the deadline any earlier than four weeks prior to the event.

### *1.5.4. CHAMPIONSHIPS STRUCTURE*

The levels will be:

1. World Championships
2. Continental Championships
3. Regional Continental Championships
4. World Cups
5. Continental Cups
6. Regional Continental Cups
7. Masters, Grand Prix
8. Invitational Competitions

Regional Continental Championships will be divided in the following manner:

- a. North European Championships
- b. South European Championships
- c. Central European Championships
- d. East European Championships
- e. West European Championships

**SECTION 1: GENERAL INFORMATION, RULES AND REGULATIONS**

**1.5.5. FEES FOR IDO EVENTS**

Event Type		Euro Fee per # of Categories Offered					
<b>1. International Championships</b>		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6+</b>
a.	World Championships	750	1,500	2,250	2,500	2,750	3,000
b.	Continental Championships	500	1,000	1,500	1,750	2,000	2,250
c.	Regional Continental Championships	500	1,000	1,500	1,750	2,000	2,250
d.	Cups	500	1,000	1,500	1,750	2,000	2,250
e.	Masters	500	1,000	1,500	1,750	2,000	2,250
f.	Grand Prix	500	1,000	1,500	1,750	2,000	2,250
<b>2. National Championships</b>		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6+</b>
a.	Closed National Championships	0	0	0	0	0	0
b.	Team Matches with two countries	0	0	0	0	0	0
c.	Open National Championship and Invitational Competitions	0	0	150	150	150	500
3	IDO Approved Events						500
4	Folk Dance Festivals						500

Grand Master Challenge in Couple dances – fee 100 EUR.

When a Member Organization invites dancers from other countries to National Open Competitions or Festivals, and refers to the IDO in any way, a fee should be paid to the IDO as outlined in the rules.

**1.5.6. SENDING DANCERS TO IDO EVENTS.**

When a Member nation does not send dancers, for more than a one year period, and other dancers are available that want to participate in an individual dance discipline, such as Tap, Disco, Hip Hop or Salsa, the IDO may request that that Federation must allow other dancers, from the same country, to attend. These dancers will be allowed as long as they pay a nominal fee to the National Federation, to defray the cost of a national license and fees. They may only do this under the jurisdiction of the National Member Federation.

## SECTION 2: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

### QUALIFYING NATIONAL ENTRIES

**Please Note:** IDO does not guarantee that any or all Sanctioned Events will be run in any given year.

#### 2.1. REQUIREMENTS FOR REPRESENTATION OF A COUNTRY

Dancers representing a country in an International IDO Competition must reside in or be a citizen of the country being represented.

Specific conditions that must be met to represent a country: In order to represent a country, a dancer must prove that he or she has resided in that country for at least two (2) years.

Upon receipt of a written request from a dancer that he or she been allowed to represent his or her current country of residence prior to having resided in that country for 24 calendar months, the IDO Presidium may grant special dispensation to make such a change.

A citizen of one country who resides in another country may be eligible to represent either country. However, once a dancer has declared which country he or she will represent, the IDO Presidium must approve any subsequent changes.

#### 2.2. NUMBER OF ENTRIES PER NATION (EPN)

##### CHAMPIONSHIPS

The number of competitors to be invited will be proposed by the Organizer and ratified by the IDO Competition Director.

##### WILD CARD

The Organizer may invite one additional “dancer group” from their own city, region or country in each discipline, category and age division.

##### DEFENDING CHAMPION

1. A soloist who wins a World Championship title is entitled to defend that championship title, in the same discipline, the following year. If their age range changes they may defend the title in the next higher age division.
2. A duo or couple who wins a World Championship title is entitled to defend that championship title, in the same discipline the following year. If one or more of the duo’s age range changes, they may defend the title in the next higher age range.
3. In the case of small groups and formations, it is the team name that defends the title. The dancers in the small group and formation may change but they must all be within the rule regarding age. A small group or formation cannot advance to the next age level when defending a championship title.
4. Continental Championships will use the same rules as those above governing World Championships.
5. In the case a Championship is not run in a calendar year, the Defending Champion may defend his/her title in the next Championship in that discipline. In the event their age has advanced, they may then compete in the next age level up.

##### WORLD CUP

The first, second and third place winners of any IDO Couple Dance World Cup Competition will be granted the right to an additional entry in the next IDO Couple Dance World Championship featuring the same discipline.

CUPS, GRAND PRIX and MASTERS: *No Restrictions*

**2.3. CORRECT USAGE OF TITLES**

1. The title of each IDO Competition or Championship must include the full title of the Event, including the Discipline and Year of Victory, such as:

World Disco Dance Championship 1998

-OR-

World Tap Dance Championship 1998

2. Where the competitors are NOT Adults, the title must also include the Age Division, such as:

Junior World Disco Dance Championship 1998

-OR-

Children’s World Tap Dance Championship 1998

**2.4. AGE DIVISIONS**

The following age divisions will be used in all IDO Events:

AGE DIVISION	AGE RANGE
Mini Kids	7 and under
Children	11 and under
Junior	12 – 15
Adult 1	16 and over
Adult 2	31 and over
Senior	50 and over (Belly Dance /Oriental)

On occasion an Organizer may run a competition for Senior’s and/or Adult 2.

Adult 2, groups and formations, may be in any of IDO’s disciplines at the discretion of the Organizer.

Adult 2 shall be at least 31 and over during the year of competition and where applicable in all disciplines, no exceptions.

Once a dancer decides to declare himself or herself as a senior, they cannot return to the regular competitive age without permission from the Presidium.

The Official World Championship title will always be in the Adult 1 Division. For children and juniors, the title must be defined with the age division. Example: Children’s World Tap Dance Championship 1998.

**2.4.1. DETERMINING ONE’S AGE DIVISION**

A competitor’s age division is determined by his or her year of birth as it falls within the calendar year of the competition.

- a. For **Duos or Couples**, the eldest partner’s date of birth determines the age division. A partner no more than two years younger than the lower age limit may dance in an older division, but the age span cannot exceed three years.

**Example:** One dancer is 10 and one is 13, they may dance in the Junior Division but if the younger dancer is only 9 they may not.

**NOTE 1:** While younger dancers may dance ‘up’ a division, the reverse is not possible and older dancers may not dance ‘down’ a division.

## SECTION 2: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

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**NOTE 2:** A younger dancer who dances ‘up’ a division as outlined under the rules, such as a child of 11 dancing in the Junior Duo division, MUST dance in that age division in that category for the remainder of the competition year. He or she may NOT dance in the Children’s division with a different partner, but he or she COULD dance in the younger (children’s) division in Small Groups or Formations.

Once a dancer has chosen to move up an age level in a specific category, such as Tap Duo or Jazz Duo, he/she must remain in that age division until the end of year and not move back.

Dancers are permitted to dance in two specific age divisions only under the following conditions: A dancer can not dance in both Junior Show Dance Duo and Adult Show Dance Duo, i.e. two different age divisions of the same discipline and category. However he/she may remain in the same age division of all other specific categories, until they reach their next age level.

**Example:** A child age 10 or 11 may dance in JUNIOR Show Dance Duo and still participate in all Children categories Show Dance Solo, Disco Dance Duo, Hip Hop Small Group, Tap Formation but NOT CHILDREN Show Dance Duo.

- b. In **Trio, Small Groups, Team and Formations** a dancer no more than two years younger than the lower age limit may dance in an older division. This rule shall apply to all Age Divisions of **Trio, Small Groups, Teams or Formations**, except the Adult 2 and Senior Division, with the following restriction: Not more than 50% of the dancers in the Trio, Group, Team or Formation can be two (2) years or less younger than the actual age division. The age of all other dancers in the Trio, Group, Team or Formation must fall within the specified age range.

**NOTE 1:** While younger dancers may dance ‘up’ a division, the reverse is not possible and older dancers may not dance ‘down’ a division.

Once a dancer has chosen to move up an age level in a specific category, he/she must remain in that age division until the end of year and not move back.

Dancers are permitted to dance in two specific age divisions only under the following conditions: A dancer can not dance in both the Junior Show Dance Small Group and in the Adult Show Dance Small Group, a dancer may not dance in both Junior Hip Hop Formation and Adult Hip Hop Formations, i.e. two different age divisions of the same discipline and category. However he/she may remain in the same age division of all other specific categories, until they reach their next age level.

**Example:** A child age 10 or 11, may dance in JUNIOR Show Dance Small Group and still participate in all Children categories Show Dance Solo, Disco Dance Duo, Hip Hop Group, Tap Formation but NOT CHILDREN Show Dance Small Group.

The Organizer has the right to establish a Children’s Divisions under age 7, as long as it runs in conjunction with a Children’s Competition ages 11 and under. This will be called “Mini Kids”

It is illegal to replace a competitor in a group or formation at one event in one discipline unless otherwise decided by Chairman, Supervisor, or the Organizer upon request of a trainer.

### 2.5. DANCE DISCIPLINES

#### A: Performing Arts:

Show Dance

Jazz Dance

Tap

Acrobatic / Gymnastic Dance

Ballet

Modern

**Bollywood**

**Acrobatic Pole Dance**

Mini Production & Production

**B: Traditional Dances:**

Character – Ethnic – Folk

Belly Dance / Oriental      Show Belly Dance / Oriental Show      Folk Belly Dance / Oriental Folk  
Flamenco

**C: Street Dance Disciplines:**

Break Dance

Electric Boogie

Hip Hop

Hip Hop Team Battle

Disco Dance

Disco Dance Free Style

Street Dance Show

Techno

International Freestyle

**D : Special Couple Dances**

Argentine Tango

Argentine Tango Rising Star

Nordic Tango

American Mambo

Street Mambo

Salsa

Merengue

Bachata

Caribbean Dances

Jitterbug

Bugg

Double Bugg

Hustle/ Disco Fox / Disco Swing

Mixing Blues

Special Couple Dance Formations

Salsa Rueda de Casino

Street Latino

Latino Show

Salsa Shines

Lambada Zouk

**E: Possible Other Dance Disciplines**

Mix Dance 1

Mix Dance 2

Synchro Dance

**2.6. CATEGORIES OF IDO EVENTS**

<b>SOLO</b>	Male and/or Female <i>(if divided, this must be specified in the title of the Event)</i>
<b>DUO</b>	Two Males, Two Females or one Male and one Female
<b>COUPLE</b>	Male and Female
<b>TRIO in Tap and Bollywood</b>	Any combination of three dancers
<b>TRIO in Double Bugg</b>	1 Male with 2 Females



## SECTION 2: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

<b>SMALL GROUP</b>	3 – 7 dancers (Tap, <b>Bollywood</b> 4 – 7 dancers)
<b>TEAM in Break Dance &amp; Hip Hop Battles</b>	3 – 7 dancers
<b>TEAM in Salsa Rueda de Casino</b>	4 – 12 dancers (2 – 6 couples)
<b>FORMATION</b>	8 – 24 dancers
<b>FORMATION in Salsa Rueda de Casino</b>	12 – 24 dancers (6 – 12 couples)
<b>MINI PRODUCTION</b>	3 – 12 dancers
<b>LARGE PRODUCTION</b>	25 dancers and more

The Rules governing Flamenco can be found in the discipline section of the Rules Book.

### 2.7. ENTRY CONDITIONS

As early as possible, at least three (3) months before the competition, all necessary competition information will be placed on the IDO web site. This will include preliminary information about the venue, the dates, all disciplines, categories and age divisions, including the EPNs. All enrollments must be done through DIES no later than the published deadline. No entries will be accepted after the deadline, unless it meets with the Organizer's approval. **All dancers participating in IDO Events must be enrolled through DIES before they compete. (AGM 2010)**

### 2.8. ENTRY ACCREDITATION OF COMPETITORS AND OFFICIALS

The procedures listed below will be carried out before the start of all IDO Events.

If necessary, present the dancers' music to the competition check-in.

Acceptance of starting numbers and all necessary competition material.

Completion of arrangements regarding accommodations, transfers, meals, tickets and vouchers.

Payment of any balances due.

If provided by the Organizer, identification badges, banners or VIP Cards must be presented upon request and must be respected by all participants.

#### 2.8.1. ALLOCATION / ISSUANCE OF COMPLIMENTARY PASSES

The Organizer must provide each Formation and Production with four complimentary admission passes for the whole event. These passes may be used for reserve dancers, staff, bus drivers, etc. For the dancers doing solos, duos, couples, trios, teams and small groups, who are not part of a formation or production, the Organizer must issue one complimentary admission pass to the event for every ten or fewer dancers from each country.

All complimentary admission passes will be issued to the Team captains.

All other persons accompanying each country's team must purchase a ticket from the Organizer.

VIP Passes: Presidents of IDO National Member Bodies who are not officially participating in the competition will receive the courtesy of a free admission ticket, or, if provided by the Organizer, a free passes for admission to the entire event. This courtesy will be extended to include any partner or guest accompanying such Presidents. At the discretion of the Organizer, other VIP passes may be issued when the need arises. One official representative from each country must be given a free pass to all areas of the event, except restricted areas such as judges' briefing room, scruteneers office, etc.

All passes (for competitors, trainers, VIP persons) are valid during the whole competition event (See EVENT definition in the Section: IDO Events – Rules for Organizers, Supervisors, Chairman of Judges and Scruteneers).

Every effort must be made to make it possible for all competitors to view the remainder of the competition in the auditorium or via television when they have finished their performance.

## **2.9. AWARDS PRESENTATION AT IDO COMPETITIONS**

Each dancer participating in IDO Competitions will receive a diploma (A4 or 8" X 10" American standard), which will include placement in the competition, from the first to the last place.

At all IDO World and Continental Championships and in all age divisions, the Organizer must provide all finalists with medals.

### **Solo, Duo and Trio**

1<sup>st</sup> Place - Gold Medal(s) plus one, two or three trophies

2<sup>nd</sup> Place - Silver Medal(s) as above

3<sup>rd</sup> Place - Bronze Medal(s) as above

4<sup>th</sup> – 6<sup>th</sup> Place – Suitable trophy or participation medal.

### **Small Group, Team, Formation**

1<sup>st</sup> Place – One Trophy plus Gold Medals for each participating dancer

2<sup>nd</sup> Place – Silver Medal as above

3<sup>rd</sup> Place – Bronze Medal as above

4<sup>th</sup> – 6<sup>th</sup> Place – One ( 1) trophy per each small group/team/formation

The winner's cup or trophy must be a minimum of 40 cm. The Organizer is free to hand out additional trophies or awards if they wish.

At all other IDO competitions (Cup, Master, Challenge and Invitational) the Organizer must provide all finalists with Cups or Trophies for the winners – plus certificates for all participants. If the Organizer decides to hand out medals as well or more cups this must be handled the same way for all finals of the IDO competition. Awards should always be representative of IDO standards.

**NOTE:** The Organizer of each IDO Event may present special prizes offered by sponsors, etc., such as OUTSTANDING CHOREOGRAPHY, BEST COSTUME, or EXTRAORDINARY STAGE PRESENCE, or any scholarships offered by National Members, Schools or Benefactors.

All cash or non-cash prizes which are promoted through advertisements or announcements must be awarded. These awards shall be presented at the event.

When there is only one dancer in a category, they are unchallenged and they are automatically declared the winner. No open marking is necessary.

## **2.10. INTERNATIONAL COMPETITORS**

### **2.10.1. TRANSPORTATION FOR INTERNATIONAL COMPETITORS**

All participants travel to the check in point at their own expense.

### **2.10.2. MEALS FOR INTERNATIONAL COMPETITORS**

The Organizer must provide a list of suitable nearby establishments where reasonably priced meals are served. Whenever possible, meals should be made available on the competition premises.

### **2.10.3. ACCOMMODATIONS FOR INTERNATIONAL COMPETITORS**

1. The Organizer must assure that there are enough accommodations for all competitors, and must make every effort to ensure that all competitors have been accommodated.
2. The Organizer may handle and book reservations personally, but must also allow self-booking.
3. Information about transfer arrangements and the deadline for making such arrangements can be found on Organizer's web site.
4. Any accommodation and transfer services provided will be at the competitors' expense.

## **2.11. ETHICS, CONDUCT AND RULES FOR IDO COMPETITORS**

### ***COMPETING IN EVENTS NOT SANCTIONED OR RECOGNIZED BY IDO***

IDO licensed competitors are not permitted to compete in any competition featuring any discipline that is administered under IDO jurisdiction that is advertised as a World or Continental Championship, unless that event is fully recognized and sanctioned by the IDO. IDO licensed competitors who enter such non-recognized / non-sanctioned events may jeopardize or lose their IDO license.

### ***ETHICAL BEHAVIOR***

Competitors will always act in a dignified manner with good sportsman-like behavior.

Competitors will treat other competitors in the manner in which they would like to be treated.

All competitors must be good losers and also good winners.

Acts of violence and intimidation against Organizers, Adjudicators or competitors will not be tolerated on or off the premises at any time during the event.

### ***CONDUCT BACKSTAGE, ON, OR AROUND THE STAGE***

Competitors must:

- Be punctual and well behaved while backstage.
- Be friendly with their fellow competitors and never be a distraction to a fellow competitor's performance.
- Be quiet and refrain from stretching or rehearsing while waiting for their turn to compete.
- Do their best to keep the dressing rooms, toilets and backstage area clean, and must discard rubbish in proper receptacles.

### ***CONDUCT WHILE OBSERVING IN THE AUDIENCE***

Competitors must:

- Treat other competitors and nations with respect, and should refrain from making unnecessary noise or unnecessary movement during a performance.
- Competitors and their fans should refrain from loud noises such as compressed air horns, which can be annoying to the judges, audience and the competitors. However, cheering creates a good atmosphere and provides encouragement for fellow competitors.
- Be aware that they may be disqualified if they are responsible for throwing any object onto the stage or interfering with another competitor's performance in any way.

### ***CONDUCT WHILE OFF THE COMPETITION PREMISES***

Competitors will always act in a dignified manner while attending any IDO event, both on the competition premises and while in a hotel, restaurant or other facility. Gross misbehavior could result in disqualification from the competition.

Any act of violence or aggression against fellow competitors or anyone else may result in immediate disqualification and future suspension from IDO competitions.

Any violations of the local law may result in immediate disqualification and suspension from future IDO competitions.

### ***BEING A GOOD SPORT AND DANCE AMBASSADOR***

Each competitor should always act in a friendly manner toward their fellow competitors, and should be a good sportsman at all times. Everyone should work together to make each IDO Event a very memorable occasion with all of the dancers getting along in a friendly manner.

## **2.12. IDO CODE OF ETHICS AND CONDUCT FOR TEACHERS, COACHES AND CHOREOGRAPHERS**

1. All Teachers, Trainers, Coaches and Choreographers, hereinafter called Educators, will conduct themselves in a professional manner at all times when attending an IDO event. They must always act dignified, and must display good sportsmanlike behavior.
2. Educators must always respect their fellow Educators, and will refrain from making derogatory or inflammatory statements against both fellow Educators and Competitors.
3. An Educator has the right to question the result of any event, but this must be done in private with the Organizer, Supervisor or Chairman of Judges. Once a decision has been reached, the Educator must accept that decision without fuss. Any further inquiries about such decision must be submitted, in writing, to the Disciplinary Committee for review.
4. Educators may not, under any circumstance, bribe, threaten, harass or otherwise intimidate an Organizer or IDO official. Doing so may result in immediate expulsion from the event and possible further penalty from the Disciplinary Committee.
5. Educators must never approach a Judge directly with questions on how or why they marked in the manner they did, nor may they ask what criteria an Adjudicator uses in evaluating competitors.
6. Choreographers and dancers who use material, choreography or routines created by other IDO competitors, if found guilty, by viewing tapes, will be prosecuted to the full extent of the Disciplinary Committee and are subject to losing the right to participate in IDO events for life.
7. It is illegal to copy or to make Video tapes of IDO events and to sell them without explicit written permission from the Organizer and the IDO. Any infringement of this rule may result in legal prosecution, including member federations or individuals.
8. When a competition is held on a non-raised surface (sports hall), only ONE coach may sit on the floor in front of the Formation or Production. Coaching, directing or otherwise motivating dancers by their coaches or assistants during a performance is strictly prohibited and may result in the disqualification of the dancers. This rule applies to all IDO disciplines.

### **DUTIES OF AN EDUCATOR**

1. Educators must make sure that all competitors competing in IDO events have read, and are fully aware of, the Code of Conduct for competitors contained within this IDO Rule Book.
2. Educators must ensure that their dancers are well behaved both at the competition site and at other establishments, such as the hotel and restaurants.
3. Educators must ensure that their dancers are respectful to other competitors and that they do not distract fellow performers by warming up in the wings or in the auditorium or hall where the competition is taking place.
4. Educators must ensure that their dancers are ready to perform at the appointed time.
5. Educators must ensure that their dancers remain in or around the competition site until the next round is posted and there is no chance of a re-dance
6. Educators of final-round competitors must ensure that their dancers are present for the awards ceremony, and that they accept their placement graciously and in a dignified manner.
7. Educators should be aware of the time schedule and have their dancers ready to perform at least one (1) hour before the scheduled time.
8. Educators must do their best to ensure that their dancers keep the dressing rooms, toilets and backstage area clean, and that rubbish is discarded in the proper receptacles.

## **2.13. PROVIDING THE AUDIENCE WITH A POSITIVE IMAGE OF DANCE**

**Dancers and Educators, as well as Adjudicators and IDO officials must be aware and adhere to these rules, at all times.**

Performing dancers should make every effort to provide a proper and positive image of dance to the audience. The music should always be age appropriate. Lyrics should not contain inappropriate words, especially in the Children's and Junior age divisions.

## GENERAL RULES GOVERNING COSTUMES, MAKE-UP, MOVEMENTS AND THEMES

### 1. GENERAL COSTUME RULES FOR ALL AGE DIVISIONS

Costumes must cover the intimate parts of the dancer's body during the whole performance.

Intimate parts: buttocks, bust and pubic areas (see picture 1)

The intimate parts of the body must be covered with non-transparent material of any color except tan or flesh color. When transparent material is used to cover these areas, it must be lined with non-transparent material.

#### A.) LOWER BODY:

Buttock: The buttock is defined as the area from the crease between the leg and bottom up to the hip line across the body.

Hip line: panties top line (how low) Straight horizontal line, top of line between buttocks muscles (interlineal line) **must not** be visible.

Panty Line: panties bottom line (how high)

The panties' hip line should be high enough to completely cover the vertical crease between the buttocks.

The panties should cover the entire buttock in the back side (see pictures 2 and 3). In the front, the panty line should follow the line between the body and flexed leg. The distance from the hip line to the panty line should be at least 5 centimeters (2 inches) when measured from the side (see picture 1).

Abbreviated bikini bottoms, thongs, thong appliqués and any shorts imitating a thong look are prohibited in both males' and females' costumes. The dancers should make sure their costumes fit properly, as ill-fitting shorts or panties can wedge or otherwise expose the buttock in a way that is prohibited.

It is recommended that all male dancers wear a men's dance belt underneath their costume. A costume consisting only of a men's dance belt is prohibited.

#### B.) UPPER BODY

Abbreviated bikini tops, tube tops and tank tops are prohibited in all age divisions (see pictures 3 and 4).

Female dancers: Exposing the breasts beyond what is shown in picture 4 is prohibited.

Male dancers: Male dancers are allowed to perform bare-chested.

### 2. GENERAL RULES GOVERNING MAKE-UP, MOVEMENTS AND THEMES

a.) Make-up and costume have to be age and gender appropriate, and they must suit the discipline in which they are used. Make-up and costume may never be offensive to the public or other competitors. Music must also be appropriate for the age division of the dancer/s. Explicit sexual lyrics and guttural sounds are prohibited. All dancers must be aware of the lyrics in the music they use.

b.) Teachers and choreographers should pay close attention to age appropriateness when choosing themes for children and juniors, making a special effort to avoid sexually inviting moves, morbid themes, brutal fighting, killing, etc.

c.) If religious or political symbols are used as decoration and/or costume, they must suit the theme and choreography in which they are used. Such symbols must always be in good taste, and they may never be offensive to the public or other competitors. Personal jewelry should not be worn unless it is a part of the costume.

d.) All dancers and coaches should be aware that if the Chairman of Judges gives a warning for an infraction of the above rules (governing costumes, make-up, movements and themes), the infraction should be removed immediately. If the warned competitor(s) repeats the infraction in the next round, they will be penalized.

### 3. SPECIAL RULES FOR THE CHILDREN'S DIVISION

In addition to all the general costume, make-up, movement and theme rules, the following applies in the children's division:

- Children should be encouraged to dress as children and not like teens and adults. Make-up should be used to bring out the features of the face or to portray a character. Hair should be neat, under control unless it is being used to portray a character, animal, rag doll, etc. Hair extensions, pieces or wigs should be of the kind commonly used by children. Hair extensions, falls, pony tails and wigs may be used as long as they do not distort the age of the child.
- Costume materials that suggest sexual, deviate, sadomasochistic or other adult themes are prohibited in the children's division.

## SECTION 2: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

- Costumes made entirely from see-through materials are prohibited, but the same material may be used for sleeves and to cover legs. (for example: Aladdin-style pantaloons and sleeves).
- Dancers in the children's division may never appear nude or in a costume implying nudity. Therefore, flesh, nude, tan, beige, or bone colored bodysuits, leotards, tops and pants may not be used in a way that implies nudity. Net, lace or any such material may never be used to cover the intimate parts of the body unless lined with a non-nude colored material.

### 4. SPECIAL RULES FOR THE JUNIORS' DIVISION

In addition to all the general costume, make-up, movement and theme rules, the following applies in the juniors' division:

- The special rules for the children's division (above) also apply in the juniors division. Juniors should always be dressed age-appropriately and their image should be that of a junior and not that of an adult.

### 5. SPECIAL RULES FOR THE ADULTS' DIVISION

All the general rules governing costumes, make-up, movements and themes apply in the adults' division.

Adult dancers should bear in mind that they are the ones setting the trend for the younger dancers, who look up to them and seek inspiration from them. This is why it is very important to be dressed in good taste.

### 6. ADDITIONAL COSTUME RULES FOR PERFORMING ARTS DISCIPLINES ONLY

Tan or flesh colored materials may be used to cover the intimate parts of the body in the junior and adult division, if it suits the theme of the performance and if it is not sexually suggestive in any way. However, a costume consisting only of flesh colored panties and a bra is not allowed.

### GUIDELINE AND SPECIAL RULINGS FOR THE ADJUDICATORS:

A judge should always be very careful when commenting or deducting points for visual things that they personally do not like. It is not judges' duty to judge morality; judges' job is to judge talent. If the costume, theme, choreography and presentation are offensive to judges' personal taste, he/she may take that consideration into his/her mind when marking but a better method would be to bring what is offensive him/her to Chairperson and let him/her make ruling on how it should be handled.

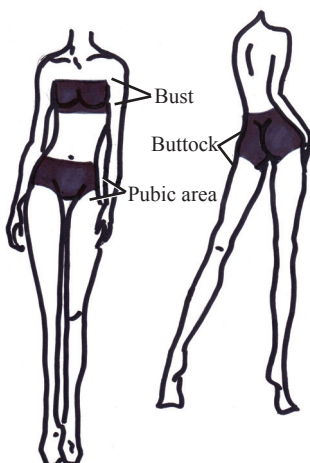
**Rulings by the Chairman:** If a Chairman finds inappropriate costuming, grooming, music, gestures or otherwise offensive behavior by the dancer they may give a warning to correct the situation and subsequently penalize or disqualify the dancer/s if the Supervisor and Organizer agree.

**Total Image:** The total image that a dancer creates should be within the limits of good taste and not be offensive to anyone in the audience.

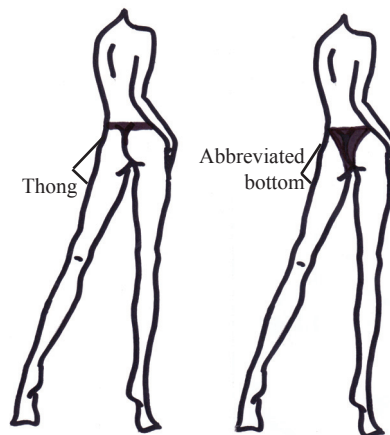
**NOTE:** Inappropriate music, theme, choreography, costume or total image may result in point loss, and gross misuse or abuse in these areas may result in disqualification.

CODE of ETHICS for ADJUDICATORS – see in the Section “General Provisions for Adjudicators and Judging”.

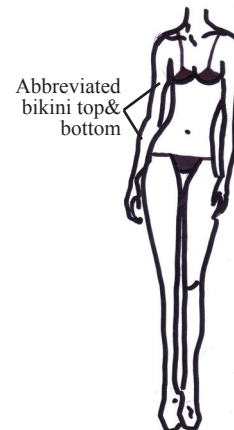
Picture 1



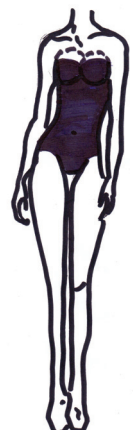
Picture 2



Picture 3



Picture 4



## **SECTION 3: GENERAL RULES & REGULATIONS FOR COMPETITIONS**

**NOTE:** The Presidium has the right to alter, amend or qualify changes in the rules when this is considered necessary. Any changes made must be announced to all members at least six (6) months prior to each Event.

All technical proposals must be first submitted through each sub-committee prior to being submitted to the AGM.

Opening of the hall every day of the competition performance 1 hour minimum before start of the first discipline

### **3.1. MUSIC**

#### **Music supplied by competitors must:**

1. Be of first-class quality, with clean editing and cuts.
2. Not be live music unless otherwise stated in the rules.
3. Be on compact disk (CD). Use of other forms must be approved by the Organizer before the event.
4. Be given to the Organizer at registration and contain the name of the dancer group, title of the act and the country.
5. Contain only one piece of music per CD.
6. The competitors must inform the Organizer if they enter the stage with music or before the music begins, and also if the music stops and starts, has a tag or contains tacet (silence within the musical composition).

#### **Additional information for Tap:**

The dancer's taps and the music must be clearly audible to the audience and Adjudicators.

**NOTE:** The Organizer must make sure the stage has adequate floor microphones and speakers to make this possible.

#### **Additional information for competitors using their own music:**

The Organizer must make sure that all music complies with the time limit rules. Any entry with music that does not comply with the rules shall be excluded from the competition, and the dancer(s) will not be allowed to compete. The decision to disallow a competitor's entry based on objectionable or offensive lyrics / music must be made by the Supervisor and Chairman of Judges in cooperation with the Organizer.

#### **Information for using compulsory music:**

Music provided by the Organizer must be approved by IDO.

### **3.2. NUMBER OF DANCERS ALLOWED ON STAGE WHEN USING COMPULSORY MUSIC**

In Street Dance disciplines and all other disciplines requiring and using compulsory music, the following numbers of dancers or routines may be on stage at one time:

**PRELIMINARIES:** No more than six (6) solos and no more than three (3) duos, couples or small groups unless otherwise described in the special rules of the dance discipline, or by decision of the Chairman of Judges, Supervisor and Organizer.

**SEMI-FINALS:** No more than two (2) solos, duos, couples or small groups unless otherwise described in the special rules of the dance discipline, or by decision of the Chairman of Judges, Supervisor and Organizer.

**FINALS:** Each act appears alone.

### **3.3. FORMAT OF THE COMPETITION**

1. A maximum of 24 dancers or 12 couples performing a solo, duo or couple routine using the compulsory music will open and close each heat, and will dance up to 60 seconds (1 minute). After opening, they dance in the prescribed time limit according to specific rules. In the case where the Organizer, Supervisor and Chairman agree the numbers specified before can be increased.

### SECTION 3: GENERAL RULES & REGULATIONS FOR COMPETITIONS

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2. In preliminaries, semi finals and finals, groups using the compulsory music dance according to specific rules.
3. All competitors supplying their own music will compete one at a time according to the IDO Rules.
4. A piece of choreography using the same costume and music may be performed only once at any competition.  
Example: If performed as a formation, it may not be performed as a small group, duo or solo.

#### 3.4. DANCE OR STAGE FLOOR DIMENSIONS AND REQUIREMENTS

##### MEASUREMENT:

For solo, duo, couples, trios, teams and groups – Minimum 8 X 8 meters

When there is more than one floor the measurements should be double what is listed above and properly marked to separate the specific areas.

For formations and productions – Minimum 12 X 14 meters and the center must be visibly marked.

**NOTE:** The size of the floor must be specified in the contract and checked by the Supervisor before the contract is signed. When the size differs from what is specified in the Rules Book, the Organizer must inform all participating countries of the difference so the dancers can adapt to the size.

##### QUALITY:

The floor (stage) should be of high quality, free from obstruction, and suitable for the dance disciplines that are to be performed.

Flooring for Tap dance must be wooden with a surface suitable for tap dancing. It should also be suitably equipped with microphones.

#### 3.5. REHEARSAL RULES AND TIME ALLOTMENTS

The following will apply to rehearsals for all competitions:

##### 1. IDO COMPULSORY MUSIC DISCIPLINES:

There is a ten minute time limit and all dancers on the stage at the same time.

##### 2. PERFORMANCES WITH COMPETITOR'S OWN MUSIC:

SOLO, DUO, COUPLE, TRIO, GROUP Routines:

There is a twenty minutes time limit. All dancers may dance on the stage at the same time without music. This will be referred to as "dry rehearsal".

##### FORMATIONS:

Each formation will rehearse without music 1 minute.

CHILDREN formations will rehearse 3 minutes with music.

**NOTE:** The Organizer may provide longer periods of time for rehearsal warm-ups on an "equal time for all" basis. When time constraints prohibit on-stage rehearsals, the Organizer must provide an alternate rehearsal area for all dancers' use as outlined above under QUALITY, and with flooring surface and space the same size as the actual stage.

##### PRODUCTIONS:

Each production will rehearse without music 5 minutes. The order of rehearsals will follow the start list.

The Organizer must provide scheduled rehearsal time. It may be on the stage or in a suitable rehearsal area. When the flooring surface of the rehearsal area differs from that of stage, a period must be set aside to allow the dancers to test the floor.



### 3.6. STAGE LIGHTING

In general, stage lighting must be full stage. Technical parameters for stage lighting may not be changed throughout the event, and lighting, once set at the beginning of the event, may not be changed.

If video and television filming are involved, all lighting will be at the film crew's discretion with the consent of the Organizer, Supervisor and Chairman. All wires, lights, sound booms and other equipment must be arranged so that it creates no hindrance on stage and guarantees full safety to all dancers. The installation must be in accordance with the safety regulations of the venue, city and country where the Event is held.

### 3.7. DISQUALIFICATION

1. The Chairman of the Judges along with the Adjudicators have the right to issue warnings for possible disqualification of competitors who make infractions of IDO rules.
2. Coaching, directing or otherwise motivating dancers by their coaches or assistants during a performance is strictly prohibited and may result in the disqualification of the dancers. This rule applies to all IDO disciplines.
3. The Chairman will inform the Team Captain about any infraction of the rules (and the consequent warning), so that it can be fully corrected by competitors before the next round.

NOTE: Procedure of issuing the warnings and disqualification see in 6.10. of this RULES BOOK.

### 3.8. COMPLAINTS AND CHECKING OF CREDENTIALS

#### COMPLAINTS

- All complaints must be made in writing by Team Captains only, and be accompanied by a fee of 25 EUR.
- If a complaint is found valid, and ruled on by the IDO officials present, the fee will be refunded.
- The fee will be retained by the IDO if it finds that a filed complaint is not valid.
- All complaints must be made in writing and given to the Supervisor of the competition, with a copy to the Chairman of Judges and the IDO President, within 7 days of the last day of the competition
- **All decisions that can result in any changes of the national team performing at the competition have to be in written form and signed by the Supervisor, IF REQUESTED BY THE TEAM CAPTAIN. (AGM 2010)**

#### CHECKING OF CREDENTIALS

- The Supervisor and Chairman of Judges, along with the Organizer, have the right to call for a credentials check at any time during the competition.
- Spot checks of credentials will be conducted at all IDO Events.
- If asked to do so, all selected competitors must show their passports or official National Identification Cards.
- Competitors will be given a reasonable amount of time to supply this information. Failure to do so may result in immediate disqualification.

#### PENALTIES

Gross non-conformation to the rules or deliberately misrepresenting one's age or other application information may result in immediate disqualification at the Event and / or a suspension of the guilty party's IDO license for a time period determined by the Disciplinary Committee after a full investigation and hearing.

## **SECTION 4: IDO EVENTS - RULES FOR ORGANIZERS, SUPERVISORS, CHAIRMAN OF JUDGES AND SCRUTENEERS**

### **4.1. IDO EVENTS**

An “IDO Event” is the “entire” event: It begins with the opening of the doors on the first day to register and check in the dancers who will compete in the competition, including checking the names of the participants, handing out the start numbers, giving information, etc. The event ends when the last dancers have left the venue at the end of the presentation of the winners.

In addition all necessary organizational structures, such as check in for hotel accommodation, or collecting vouchers, etc., from another desk before the dancer’s Check In is also included.

Competition is defined as “one dance contest” included in the event, for example: Show Dance, Riesa has 16 competitions: 5x adults – 5x juniors – 5x children + production.

### **4.2. APPLICATION FOR AN IDO EVENT**

1. If an IDO National Member Organization or an individual with the cooperation with the IDO National Member Organization wish to organize an IDO event, they should contact the IDO Competition Director in written form, with a business plan, including finances, venues, dates and projected schedule. Any oral or spoken agreement between individuals or organizations and IDO Officials will not be binding or official.
2. Upon receipt of an EVENT REQUEST, the IDO Competition Director will negotiate with the Organizer directly to prepare an EVENT CONTRACT.
3. The EVENT CONTRACT must then be signed by the Organizer and the IDO National Member Organization in the country where the Event is to be held, and must also be signed by the IDO President and the IDO Executive Secretary.
4. The Competition Director will contact the sub-committee chairperson of the discipline involved, for mutual cooperation.
5. Afterwards, the EVENT CONTRACT will be presented to the IDO Presidium before being signed.
6. When the IDO EVENT CONTRACT is signed the Competition Director will appoint a Supervisor and the Adjudication Director will appoint a Chairman of Judges.
7. The Supervisor will take up contact with the Organizer to assist in organizing the event.
8. All press, TV, film, video or other rights pertaining to IDO Sanctioned Events belong to IDO, which may, via written permission, grant these rights, totally or in part, to the Organizer.

The following code should be used in determining the Official Status of all Events on the web site:

**PENCILED:** The Organizer has asked for the time slot and Event but has not made official application, paid the fee, nor signed the contract.

**APPLICATION:** The Organizer has made official Application but not yet paid the fee nor signed the contract.

**CONTRACT:** The Organizer has signed the contract, paid the necessary fees and has been granted official recognition by IDO.

1. Unless special circumstances exist, Events will not be granted later than 6 months (½ year) before the Event. Events should be applied for at least 18 months (1½ years) in advance, but exceptions due to special circumstances may be granted by the Presidium.
2. When an IDO contract is sent out, the IDO Competition Director will see to it that it is returned in a timely manner. If not by the deadline date, a reminder will be sent. If the contract, including all applicable fees, is not returned by the date specified in the reminder, the Presidium may cancel the event.
3. The Organizer must open up a web site as soon as possible but no later than six (6) months before the event, with all necessary information published. **Organizers web site for an official IDO competition has to be in English as well as the native language. (AGM 2010)**

### **4.3. THE ORGANIZER**

1. The Organizer has full financial responsibility for the Contracted Event and also has full responsibility of obeying and enforcing all IDO Rules as published at the IDO web site.
2. The National Member Federation is also responsible that the Organizer adheres to the contract and the IDO Rules as specified in the IDO Rules Book on the IDO web site. Therefore, the IDO National Member Organization will always countersign the IDO Event Contract.
3. It is the responsibility of the National Federation to make certain of the moral and financial background of the Organizer.
4. An Organizer who wishes to use a benefactor's name in conjunction with an IDO World Title must submit a written request to IDO seeking permission to do so. The Presidium has the right to approve or deny such requests.
5. The Organizer receives the income from tickets, merchandising, catering, etc., and the start fees.
6. Sponsoring and / or TV licenses or rights are negotiable with the IDO, through the Competition Director.
7. The Organizer may engage an announcer, speaker or moderator, making sure that they speak and understand the English language fluently and are familiar with common terms of a well-run competition. The Organizer must make every effort possible to ensure that the announcer, speaker or moderator engaged for the Event adheres the following guidelines:
  - a. Avoids damaging comments or remarks made against good sportsmanship, dance technique, IDO or dance in general.
  - b. Does not embarrass the contestants, coaches, judges, or audience.
  - c. Keeps all topics within good taste.
  - d. Will cooperate with the IDO, Supervisor, Scrutineer and the Chairman of Judges, etc.
  - e. Will cooperate with the IDO secretariat, the IDO press manager or company to promote IDO and its aims in the best way possible.
8. The Organizer must observe the following rules regarding the Official IDO Logo:
  - The Official IDO Logo must be printed on all material concerning the competition, including all text, announcements, advertisements, publicity, program books, etc.
  - The Official IDO Logo (flag) must be visually presented at the competition site to promote the IDO.
  - The IDO logo must be printed or superimposed on a white background without interference of a different color. It can never be altered, changed or embellished without the express consent of IDO.

### **4.4. IDO EVENT CONTRACT**

The Official IDO EVENT CONTRACT shall be used for all IDO Events.

### **4.5. SUPERVISING**

The Presidium will appoint a Supervisor for the Event as soon as possible. He or she will assist the Organizer and help to insure the proper running of the Event.

The duties of the Supervisor are specified under Rule 4.11.: Supervisor.

### **4.6. SCRUTENEERING**

All scruteneering computer-judging programs must be approved and licensed by the IDO Scruteneering Committee in cooperation with the IDO Presidium.

The Scruteneering Committee is a division of the Adjudicating Committee, and is comprised of delegates appointed by the IDO Vice President, Adjudication Committee.

The Scruteneering Committee will license all Scrutineers via seminars, examinations and tests that will make allowances for "in the field" practice.

Until the Scruteneering Committee arranges an Official Seminar, Scrutineers will be selected from the existing IDO pool.

**4.7. PROTOCOL, SCRUTENEERING AND SCRUTENEERING RULES.**

1. Any national Scruteneer who wants to become an IDO registered Scruteneer must take the IDO upgrading scruteneer seminar and successfully pass the exam to become registered by IDO. This license is subject to renewal periodically every 3 years.
2. This seminar defines the special duties of a Scruteneer at IDO events.
3. All scruteneering programs used at IDO events must be officially registered by the IDO. The program must be able to connect directly to the IDO website for downloading all the enrolled dancers for this event, to create the enrolment and start lists before the event, run the event with these lists and upload the results into the IDO website after the event.
4. Paperless scruteneering systems on palms, laptops or similar equipment may also be used. They must be registered with IDO. In the case whereby paper judging will not be used, the system must be able to fulfil all other criteria listed below. The Scruteneer/s must be present at the judges meeting before competition to instruct judges of the proper use of the system that will be used.
5. All Organizers must use official IDO Scruteneers who are listed in the IDO web site under Official Scruteneers, and who are licensed to scrutinize IDO competitions.
6. The Scruteneer, who must speak English or have at all times, an English interpreter with him, at his own expenses, must be knowledgeable of all the rules for adjudication. This Includes: crosses, TCI and TCIS marks, figures, etc. They must also be familiar when organizer's music, or dancer's own music when required, along with number of minimum and maximum points, actual re-dance, paper re-dance, hope rounds, ties, etc. They must also be able to print start numbers for IDO competitions, print marking sheets, help sheets for the judges in Performing arts and disciplines with own music, print start lists including dance titles in Show disciplines, and must be able to handle events up to 9 (15) judges and be able to do the entire competition including the final skating system by hand, in case of a failure of the technical equipment. All papers printed must be according IDO rules including the IDO logo.
7. It is the duty of the Scruteneering team to notify the Organizer to provide them with the necessary tools to fulfill their duties, including, printers, copy machines, ink cartridges or toners, as well as sufficient white paper and colored paper if necessary, along with internet access.
8. A Scruteneer should never work alone. They should follow the "four-eye's principle," and always have someone to help to be sure all information processed is correct as given by the judges.
9. If there is more than one dance floor, there should be at least 2 Scruteneers working.
10. The Scruteneer will create and print all enrolment lists, collect the late entries, cancellations and changes coming from the Check In staff of the Organizer. He must work closely with the staff, the IDO Supervisor, the IDO Chairperson and the Organizer.
11. After having downloaded the enrolment lists, the Scruteneer will check to see if the numbers of dancers are according the EPN's published by the IDO. He has to consider and check to be sure "Title defenders" and "Wild Cards," are correct. He will inform the Organizer if there are more dancers enrolled into a competition by a country than allowed by EPN.
12. The Scruteneer will print the starting order and post it in a minimum of two places at the competition, where there is enough space for the dancers to see the lists. This may be backstage, in the warm-up areas, etc.
13. Before each competition the Scruteneer, Organizer, Supervisor and Chairperson will decide how many dancers will pass into the next round to come to the system 48/24/12/6. In the case where the amount of crosses brings out a different numbers of dancers, the Scruteneer will ask the Supervisor and/or Chairperson to decide the number of dancers qualified into the next round – without telling him any details regarding the dancers or countries. The Chairperson decides in co-operation with the Organizer and Supervisor.
14. Judges sheets must contain information regarding the number of dancers (X's) they should bring into next round.
15. In case of a tie, usually the "majority" rule will be followed. This means if the majority of judges have given crosses (3 from 5, 4 from 7, 5 from 9, etc..) to a competitor, she/he should proceed into the next round; it is always the Chairperson, Supervisor and Organizer who decide, and inform the Scruteneer.
16. In this case the Chairperson can also consider a Re-Dance (on paper or on the dance floor).
17. The Scruteneer will collect the judge's names, appointing them a letter, such as A – B – C, and assign them to the different competitions given by the Chairperson of Judges or the organizer. He will then create and print the judge's sheets. If there are MOCK judges, he will print the mock judging sheets for them. The mock judging sheets will not go into the results of any of the competitions and stay with the Chairperson to be checked for the examination process.

#### SECTION 4: IDO EVENTS - RULES FOR ORGANIZERS, SUPERVISORS, CHAIRMAN OF JUDGES AND SCRUTENEERS

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18. At the decision of the Scruteneer, a random selection starting order will be created by computer. The Scruteneer will make these selections with the assistance of the Supervisor who will record the results.
19. After each round the scruteneer collects the judging sheets, which have been checked by the Chairperson to be sure there are no errors, and will add the crosses to the scruteneering system to find the dancers for the next rounds. If the scruteneer subsequently finds an error on any judging sheet, he must return the sheet to the Chairperson to have the judges make any necessary adjustments in the section provided on the score sheet.
20. This is the same procedure for all qualifying rounds.
21. After each round the list of the qualified dancers shall be published – as well as the list of the non-qualified ranked by their placements.
22. In the final round, the judges have to show their placements (no x) according to the skating system.
23. In the final round, the Scruteneer will print two judge's sheets per judge and will collect one of them to prepare the check for the Open Marking. The numbers/marks held up by the judges must be the same as being handed to the Scruteneer on paper before. If there are differences the Chairperson and the Scruteneer will ask the judge to make a correction. Before finals Scruteneer must check if judges have all numbers plates for open marking.
24. In some competition the Organizer may decide to use Close Marking system.
25. The Scruteneer will print the diplomas/certificates for all dancers including their ranking from the last to the first place. The dancers not qualified for the next round receive their diplomas soon after they have been competing.
26. Blank diplomas/certificates will be arranged and given to the Scruteneer by the Organizer.
27. The Scruteneer must print the results from the first to the last place to be published at the event by the Organizer.
28. He must upload the results of each competition into the IDO website, as soon as possible, after the last final of that day, in order to have an up to date IDO results list in the web site.
29. The Event officially ends when the Scruteneer has copied all the scruteneering tables, including the last result lists of all competitions at his event on a CD or STICK, and handed them to the Organizer to be sent to the participating federations and to the Adjudication Committee by the Organizer, no later than 3 days after the event.
30. All judge's evaluations (marks) per dimensions (TCI-S) must be visible in disciplines where is obligatory to use 3-D or 4-D system.
31. Judges sheets must contain numbers sorted from smallest to the biggest in the first round. Scruteneer must reverse order of start numbers after each round.
32. Each IDO Event has its own specific rules according to the dance disciplines offered at that competition. Specific rules may be found throughout this Rule Book.
33. The official opening or commencement of the Event must be in accordance with the time schedule published in the propositions for the Event. Any changes to the time schedule shall be at the discretion of the Supervisor, who shall also manage the overall running of the Event. –
34. All changes in time schedule must be discussed and/or notified by the Organizer, Supervisor, Chairman and Scruteneer – and published to the participants, which will be clearly visible and understandable in conjunction with the Organizer and the staff.(AGM 2010)
35. In case of a tie for the first place the tying competitors must redance their routines so that a winner may be determined.
36. With the approval of the Supervisor and Chairman of Judges, the Organizer may offer a 2<sup>nd</sup> chance round. In 2<sup>nd</sup> chance rounds, all dancers who were not called back after the first round dance again. At least 75% to 80% of the dancers required to the next round should be selected first. The remaining amount required will compete in the 2<sup>nd</sup> chance round.
37. If the Organizer's music is used and a judge uses the 3-D system voluntarily, his or her point scores must not be taken into consideration in determining the final results.

#### DURING THE COMPETITION

Qualifying dancers or teams will be selected for subsequent rounds in the following manner:

Not less than 50% of the highest scoring contestants will qualify for the next round. (A moratorium was placed on this rule by the Presidium, and the rule is not used. The moratorium will be in effect until the Scruteneering Committee publishes a new scruteneering format.)

#### SECTION 4: IDO EVENTS - RULES FOR ORGANIZERS, SUPERVISORS, CHAIRMAN OF JUDGES AND SCRUTENEERS

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The same will apply for quarter-, semi- and final rounds. Occasions may arise where, in fairness to all dancers, it may be necessary to go slightly above or slightly below the 50% figure. The Organizer, Supervisor, Chairman of Judges or the Scruteneer may suggest such a change, with the Organizer making the final decision. (A moratorium was placed on this rule by the Presidium, and the rule is not used. The moratorium will be in effect until the Scruteneering Committee publishes a new scruteneering format.)

The Chairman of Judges and the Scruteneer should strive to always allow 12 crosses in a semi-final, and 6 crosses for a final. A re-dance will be used to fill vacant slots. Under no condition should the final be more than 8 (AGM 2010)

When the judges have not made a clear decision in the preliminary rounds, the Organizer may call for a hope round or second chance round. In the case where a hope round is done, the results must be clearly published in writing and posted along side all the other results.

**NOTE:** The Scruteneers must be aware of judging procedures listed in the Section “Protocol and Judging Procedure”

#### 4.8. REIMBURSEMENT AND COMPENSATION OF APPOINTED IDO OFFICIALS

The Organizer must pay the expenses of all IDO appointed Officials that perform duties at their competition. This includes Supervisors, Chairmen of Judges, Judges, and Scruteneers, etc. Payable expenses shall include:

**Hotel**, single room (double room when accompanied by a spouse or companion), including breakfast for the day/s of the competition. In the case of a necessary early arrival, such as that of the Supervisor or Chairman of Judges, at least one additional day must be paid.

Two suitable **meals**, per person, per day. (At least one of the meals must be served hot.)

Each official, including Supervisor, Chairman of Judges and Official Judges will be paid a “**per diem**” of 150 EUR.

Reimbursement of actual **transportation costs** must be based on the most cost-effective means of roundtrip transportation available. Reimbursement will include supplementary costs, such as airport long-term parking and/or taxi transportation to and from the home airport, along with transportation to and from the destination hotel or competition site for each regular IDO appointed judge.

At the recommendation of the Organizer, the following means of transportation may be used:

If a judge/IDO official prefers the use of an automobile, an agreement with the Organizer must be made prior to the actual trip. If an agreement does not exist, the judge must accept that the reimbursement will never exceed the cost of the actual airfare, which will be as inexpensive as possible, such as weekend economy fares for both continental and intercontinental flights.

- a. Automobile: 0.33 EUR per km.
- b. Train second class.
- c. Air, as inexpensive as possible, such as weekend economy fares for both continental and intercontinental flights.
- d. Additional expenses, such as airport transfers.
- e. Parking fees, etc., will be paid upon approval.
  1. As soon as the Organizer has received the names from the nominated countries, transportation costs and expected reimbursement should be negotiated. This must be done immediately after the Organizer has issued the invitation. In the case whereby a visa is necessary, as soon as the visa has been issued.
  2. The Organizer must be notified at least one month before the event if another person will accompany the IDO officials. They will be provided with a VIP pass and a double room will be provided without extra cost. Meals will be provided at the Organizers discretion.
  3. All expenses must be paid or reimbursed before the end of the Event.
  4. All monies paid to IDO officials will be paid in cash in Euro.
  5. Visa costs should be communicated and negotiated between the Organizer and the IDO officials, before any costs are incurred.

#### 4.9. COMPETITION ENROLMENTS

1. All enrolments for IDO Events must be made through the IDO Member federations through DIES. All changes must be made at check-in before the competition begins. **All dancers participating in IDO Events must be enrolled through DIES before they compete.**
2. The Organizer may extend the deadline for entries in agreement with the Supervisor and the IDO Competition Director.
3. IDO dancer's license and yearly registration fee must be paid to IDO before they dance in the competition.
4. All competitors are competing at their own risk! All competitors, team leaders, attendants, parents, and/or other persons involved in any way with the competition, recognize that IDO will not take any responsibility for any damage, theft, injury or accident of any kind during the competition, in accordance with the IDO Dance Sport Rules.

#### 4.10. GUIDELINES FOR TEAM CAPTAINS (AGM 2010)

These guidelines are provided to ensure a smooth check-in and running of the entire competition. Competing member nations should copy and give this guideline to all Team Captains representing their country at IDO events.

For every IDO event all participating countries shall appoint an **IDO TEAM CAPTAIN** who should be informed by the national secretariat about the competition and the team, and be knowledgeable about IDO events. The federation will inform the IDO Supervisor and Organizer, the name of the **IDO TEAM CAPTAIN**, their email address and mobile phone number, along with their arrival time and expected time they will take care of the check in. This should be done directly to both parties via email.

The **IDO TEAM CAPTAIN's** duties are outlined following this guideline:

1. They must speak English and if not they are required to have an interpreter with them who can speak and read English fluently.
2. They will receive the EXCEL MASTER SHEET with all dancers enrolled from the country's federation before leaving the country.
3. To receive all information necessary from the national secretariat regarding this EXCEL MASTER SHEET.
4. To check the enrolment and start lists of the Organizer.
5. To enroll the dancers at the event, cancel the missing ones, add changes, late entries (if the Organizer accepts them).
6. To check the updated official lists together with the IDO and the Organizer.
7. To collect all start numbers, accreditations, banderols (wrist bands), and tickets for the dancers from the Organizer at Check-in. To inform Organizer about time of arrival of separate groups (especially in case of accommodation ordered and organized by Organizer). To provide Organizer (if needed) with contact information / mobile of every participating group of competitors from his/her country in the event.
8. To collect the "free passes" for the bus drivers, choreographers etc, at Check-in.
9. To hand over the music to the Check-in or DJ, when requested, to help with arrangements for rehearsals (fill in list of rehearsals for his competitors if asked by Organizer to do so).
10. To pay the IDO lifetime registration and the annual license fees for IDO, plus the start fees to the Organizer (this money should have been collected before or transferred by bank, but the TEAM CAPTAIN should know about it). In case of bank transfer he/she must have a copy of bank transfer.
11. To check the lists of qualified dancers for the next rounds and be sure the dancers are prepared.
12. To inform Check-in about possible changes, cancellations (in case of illness, injury during competition).
13. To collect the diplomas and music of the dancers not qualified to the next round.
14. To be available when something happens and her/his teams members have to be informed about a re-dance, a time change, a "whatever" and especially about possible problems because of warnings or even disqualifications.
15. To contact the IDO Supervisor and/or the Organizer if there are problems with her/his dancers, or because of any other problems.
16. To file a complaint or, better still, solve the problem together with the IDO Supervisor.
17. To help if one of the dancers is injured and needs medical treatment

18. To observe the time schedule and inform the dancers about any changes.
19. To be available by mobile at any time during the competition.
20. To fill in competition and place of that IDO event into the dancers IDO License Books and stamp them (you may get the stamp from the Organizer).
21. An ***IDO TEAM CAPTAIN*** can be:
  - The national IDO representative of your country,
  - A choreographer, teacher, studio owner etc of one team taking care of all dancers of your country.
  - A parent taking care of all dancers of your country,
  - An older dancer taking care of all dancers of your country,
  - Someone else of your delegation taking care of **all** dancers of your country.
22. Just to be a nice and competent Team Captain!

Team Captain appointed by the National Federation by email before the event to the Organizer and Supervisor will get one free pass to be able to get to the dressing rooms, dance floor and necessary rooms to assist the dancers. If not appointed by email before she/he will use one of the free passes of the country.

Here are some **additional useful hints**:

- Upon arrival collect passports and put in hotel safe with return tickets, just before departure hand back to people as soon as any outstanding charges at the hotel have been covered.(example: telephone charges, mini bar etc)
- Submit rooming list for “your” Country (includes arrival and departure info)
- Collect Team Health Forms (have at competition) in case of any injuries and having to go to hospital this form includes their allergies, insurance coverage as well as any medications or health history the treating doctor should be aware of.
- Liability Release: Some countries have a form drafted by a lawyer that all parents must sign. Releasing their country, choreographers, IDO, National Dance Org., Championship Organizers and Venue of any Liability in regards with the team attending any IDO Event.

#### **4.11. SUPERVISOR**

All Supervisors must be licensed by the IDO Competition and Adjudication Director.

The Competition Director will suggest names for this position and the Presidium will appoint a Supervisor for every IDO Competition.

The Supervisor will assist the Organizer, make decisions where the rules are not clear, and will ensure that the competition is run in a fair and professional manner.

If a rules infraction or a complaint arises, the Supervisor will discuss the matter with the Organizer, along with the Chairman of Judges, and will resolve the situation by finding a majority decision. This decision should be based on the Official Rules and traditional procedure of IDO Competitions. Their decision is binding.

The Supervisor will make a written report on an Official Competition Report Form and forward it to the IDO Presidium and organizer within one week of the conclusion of the Event.

The Supervisor is responsible for the following:

- Arriving at least one day before the Event or earlier if necessary.
- Review and approval of the competition schedule and papers.
- Reviewing the location, dance floor, dressing rooms, office equipment needed for an efficient operation and the sound system for the Event.
- Ensuring the proper promotion of IDO in all forms.
- Assisting the Organizer’s work with the media.



- Ensuring that the competition is run according to the IDO EVENT CONTRACT.
- Supervising the check-in of all competitors and officials.
- Ensuring that all time requirements and restrictions are met for rehearsals.
- Working together with the Chairman of Judges and the Organizer.

Conditions for participation at the Seminar for new IDO Supervisors:

1. Each candidate must be a holder of valid IDO adjudicator license.
2. Each candidate must have been an active judge at IDO championships or IDO approved events for at least 5 previous years.
3. Each candidate must have a working knowledge of the English language.
4. The application must be sent through the IDO National Member Organization.
5. All candidates who take the Supervisor's Seminar will take a Theoretical Examination which consists of two parts:  
Part I: IDO Rules  
Part II: Scruteneering and Skating System.

A candidate must pass Part I (IDO Rules) with at least 75% accuracy and Part II (Scruteneering and Skating) with 100% accuracy.

After successfully passing the Theoretical, Scruteneering and Skating System Exams, the candidate must serve as a MOCK Supervisor during at least two IDO Championships.

The Supervisor reserves the right to accept or reject all applications to serve as a MOCK Supervisor.

After passing both the Theoretical Examination and the Mock Supervising, the candidate will be a licensed IDO Supervisor.

All Supervisors must participate in a Refresher Seminar every 2 years in order to keep their license.

#### **4.12. CHAIRMAN OF JUDGES**

All Chairmen must be licensed by the IDO Adjudication Director.

The Adjudication Director will suggest names for this position and the Presidium will appoint a Chairman for every IDO Competition.

##### **RIGHTS AND DUTIES**

In addition to all rights and duties as specified for any other Adjudicator, the rights and duties of the Chairman of Judges are:

1. To ensure that the competition is carried out in accordance with the Official IDO Rules.
2. To submit the Official Adjudicators' Report to the IDO Presidium within seven (7) days, on the official IDO form, after the conclusion of the event. The results of the competition become final with the Chairman's report.
3. To handle all problems referred to the Chair by the Adjudicators, and to designate a person or persons to act in this capacity when the Chairman will be absent for any reason.
4. To appoint, with the approval of the Supervisor, a substitute adjudicator to replace any nominated adjudicator who fails to appear at the competition.
5. To make the decision to disqualify any competitor, but only in cooperation with the Supervisor of the competition.
6. The Chairman will select the panel of adjudicators according to the length of events, always trying not to overload their schedule.
7. When time permits at the end of a competition, the Chairman of Judges may hold a meeting with the judges to discuss their feelings on the level of competition and dancers, and their differences and evaluation in judging and marking

#### **SECTION 4: IDO EVENTS - RULES FOR ORGANIZERS, SUPERVISORS, CHAIRMAN OF JUDGES AND SCRUTENEERS**

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8. When time allows there will be a judges meeting either in between or after each day of work, to refresh them on the rules of disciplines being judged and the procedure being used at this event.

Conditions for participation at the Seminar for Chairmen of Judges:

1. Each candidate must be a holder of valid IDO adjudicator license.
2. Each candidate must have been an active judge at IDO Championships or IDO approved events for at least 5 previous years.
3. Each candidate must have a working knowledge of the English language.
4. Application has to be sent through the IDO National Member Organization.
5. All candidates who take the Chairman's Seminar will take a Theoretical Examination which consists of two parts:  
Part I: IDO Rules  
Part II: Scruteneering and Skating System.

A candidate must pass the IDO Rules with at least 75% accuracy and the Scruteneering and Skating with 100% accuracy.

After successfully passing the Theoretical, Scruteneering and Skating System Exams, the candidate must serve as a MOCK Chairman during at least two IDO Championships.

The Chairman reserves the right to accept or reject all applications to serve as a MOCK Chairman of Judges.

After passing both the Theoretical Examination and the Mock Chairmanship, the candidate will be a licensed IDO Chairman of Judges.

All Chairmen of Judges must participate in a Refresher Seminar every 2 years in order to keep their license

#### **4.13. SCRUTENEERS**

Final approval of the Scruteneer appointed by the Organizer of any IDO competition rests with the IDO. Each Scruteneer must have knowledge of all judging and scruteneering systems used by the IDO, and must hold a valid IDO Scruteneering License.

Using Official IDO Scruteneering Forms, the Scruteneer will compile the judges' results and will then inform the competitors of the results, including the qualifying numbers for the next round and their ranking.

The Organizer must provide the needed number of assistants to facilitate the scruteneering process.

The Scruteneer is responsible for the following:

- Arriving in sufficient time to prepare all scruteneering forms necessary to begin the event and also in time to be present during the judges meeting to prepare the final schedule.
- Ensure that the start order is prepared to post in a timely manner.
- Making sure that all necessary office equipment is in place and functioning, and that the Scruteneers location is placed conveniently for easy communication among the Organizer, Officials and Judges.
- Assisting the Supervisor in ensuring that the competition will be run in accordance with the IDO EVENT CONTRACT.
- Assisting the Supervisor and/or Chairman of judges to ensure that the Event runs smoothly and in the highest professional manner possible.
- Ensuring that the results are sent in a timely manner to the IDO Competition Director to be uploaded to the IDO web site.
- After each round, the start order should be reversed for subsequent round. The Supervisor and the Chairman of Judges have the right to change this guideline when they feel doing so is necessary.

#### **4.14. IDO APPROVED EVENTS (COMPETITIVE OR NON-COMPETITIVE EVENTS REGISTERED BY IDO)**

When a Dance Competition, Dance Festival or other Dance related event wishes to obtain IDO recognition, the following rules must be met and adhered to in order to receive the IDO's sanction.

1. Application must be made through the Competition Director at least one (1) year prior to the event, and all fees must be paid when the application is made.
2. The event must not be in conflict in dates with any other IDO or IDO recognized event.
3. The title of the event must be clearly stated in the initial application and in no way should suggest or be in conflict with any Official IDO Titles.
4. When the rules governing a competition differ from those printed in the IDO Rules Book, they must be clearly stated in printed form and also be listed at their web site, at least six (6) months prior to the event. The IDO will retain the right to alter or refuse to accept any rule that is not in the best interest of all participating dancers.
5. All start or entry fees must be acceptable to the IDO and clearly published no later than six (6) months prior to the event.
6. All judges must be approved by their National Federation.
7. Only dancers enrolled through IDO Member Organizations may take part in IDO recognized events.
8. All events must have a Supervisor, appointed by the IDO.
9. IDO Supervisor will be reimbursed as specified in the Rules Book.

#### **4.15. IDO FESTIVAL (NON-COMPETITIVE EVENTS)**

Festival is defined as any event including concerts, performances, workshops, lectures and other related fields. If this is a competitive event it must be handled as defined in the IDO events.

1. Folk Dance Festivals are defined as:

The purpose of this event is to bring interested dancers of the world together, to present their skills and special dance traditions and national pride to an interested audience and public. The purpose is not competitive but to socialize and make new friends with the same interest. The IDO will start this type of event with Folk Dance.

2. The venue should be large enough to hold the final festival and possibly be held in an outdoor facility to present different shows during the Festival. This event will not be competitive but an all round award could be presented.
3. A Folk dance festival must have an IDO Supervisor, who is approved by the IDO Presidium.
4. It is hoped that since the organizer does not have to pay for a judging staff, the monies usually allocated for judges be returned to the participating countries on an equal basis. This will be negotiated by the Supervisor and the Organizer.
5. Financing of the different parts of the Festival:
  - 5.1. The participants will travel at their own expense
  - 5.2. To provide or help with expenses of travel, etc. of all participants as outlined above
  - 5.3. In the beginning, this event will be invitational with all participants sharing in a common expense fund.
  - 5.4. The dancers will perform at various venues in nearby cities and villages to promote the final Festival Event.
  - 5.5. After the invitations have been issued, applications will be accepted by a decision of the Folk Dance Committee.
  - 5.6. Live music is preferred and encouraged but other forms of music will be considered.
6. Evaluations will be made by the leader of each group. No leader will evaluate his/her own dancers.

Example: With 10 performers, each performance will be evaluated by 9 leaders who will distribute the awards.

No Judges will be used.

**4.16. GUIDELINES FOR THE AREA DIRECTOR AND REPRESENTATIVES (AGM 2010)**

The Area Director will be appointed by the IDO Presidium and will administer IDO Area Representatives.

Area Representatives will fulfill a very important role in the future growth of IDO. They will be appointed by the Area Director, with the approval of the IDO Presidium.

The main purpose of the IDO Representatives will be to act as a liaison between prospective new member nations and the IDO, which may be accomplished in the following manner.

- Contact and introduce IDO to non-member nations, within their jurisdiction, explaining IDO's image and ideals, through a Power Point Presentation, along with CD's of the various IDO disciplines, along with other promotional items.
- To explain the process of membership, including dues and obligations.
- Assist current member nations to become more active with IDO affairs and competitions and relate problems to the Area Director.
- Assist prospective members in seeking schools, clubs and dance groups to take part in IDO competitions and festivals.
- Represent IDO at national dance events, festivals, galas, press conferences and other such events. Expenses for such will be the responsibility of the inviting country.
- Explain and help member nations who seek dual membership with specific disciplines.

It is suggested that Area Representatives work in close conjunction with the Area Director, in developing a strategy for development and a clear mission of what they would like to accomplish. A written report will be sent to the Area Director in a timely manner to be included in the Agenda of the AGM.

Area Representatives are cautioned not to interfere or meddle with national affairs or set or alter IDO policy or rules.

All expenses must be pre-approved by the IDO.

## **SECTION 5: IDO VIDEO / TV RIGHTS AND SPONSORING AGREEMENT RULES**

### **5.1. GENERAL PROVISIONS**

1. IDO RULES FOR VIDEO RIGHTS, TV RIGHTS AND SPONSORING AGREEMENTS shall define the interest of all parties concerned with such rights.
2. All IDO members who participate in IDO Events, including Organizers, Officials, Adjudicators, dancers, competitors, etc., grant the IDO the right to govern all media agreements between concerned parties.
3. In order to finance the IDO organization, office, competitions, workshops and other Events, IDO has the authority to grant special rights to sponsors, partners and / or any third parties to raise funds, or Barter and Trade Agreements (BATA). BATA is a mutual agreement to exchange merchandise, food, beverage, time, advertisement or prizes for publicity or other benefit.
4. To finance IDO competitions and other Events, Organizers have the right to income from admission tickets, catering, merchandising, etc., and may also find sponsors, partners and / or third parties to fund or endow these Events.
5. All sponsors and benefactors must be of reputable character whose product or concern is in the best interest of the entire IDO and dance industry. Advertising and promotional material produced by sponsors or benefactors must always be in "good taste" and must in no way cast a derogatory image or destroy the good name of IDO and the entire dance industry. All advertising, products and statements must meet with IDO approval prior to release.
6. All TV rights and sponsor agreements are under the control of the Vice President - Competitions. However, the IDO Presidium may, in written form only, name other individuals, companies, organizations or corporations to act on its behalf to negotiate with TV production companies or sponsors.
7. The IDO Vice President - Competitions will negotiate all matters pertaining to sponsors or TV broadcast rights with the Organizer.
8. When the IDO Vice President - Competitions cannot reach agreement on matters that arise with the Organizer, the dispute will be resolved by a final decision made by the Presidium. If further arbitration is necessary, the matter will be ruled on by a majority vote of the General Assembly.

### **5.2. RIGHTS OF THE ORGANIZER**

Organizers have the right to all promotion, advertising and sales within and outside the place of the Event, except when the TV rights have been granted to another party. If this is the case it cannot be within the range of the TV camera.

In detail, these rights may include:

Sponsor boards, posters, logos, flags, etc., at the sidewalls, back walls, foyers and display rooms, etc.

Oral advertisement or sponsor text prior to or during the event, when the TV cameras and microphones are not in operation.

Advertising in any form, such as printed material, souvenirs, promotional material, that is provided to the audience or participants, with or without remuneration.

Merchandise, with or without sponsorship or remuneration to the IDO Officials, participants or the audience.

Catering service for the audience or participants.

### **5.3. FEE FOR VIDEO RIGHTS**

Each Organizer, for the Event he or she is organizing, has the option to buy the video rights from the IDO for a fee of 100 EUR. However one (1) 'first copy' of the whole Event must always be sent to the IDO Head Office not later than four (4) weeks after the Event. IDO retains the right to use any or all of the material on such videos for promotional purposes.

#### **5.4. RIGHTS OF THE IDO**

1. The IDO will have the right to negotiate with sponsors, partners, companies or corporations to sponsor IDO events as long as they are not in direct conflict with the Organizers.
2. The IDO EVENT CONTRACT, which is also known as the IDO AGREEMENT, will be the binding agreement between IDO and the sponsors, partners, companies or corporations, as described above. IDO may not change or alter these contracts once signed.
3. In detail, the IDO has the rights to:

Sponsor boards, posters, logos and flags, starting numbers, adjudicating panels, winner stairs, etc., on the stage or within the range of the TV cameras.

Oral advertising or sponsor text during the Event when the TV cameras and microphones are in operation.

IDO is entitled to two (2) full pages, without charge and for any use deemed appropriate, in any program book published by the Organizer, plus one (1) additional page to promote future IDO Events. All of this material must be made available to all participants and the audience.

IDO is entitled to up to four (4) merchandising booths for sponsors or personal use, as long as it is not in direct conflict with the Organizer. This includes catering, beverage, etc.

IDO may have a booth for catering and / or beverage service, as long as it is included in the IDO EVENT CONTRACT signed by the IDO Vice President – Competitions and the Organizer.

The IDO must be aware of and honor different TV and media rules in each respective member country. If a dispute arises, a final ruling will be made by a majority vote of the IDO Presidium.

If there is nothing specified and agreed to in the IDO EVENT CONTRACT regarding areas within the reach of the TV cameras, these areas will be available to the Organizer.

All details as specified above must be negotiated with the Organizer at least four (4) weeks before the Event.

#### **5.5. RIGHTS OF THE PARTICIPANTS ATTENDING IDO EVENTS**

Each participating competitor in an IDO Event may wear or display only one sponsor logo on their costume, as long as it is not larger than 8cm X 2.5cm, or 3.25" X 1".

The size, shape and design may be changed by IDO when dictated by new decisions of various sport associations, sport councils or TV production companies.

All such logos must be in "good taste" and conform to the aims and ideals of IDO, as stated in the IDO Statutes. Such logos should in no way harm the image of IDO, or offend IDO officials, adjudicators, competitors or the audience.

#### **5.6. TV RIGHTS**

The Organizer must request the TV rights through IDO. This request must contain the following details:

Name and address of the TV Production Company.

The broadcasting area and / or country.

The date and time of the broadcast.

The number of expected re-plays.

The amount of the licensing fee, if any, the TV Production Company is paying.

### 5.7. TV CONTRACTS AND TERMS

The written TV Contract or the exchange of letters including all the above information must be received by the IDO for approval at least two weeks prior to the Event.

If the decision to televise the Event is made less than two (2) weeks before the Event date, the competition supervisor must approve these papers in writing. Without this approval, the Organizer does not have the rights for TV broadcast in any form.

If requested, the IDO Supervisor must, in most cases, grant the TV rights to the Organizer. He or she may reject the request if he or she fears that:

It would not be in the best interest of IDO and the Dance industry to grant the request.

That it may harm the image of IDO or the Dance industry in general due to a valid belief that the production will be inferior in quality or be presented in poor taste.

He or she believes that it may in any way damage or destroy the good name and ideals of the IDO Organization, National Federations or its members.

All requests for TV broadcast rights, whether approved or not, must be sent to the IDO Head Office no later than three (3) days after the Event.

IDO has the prerogative to obtain the TV rights to any IDO Event. However, this must be negotiated and agreed to in the IDO EVENT CONTRACT.

### 5.8. SPONSOR AGREEMENTS

If the IDO or an Organizer enters a contract with a sponsor and / or TV Production Company or TV station, the following procedures must be followed:

If IDO has negotiated and signed a contract, IDO and any Organizer(s) that are included in the contract shall share all income equally.

If the Organizer has negotiated and signed the contract, the Organizer receives all income generated by this agreement, unless otherwise agreed in the IDO EVENT CONTRACT. The Organizer is free to negotiate all contract provisions independently and without interference if he or she enters an agreement through a third party.

If any other individual, company, corporation or third party has obtained a sponsor, advertiser, or other revenue generating agreement, the following provisions will prevail once the contract is finalized, and such third parties shall receive:

- a. 10% of the total revenue if the party is only responsible for making the contact with IDO or the Organizer.
- a. 15% of the total revenue if the party has taken part in the negotiations between IDO, the Organizer or the sponsor.
- b. 20% of the total revenue if the party is acting on behalf of IDO or the Organizer in obtaining the sponsoring agreement.

National VAT and other taxes, travel expenses, accommodations, meals and per diem, must be negotiated between all parties in advance and in writing.

The Sponsoring Company or the IDO Head Office must transfer all provisions, according to the signed contracts, to the receiver, no later than two weeks after the start of the agreement, if an invoice has been received.

All remaining funds must be divided as per the written agreement.

1. When the agreement between the sponsor and / or any other partnership is for non-monetary gain (BATA or similar), all parties must be in agreement as to the exchange before the contract is signed.
2. Regardless of who negotiates the contract, the following three Presidium members must sign all IDO sponsorship contracts: The President, the Senior Vice President and the Vice President - Competitions.

## SECTION 5: IDO VIDEO / TV RIGHTS AND SPONSORING AGREEMENT RULES

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3. Any and all disputes will be resolved by a majority ruling of the full Presidium, minus the Vice President - Competitions. However, according to the IDO Statutes, both the Organizer and the Presidium have the right to request a hearing and final decision at the next General Meeting of the IDO Federation Representatives.
4. The IDO Vice President - Competitions or the IDO President must present all IDO sponsorship contracts and / or cooperation agreements, with or without monetary transactions or BATA, each in its entirety, at the next IDO General Meeting.
5. Any changes, amendments, or alterations to the GENERAL RULES OR RULES FOR TV RIGHTS AND SPONSORING AGREEMENTS will be made in the manner set forth in the first Section under IV: GENERAL RULES AND REGULATIONS.

### 5.9. OTHER RULES

It is illegal to copy or to make Video tapes of IDO events and to sell them without explicit written permission from the Organizer and the IDO. Any infringement of this rule may result in legal prosecution, including Member federations or individuals.



## **SECTION 6: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING**

The Adjudicators Rules determine the principles and organization for Adjudicators, as well as the conditions of and procedures for their qualification.

Any rules not covered in this Rules Book may be found in our Statutes and By-Laws.

PLEASE NOTE:

1. Judges at IDO Events must be qualified to judge all disciplines at that particular Event.
2. To avoid overtaxing the Judges, each country providing Judges should consider sending at least two (2) Judges to each event. Only the official Judge will be paid per diem, travel, hotel and meals. All voluntary Judges will only receive meals on the day that they judge.
3. Reimbursement and compensation of all IDO officials may be found in this Rules Book in the Section: Rules for Organizers, Supervisors, Chairman of Judges and Scrutineers; part Reimbursement and Compensation of Appointed IDO Officials.

### **6.1. ORGANIZATIONAL STRUCTURE / INVITATIONS FOR NOMINATION OF ADJUDICATORS**

The Adjudication Director will appoint the member countries responsible for the specific dance department to send a official qualified adjudicator, no later than (3) three months before the competition. The Adjudication Director will follow up with the selected member countries to ensure that each of them provides a named qualified judge at least two (2) months before the competition. If the selected member fails to provide a named judge within the allotted time span, the Adjudication Director has the following rights:

1. To approach Judges directly within that country who are on the current list of IDO Adjudicators , to ensure that there will be a Judge appointed from that country; or
2. To appoint another member country to nominate a qualified Judge.

### **6.2. THE ADJUDICATION DEPARTMENT**

The Adjudication Committee consists of a Chairman who is the Vice President of Adjudicators, and at least two other Adjudicators. The IDO Presidium appoints the Adjudication Committee members.

Each year, the Adjudication Director shall be obliged to publish a list of licensed Adjudicators, along with the disciplines in which they are currently qualified to adjudicate. Each listed Adjudicator shall have the right and duty to adjudicate at any competition for which he or she has been appointed. A list of licensed Adjudicators may be found at the IDO web site.

DUTIES OF THE IDO ADJUDICATION DEPARTMENT:

- To carry out the program and the resolutions of the IDO General Meeting and the IDO Presidium.
- To operate in accordance with these Rules and other IDO resolutions.
- To develop the general policy for adjudicating all disciplines at IDO Competitions.
- To formulate and conduct, at least once each calendar year, seminar and exams, to ensure knowledge of current trends and improve the level of adjudicating in all IDO disciplines.
- To oversee the Examination Committee and nominate members to that body.
- To compile annually the Official IDO Roster of Adjudicators including those who are active and non-active.
- To carry out other tasks and duties as assigned by the IDO Presidium.
- To compile annually the IDO Roster of Chairmen and to send the proposal for nominated Chairmen of IDO competitions to the IDO Presidium.

### 6.3. DISCIPLINARY ACTION

The Adjudication Committee and the Presidium are constantly on the alert to see that favoritism of any sort does not occur. If strong evidence is found that favoritism of any sort is being shown, the matter will be referred to the Disciplinary Committee for investigation. If the complaint of favoritism is found valid, it could mean immediate revocation of the offender's IDO adjudication license.

In addition, an Adjudicator may lose his or her license for one (1) year for the following reasons:

1. If, after being appointed to adjudicate a competition, he or she fails to notify the Organizer that he or she will be unable to adjudicate that Event.
2. Failing to appear at an Event without just cause after being appointed to adjudicate a competition.
3. If he or she behaves unethically, unprofessionally or in any manner not conducive to an IDO Official or Competition.
4. If the IDO Disciplinary Committee determines that this is the proper course of action to take regarding a valid complaint or rules infraction or any other matter brought before it for consideration.

Appeals regarding disciplinary rulings may be made through the IDO Annual General Meeting.

When merited or justified, the IDO Disciplinary Committee may issue, in writing, a lifetime suspension of an adjudicator's IDO license.

### 6.4. CHANGING STATUS FROM DANCER TO ADJUDICATOR OR FROM ADJUDICATOR TO DANCER

If a competitor changes status and becomes an Adjudicator, and then desires to change back to competitor status, he or she must submit a written request to the Presidium, which will render a decision. If the request is approved, the decision is final. The change of status from Adjudicator to competitor can only happen once. Before they can return to being an Adjudicator, they must take a refresher judging seminar.

### 6.5. GENERAL RULES AND REGULATIONS FOR IDO EXAMS

The following pages contain information about the rules governing both taking and conducting IDO Adjudicator's Examinations.

#### EXAMINATION COMMITTEE

The IDO Examination Committee consists of a Chairman and two (2) members appointed by the IDO Adjudicator's Committee, and is responsible for formulating and administering all IDO Adjudicator's Examinations.

Within fifteen (15) days after any examination session, the Examination Committee must submit a full report on all successful candidates to the Adjudication Committee.

#### QUALIFICATIONS FOR TAKING EXAMINATION

All candidates who wish to take the IDO adjudicators' exam must be approved, and enrolled in the seminar by the IDO National Member Organization.

National organizations employing a hierarchical system of classifying Judges can only send candidates who have held the highest national license for a period of two (2) years.

National organizations lacking such a system must ensure that they only send candidates who have attended a judges' seminar in their country. All candidates must additionally have acquired judging experience of at least two (2) years in national competitions.

Actively competing dancers may also be examined, but, if successful, they cannot adjudicate at IDO Competitions until they have declared in writing that they have stopped competing.

All new IDO Judges are required to have a working knowledge of the English language.

## GENERAL REGULATIONS AND PROCESS

At least once each calendar year, the IDO Adjudication Department will organize an Official IDO Adjudicator's Examination Seminar. **All IDO seminars sanctioned by the Adjudication Director will be published in the IDO web site with the venue and price of participation (AGM 2010).**

The seminar is designed to familiarize the candidate with the contents of the Rules Book and it is suggested that thorough knowledge of the Rules Book is necessary to successfully pass the Theoretical Exam. Supplementary Exams are based on the candidate's knowledge of each particular dance discipline they wish to be qualified in. Once the candidate has passed each Supplementary Exam they wish to be licensed in they must do their "mock" judging in the same disciplines in order to be qualified to judge those disciplines.

Applications must be sent together with the candidates CV to the Adjudication Director, no later than 2 weeks prior to the seminar.

The Adjudication Department will issue a certificate to each candidate who successfully passes the theoretical and practical portion of the IDO Adjudicator's Examination.

## FEES FOR EXAMINATIONS

Candidate pays 50 EUR for the Examination Seminar and Exam. If the candidate wishes not to take the exam there will be no refund of the Seminar fee. Candidate pays 10 EUR per each supplementary exam, if candidate pass exam then he pays 50 EUR for lifetime license. The examination fee shall be paid at the time of the examination.

## EXAMINATION PROCEDURE

Candidates may be examined via either of the two methods listed below:

1. By taking part in an Official IDO Adjudicator's Examination Seminar.
2. By taking part in an IDO sanctioned Examination Seminar conducted by an IDO National Member Organization.

## SANCTIONING OF NATIONAL SEMINARS

1. Through proper application, any National Seminar may be sanctioned by the IDO Adjudication Director, to have the status of Official IDO Adjudicator's Seminar.
2. The application for such sanctioning should reach the Adjudication Director no later than three (3) months prior to the scheduled date of the National Seminar concerned.

## PROCEDURE OF IDO SANCTIONED INTERNATIONAL JUDGES' EXAMINATION SEMINAR

All countries who would like to conduct an official International Judges' Examination Seminar must make official application through the Adjudication Director not later than three (3) months prior to seminar and examination and accept the lecturer and examiner appointed by the same.

Examiner and Lecturer must have held an IDO judging license for at least five (5) years.

After such seminar, the examiner must submit a written report on each candidate's results to the Adjudication Director. Mock judging should follow the outline as listed above.

## EXAMINATION STRUCTURE

Official IDO Adjudicator's Examination Seminar consists of the following:

1. The first section of the examination seminar will be devoted to going through, in a general manner, all material that will be used in the written examination. During this time period, the Examiner conducting the seminar will also answer any question presented by the candidates.
2. The Examiner conducting the seminar will evaluate each candidate's given answers.

## SECTION 6: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

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**NOTE:** The practical (non-voting or “mock” judging) portion of the examination will be conducted during a World or Continental Championship, and having each candidate provides an oral explanation of his or her decisions.

### THEORETICAL EXAMINATIONS:

The THEORETICAL part of the Adjudicator’s Examination will last from 60 to 120 minutes, and must be taken in written form using the English language.

The Examiner conducting the examination session will set a time limit he or she deems appropriate for answering the number of questions given.

To pass this portion of the examination, at least 75% of the given questions must be answered correctly.

The questions for this portion of the examination have been drawn from the following material:

1. The Three & Four Dimensional Scoring System.
2. The IDO Dance Sport Rules.
3. Ethics, conduct and rules for IDO Adjudicators and competitors.
4. The paper titled IMPORTANT PSYCHOLOGICAL ISSUES IN RELATION TO EVALUATION AND ESTIMATION IN DANCE by Matej Tusak, Ph.D., docent for Sport psychology, Ljubljana, Slovenia.
5. THE SKATING SYSTEM by Arthur Dawson.

### SUPPLEMENTARY EXAMINATIONS:

Candidates may take the following supplementary exams to be licensed to judge these disciplines:

Performing Arts: Ballet – Jazz – Modern – Show Dance – Tap

Street Dance: Break Dance – Disco Dance & Disco Freestyle – Hip Hop & Electric Boogie –  
Street Dance Show

Special Couple Dance: One exam covering all styles

Traditional Dance: Belly Dance

For disciplines that are not listed, the MOCK judging examination will cover as the supplementary exam.

### PRACTICAL EXAMINATION:

All candidates must perform the practical (non-voting or “mock” judging) portion of the examination at an IDO World or Continental Championship, and must be passed by the Chairman of Judges, that has been approved by the Adjudication Director, at that same competition.

The final approval to MOCK judge at any given event must first be approved by the Adjudication Director.

### FEES FOR CONDUCTING AN ADJUDICATION EXAMINATION SEMINAR

1. When a National Member Federation asks for an Adjudication Examination Seminar, the Adjudication Director in cooperation with the Presidium will appoint one examiner, and the organizing country must cover all costs.
2. The National Federation will pay the fee for National IDO examinations and seminars as agreed by both parties.
3. When IDO examination and seminars are conducted by IDO, the fee will be 150 EUR per day, per person, leading the seminar. **When Supplementary exams are given on the same day there will be an additional fee of 150 EUR paid to the examiners.**
4. Only one person is required to conduct the theoretical portion of the seminar and two people appointed by the Adjudication Director and one appointed by the national country, are required to monitor the written portion of the examination. All will be paid as outlined above.

**6.6. CATEGORIES OF ADJUDICATORS**

The following divisions will be used to classify IDO Adjudicators:

<i>National</i>	According to the rules set by the IDO National Federation/IDO National Member
<i>International</i>	A person who successfully passed their examination and has had no disciplinary action brought against him.

Judges Serving at Competitions:

<i>Official Judge</i>	Appointed by the Adjudication Director in accordance with the rules for selecting Judges. Official judges are reimbursed for travel costs and are entitled to receive a per diem honorarium, accommodations and meals.
<i>Voluntary</i>	Any IDO licensed Adjudicator, nominated by their national federation, who is willing to give their services to the IDO, free of charges, with no remuneration, and accepted by the Organizer and the Adjudication Director.
<i>VIP / Honorary</i>	Special VIP Adjudicator’s may be allowed to judge on a one time basis without holding an IDO license. Organizers should request such permission from the IDO Presidium and they will be approved on a one to one basis. All VIP Judges should be knowledgeable of the discipline they are to judge. Any remuneration will be negotiated between the Organizer and the VIP.  VIP Judges may only be appointed whereby they are truly celebrity judges or in the case of emergency because of illness, flight or travel delay or other catastrophes happening to other official Judge.
<i>WDC/IDSF</i>	WDC/IDSF licensed Judges adjudicating at IDO Events may only represent the country for which their WDC/IDSF license is registered, and must not be registered in more than one (1) country with the WDC/IDSF during any calendar year. This only applies to IDO Special Couple Dance Events.

When needed Chairman or Supervisor may be used as a Judge.

**6.7. CODE OF CONDUCT, ETHICS, RIGHTS AND DUTIES OF ADJUDICATORS AND CHAIRPERSONS**

Adjudicators have the right to adjudicate without interference hindrance or harassment of any kind.

DUTIES OF ADJUDICATORS:

1. To present their license book to the IDO Chairman.
2. To adjudicate dance competitions in accordance with the Official IDO Rules, and to strive to elevate the continued growth and development of dance.
3. After accepting a judging position, a judge must notify the IDO Adjudication Director, Organizer and Chairman, upon finding that he or she will be unable to fulfill this obligation.
4. To be fully aware of all judging procedures, rules, regulations and the 3-D/4-D system of judging, along with the alternate method of X-ing the contestants that they would like returned to the next round.
5. Attending the judges’ seminar and / or meeting conducted by the Chairman of Judges prior to the Event.

Format for judge’s seminar:

- A. Before a competition there will be a meeting of the Judges to inform them about schedule, judging seats, necessary points, meals, transportation, etc.
- B. Prior to the above meeting, there would be a three part seminar including
  - New Rules
  - Specific subject designated by lecturer
  - Open discussion

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In the event of proven force majeure, an adjudicator, unable to attend the official judges' seminar will be able to adjudicate the competition if they have been assigned to that position.

6. Refer any and all problems encountered while judging to the Chairman of Judges or the Chairman's designated representative(s).
7. When asked to judge on the floor or stage, each Judge must circulate the entire dance area and not congregate in one specific place, always passing behind other Judges to avoid obscuring anyone's vision.
8. All Judges must either speak English or have an English speaking interpreter with them at all times while judging.
9. To decline judging nominations if he or she is not qualified to judge the dance disciplines offered at the IDO Event in question.
10. An Adjudicator must excuse himself / herself from the adjudicating panel on any occasion when a member of his / her immediate family or household will be dancing in the competition. Immediate Family is defined as first cousin or above.
11. Judges, who judge a category in a discipline in an IDO Performing Arts Championship, are not allowed to judge that same discipline and category in the same year at another championship event.
12. **The same Judge will not be allowed to judge the same discipline and title two years in a row unless allowed by the Adjudication Director and/or Organizer, Supervisor and Chairman, if the majority agree. (AGM 2010)**
13. Official Judges must be able to judge at least 75% of the competition or they will not be allowed to judge. 2 or more Judges may share the duties of an Official Judge, but must be able collectively to judge at least 75% of the competition. In the case whereby they cannot judge 75% of the time they will lose their status as an official Judge.
14. All judges must participate in refresher seminar every 3 years in order to keep their license.

All official judging countries must send the names of their nominated Judges to the Adjudication Director for verification. License and credentials will be checked and upon acceptance will be sent to the Organizer and Chairman of Judges of the competition.

After being named and accepted as a Voluntary Judge, if that Judge does not show up at a competition without reason or just cause, they will lose their license (this is the same as an Official Judge). When a Voluntary Judge makes their application, they must state what dates and categories they are able or not able to judge. Voluntary Judges are accepted on a first come first serve basis.

When an Official IDO Judge does not meet the requirement of taking an IDO seminar every three years, they may take an international seminar, which will be sanctioned by their National Federation, in their own country, providing the IDO Adjudication Director approve the format of the seminar. In the case the National Federation does not hold an international seminar, the Adjudicator must then attend the IDO judge's seminar, which is organized before every IDO competition.

### 6.8. CONDUCT WHILE JUDGING

JUDGES MUST:

1. Make decisions in a fair and impartial manner based on the competitors' merit, with no national or other interest or favoritism being shown.
2. Conduct themselves in a professional and ethical manner at all times before, during and after the Event, and must never make derogatory statements against fellow Judges, the Organizer, coaches, trainers, competitors or others.
3. Be aware that disrespectful remarks or gestures toward anyone while actively serving as an Adjudicator will result in immediate withdrawal from the adjudication panel.
4. Not confer with anyone regarding their score, and always sit apart from each other and the spectators. However, judges may sit with their own personal interpreter.
5. Not discuss their marks, marking system or opinions before, during or after the Event, only making their personal opinions known after they have left the competition or at IDO seminars and meetings.
6. Dress in a professional manner at all times when serving in an official capacity.
7. Not drink any alcoholic beverages or consume any restricted drugs while serving on the judging panel or while visible to the general public during the Event.

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8. Not signal competitors in any manner during their performances.
9. Not contact competitors, trainers, coaches or others via electronic devices at any time while actively serving as an adjudicator.
10. Turn off mobile or cellular phones while judging or while sitting at the judges' table. Earphone attachments may not be worn while actively adjudicating and mobile or cellular phones on a judge's person must be concealed from view.
11. Not videotape, audiotape, or photograph any competitive performances.

Under no circumstance is it acceptable to be intoxicated while serving on a judging panel. All such offenders will be immediately withdrawn from the judging panel. A report of the incident will be immediately forwarded to the Disciplinary Committee for investigation.

To refrain from smoking or chewing gum, etc., when visible by the public, and should always act in a manner representative of an IDO official.

Adjudicators/Educators will not judge any dancers from their own club or school, or from the club or school in which they teach on a regular basis. Adjudicators/Educators are not permitted to judge any dancers they have choreographed for or personally taught, trained or coached during the six (6) months preceding a competition. Judges so involved must ask to be removed from the judging panels concerned by informing the Chairman of Judges before or during the Judges Seminar. This does not apply to Adjudicators/Educators who teach master classes on occasion, or to the dancers who participate in such classes. Further, this rule only applies to disciplines and categories where the competitors' own music is used in the first round.

All officials and Judges may not serve at a competition that is defined to be in conflict with an IDO event.

### 6.9. JUDGING PROCEDURES

1. All judging forms must be marked clearly in ink.
2. All corrections will be scratched out, with the judges intentions clearly marked and signed.
3. All corrections must be ratified with the judge's initials in the proper place on the form.
4. Judges should always double-check the required number of crosses (X's) before handing in scoring sheets.
5. In the final round, two sets of judging sheets must be filled out, one for the Scrutineer and one for use by the Adjudicator as a guide in holding up the correct placement. Only one sheet will be given if there is no open marking.
6. **During small groups, formations and productions the Judges should view at least one round from the floor level and one round from the upper level. When there is only a final (round) they should judge from the upper level. All Judges must have a direct line of vision to their satisfaction. The Supervisor, Chairman and Organizer will see to it that the Judges are satisfied with where they are viewing. (AGM 2010)**

### 6.10. DISQUALIFICATION

1. Adjudicators have the right to issue warnings for possible disqualification of competitors who make infractions of IDO rules. In preliminary or first rounds, adjudicators will place 'W' in the appropriate area of a competitor's marks to signify that a warning should be issued. Adjudicators must be able to give reasonable explanations for this action, must sign their score sheet, and must evaluate the competitor without penalty. In subsequent rounds, and with the approval of the Supervisor, the Chairman of Judges may disqualify competitors who continue to make infractions.
2. All Warnings, Suggestions for Disqualification and Actual Disqualifications must be announced to the competitor(s) involved by the Chairman of Judges.
3. In cases where a Suggestion for Disqualification is issued by more than 50% of the Adjudicators, this must not influence the Chairman of Judges' decision to disqualify the competitor(s).
4. In cases where a competitor is disqualified, he or she will receive no points and be ranked as last in the round within which he or she was disqualified.
5. If there is an infraction of the rule in the final round the Chairman will discuss the problem with the judges on how the matter will be handled. If a problem arises the decision should be made by the Organizer, Supervisor and Chairman.

**6.11. SELECTION OF OFFICIAL ADJUDICATORS**

**6.11.1. GENERAL PROVISIONS**

1. No country can have more than one representative on the same judging panel.
2. Each Judge at all IDO Events shall be assigned an alphabetical letter or number code.

**6.11.2. COUNTRIES' RANKING LIST**

(How a country's eligibility in choosing adjudicators for IDO Events is determined.)

Administered by the Adjudication Committee, the Ranking List is a rolling record listing the results of the last three (3) competitions. Results for each discipline are recorded separately. Points are awarded to each country based on these results. A country's total number of accumulated points determines that country's position on the ranking list. Points are awarded as follows:

- 1 point for every competitor taking part in the competition, solos, duos and trios
- 2 points for every small group/team taking part in the competition
- 3 points for every formation taking part in the competition

**1 point for every entry placed in the quarter-final (on IDO championship where there is 1/8 final or minimum 40 dancers in a first round) (AGM 2010)**

- 1 point for every entry placed in the semi-final.
- 1 additional point for every entry also placed in the final.
- 1 additional point for the entry placed 5<sup>th</sup> in the final.
- 2 additional points for the entry placed 4<sup>th</sup> in the final.
- 3 additional points for the entry placed 3<sup>rd</sup> in the final.
- 4 additional points for the entry placed 2<sup>nd</sup> in the final.
- 5 additional points for the entry placed 1<sup>st</sup> in the final.

**In case there is only a final round there are no points for taking part in the competition and only points according placement will be counted (1<sup>st</sup> place 6 points, 2<sup>nd</sup> place 5 points, 3<sup>rd</sup> place 4 points, 4<sup>th</sup> place 3 points, 5<sup>th</sup> place 2 points, 6<sup>th</sup> place 1 point).**

**If we have only one country competing in one discipline only points for participation will be counted. (AGM 2010)**

In descending order, the countries placed highest on the ranking list in each respective discipline shall receive invitations to nominate judges as needed. When more than one discipline will be offered at the competition in question, all disciplines will be taken into account. In such cases, the placements in the joint ranking list will be found by using the skating system in the same way as is done in a normal competition. The majority of points will be found according to how many disciplines are involved for a given competition.

**6.11.3. REQUIRED NUMBER OF ADJUDICATORS PER COMPETITION, CUP OR CHAMPIONSHIP**

1. All judging panels must consist of an uneven number of adjudicators.
2. The replacement of Adjudicators must be made by the enrollment closing date, even if the deadline has been postponed.

TYPE OF EVENT	JUDGES REQUIRED
International Competitions	5 or 7 Judges
Continental Cups	5 or 7 Judges
Continental Championships	7 Judges
World Cups	7 or 9 Judges
World Championships	7 or 9 Judges



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3. In the event of proven force majeure, serious illness, death of an immediate family member, a suitable replacement must be found. Panel must be reduced by 2 if a suitable replacement is not found. However a panel may never be lower than 3. Above mentioned procedure is used in emergency only.
4. In special disciplines (Break Dance, Flamenco...) it is recommended that the Adjudication Director will name three Adjudicators as official, for those Organizers who want more Judges it is possible to use voting Chairman and Supervisor.
5. If the competition is done on two floors 8 official judging countries will be nominated for the Continental Championship and 9 for World Championships.
6. Under no condition are Judges allowed to just leave a panel after they have judged the 1st round, unless a proven force majeure or serious illness, and must be approved by the Supervisor, Chairman and Organizer.

### ASSIGNING OFFICIAL JUDGE SEATS IN IDO CHAMPIONSHIPS:

- One (1) seat goes to the organizing country
- Two (2) seats are given to the countries with the highest ranking points counting the last three championships
- Two (2) seats are given to the countries with the highest ranking points in the previous championship
- Two (2) seats are given to countries selected by draw

No country may have more than one judge position.

If the two best ranking countries in the last three (3) championships are the same countries as the best ranking two (2) in the previous year's championship, the judge seats are handed down to the next best ranking countries in the last three championships. The organizing country is excluded from the ranking-based allocation of seats, as it is already granted one seat.

All the countries that took part in the previous championship participate in the draw. The organizing country and the four (4) countries that have already obtained a judge seat on the basis of ranking points are excluded from the draw. (AGM 2010)

The same Judge will not be allowed to judge the same discipline and title two years in a row unless allowed by the Adjudication Director and/or Organizer, Supervisor and Chairman, if the majority agree.(AGM 2010).

## SECTION 7: PROTOCOL AND JUDGING PROCEDURE

### 7.1. THE JUDGING SYSTEMS OF THE IDO:

- X'ing – The Judges are required to give a X (cross) to each start number to be returned to the next round; used in the competitions where the Organizer's music (compulsory music) is being used in the first round.
- 3-D – The Judges give a numerical score to three dimensions, to each start number and X (cross) the start numbers who have the highest score. Judges are required to use the 3-D system for all disciplines, categories, styles and age divisions in which the competitors supply their own music, with the exceptions of disciplines listed in 4-D.
- 4-D – The Judges give a numerical score to four dimensions, to each start number and X (cross) the start numbers who have the highest score. The 4 – D system is only used in all show disciplines including Show Dance, Street Dance Show, Latino Show, Productions and Belly Dance final.
- Placement System – The Judge places each start number in the order of how they would like them to be awarded in the final round. Each placement can only be given once (no ties). Using the 3-D or 4-D system is not mandatory in the final round.

Using the Official Judging Form, the Scrutineer will inform the Judges how many competitors are to be called back for the next round. The number of crosses (X) is equal to the number of competitors that must be returned for the next round. The Judges must follow this ruling exactly and without exception.

When necessary, in the Performing Arts disciplines and other disciplines using own music from the 1<sup>st</sup> round, to avoid a performing re-dance, the Chairman of Judges will poll all Judges as to who should fill the vacancy for the next round, by using a paper re-dance (Judges refer back to their notes to decide who will be returned to the next round).

### 7.2. HOW THE 3-D AND 4-D JUDGING SYSTEM WORKS

Each dimension has a score ranging from a low of 1 point to a high of 10 points. Each Judge will award marks in each dimension as he or she feels are warranted. This would give a minimum score of just 3 (3-D) or 4 (4-D) points per Judge, but would allow for a maximum of 30 (3-D) or 40 (4-D) points per Judge total. At the end of each preliminary or semifinal round, each Judge must count the total points awarded each competitor and then give the prescribed number of Xs (crosses) to the competitors with highest points (total TCI or TCIS).

Each Judge uses this system independently of all other Judges.

### 7.3. OPEN MARKING

It is the Organizers prerogative whether or not to use the open marking system. It is always recommended and encouraged that in the Children's division, no open marking will take place. However, if in the best interest of keeping within a normal time frame, the Supervisor and Chairman of Judges may suggest that no open marking be done.

### 7.4. THE DIMENSIONS

Each area or 'dimension' of a dance performance contains similar components, all of which are evaluated at the same time during each performance. These dimensions have been given the following designations:

**T** = TECHNIQUE

**C** = COMPOSITION

**I** = IMAG

**S** = SHOW VALUE

## 7.5. WHAT IS EVALUATED IN EACH DIMENSION

### TECHNIQUE

Evaluation in Technique Dimension covers evaluation of: the accurate performance of the fundamental techniques for the discipline and style being evaluated; displaying the authentic style or nature of the dance being performed; the difficulty level of the figures used in the performance; accuracy in usage of basic and advanced rhythms; floor craft and (where applicable) connections with fellow performers; synchronization with the music and (where applicable) fellow performers.

The dancers' ability in performing these aspects is of great importance, and competitors are advised to choose movements, rhythms and dances that they are well suited to perform at competitive levels.

Although each individual dance discipline has its own unique technique that stays within the technique developed for that particular dance form there are certain techniques that remain constant for all dance disciplines.

- Balance – In Modern off balance work is acceptable
- Control
- Stretch
- Fluidity of movement
- Agility (ability to move quickly)
- Musical timing and the ability to stay within the phrasing of the music  
(In Tap dance off beat sounds are acceptable)
- Athleticism
- Strength
- Power
- Energy

### COMPOSITION /CHOREOGRAPHY

Composition evaluation involves an evaluation of the movements, figures, variations, rhythms, and (where applicable) the patterns, lines and circles that are used in composing each routine. Variability and originality in using each component, the use of vertical and horizontal space, and usage of dance floor area are also evaluated in this dimension.

The following may be used in the Judge's evaluation of Composition:

- Use of music and musical phrasing
- Use of space
- Use of dimensions or levels
- Appropriate music for the concept being presented
- Appropriateness of steps to theme or music
- Appropriateness of style to theme or music
- Emotional content
- Technical level within the reach of all dancers
- Age appropriate in concept, movement and style
- Creativity
- Originality
- Daring to be different
- Dramatic, visual and theatrical effects

### IMAGE/PRESENTATION

Physical and emotional expression, presentation, communication with the audience, performance energy level, and the power of the performance to affect observers are all highly important to the Image Dimension. Other important aspects of Image include props, costume, make up, grooming, and overall harmony of idea in the routine when compared to the music, movements, costume, and other intrinsic elements chosen for the performed dance.

## SECTION 7: PROTOCOL AND JUDGING PROCEDURE

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The following may be used in the Judge's evaluation of Image:

- Appropriate costume
- Appropriate make-up
- Grooming: hair, body and costume
- Correct fit of costume
- Clean costume, tights and shoes
- Ability to capture the audience
- Personality
- Emotional execution
- Charisma
- Self-assuredness
- Enthusiasm
- Precision and Synchronization
- Interaction between dancers
- Do dancers relate to one another?

### SHOW VALUE

The following criteria should be used in determining your score for the show value of the piece being presented. Entertainment or audience appeal, originality and creativity of the concept, story idea or theme. Appropriateness of the costume as it relates to the concept along with creative costume changes, story, idea or theme. Inventive and creative visual effects using props and creative designs. Acrobatic movements, lifts and spectacular jumps and other special effects are encouraged. The piece should adhere to its concept throughout and there should be harmony between the concept, music, choreography and movement. The piece should be age appropriate for all dancers included in the piece and never be visually or audibly offensive to the audience. The Adjudicator must take all of the above into consideration when reaching the evaluation for show value. The Adjudicator must not include dance value in this mark and pieces that are "pure dance" should be evaluated on a lower scale.

The following may be used in the Judge's evaluation of Show Value:

- Is it entertaining or interesting?
- Does it have a story, theme, concept, idea or message?
- Does it thoroughly make use of the story, theme, concept, idea or message throughout, both visually, emotionally, theatrically and/or authentically?
- Is the costume right for the choreography, to enhance the overall presentation?
- Is the choreography in relation to the theme, as it relates to the overall performance?

## SECTION 8: RULES FOR IDO DANCE DISCIPLINES

### 8.1. PERFORMING ARTS DISCIPLINES INCLUDING TRADITIONAL DANCES

The rules outlined below cover the following Performing Arts Dance Disciplines and Traditional Dances:

#### A: Performing Arts:

- Show Dance
- Jazz Dance
- Tap
- Acrobatic / Gymnastic Dance
- Ballet
- Modern
- **Bollywood**
- **Acrobatic Pole Dance**
- Mini Production & Production

#### B: Traditional Dances:

- Character – Ethnic – Folk
- Belly Dance / Oriental      Show Belly Dance / Oriental Show      Folk Belly Dance / Oriental Folk
- Flamenco

Unless stated otherwise under the specific rules for a particular discipline, the following **categories** are available in the Performing Arts Disciplines listed above:

SOLO MALE

SOLO FEMALE

DUO Two Males, Two Females or one Male and one Female

TRIO (TAP **and BOLLYWOOD** ONLY) Any combination of three dancers

SMALL GROUP 3 – 7 dancers (4 – 7 dancers in TAP **and BOLLYWOOD** only)

FORMATION 8 – 24 dancers

MINI PRODUCTION 3 - 12 dancers

LARGE PRODUCTION 25 dancers and more

#### 8.1.1. GENERAL PROVISIONS – PERFORMING ARTS

Each dance discipline has some rules specific to that particular discipline. Such information is provided under the specific heading for the discipline in question. In general, the following rules apply to all Performing Arts Disciplines. Any exceptions are noted in each rule.

#### AGE DIVISIONS

AGE DIVISION	AGE RANGE
Mini Kids	7 and under
Children	11 and under
Junior	12 – 15

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Adult 1	16 and over
Adult 2	31 and over
Senior	50 and over (Belly Dance /Oriental)

Competitors in all dance disciplines dance to their own music.

No dancer shall compete against him or herself.

**STAGE PROPS:**

Permitted in many Performing Arts disciplines. However, Stage Props MUST BE CARRIED BY THE DANCER(S) IN ONE TRIP. Stagehands / assistants are not allowed to carry props for the dancer(s).

**NOTE:** Cumbersome scenic props are not permitted in any dance, category, style or division at any IDO Event.

Hand Props are anything carried with the hands and not part of the costume. (Bells, flags, cane, umbrella, etc.)

Floor Props are the same, objects set on the floor. (Chairs, stairs, ladders, tables, etc.)

Scenic Backgrounds and Backdrops. (Scenic curtains or flats – scenery)

Liquids or other substances that can litter, damage, or make the dance floor / stage unsafe may not be used in any category or discipline.

Using electrical devices, such as personal light effects and music which the dancer plugs into an electric socket – props, may be used but must be powered by battery.

**SCENIC SET UP AND BREAK DOWN**

Scenic backgrounds and floor props must take no longer than 15 seconds to set up and 15 seconds to carry it away in Solo, Duo, Trio and Small Group entries. Formations will be allowed 45 seconds to set up and 45 seconds to take it off the stage. Time will begin as soon as the first piece of scenic material touches the stage and in taking it off, as soon as the last piece is off the stage. This rule applies to all Performing Arts disciplines. The rule regarding dancers carrying the props in one trip, on and off, will remain the same.

**DURATION OF PERFORMANCE:**

CATEGORY	MINIMUM Time Duration	MAXIMUM Time Duration
Solos, Duos, Trio (Tap only)	1 minute & 45 seconds (1:45) 1 minute in Ballet solo	2 minutes & 15 seconds (2:15)
Small Groups	2 minutes & 30 seconds (2:30)	3 minutes (3:00)
Formations	2 minutes & 30 seconds (2:30)	4 minutes (4:00)
Mini Production Large Production	3 minutes 4 minutes	8 minutes 8 minutes Set-up time is explained below

Children’s Formation will be 2:30 minimum and 3:00 maximum in Performing Arts, except Belly Dance and Flamenco Dance.

The time limit for all Productions is 8 minutes maximum, which will allow the opportunity to have a final with 3, including an open marking.

**LIFTS:**

Lifts are defined as movements / figures in which both feet of one dancer are off the floor and such figures / movements are performed with the help / physical support of another person.

Lifts are permitted in some, but not all dance disciplines. Please refer to specific rules for the discipline in question.

## SECTION 8: RULES FOR IDO DANCE DISCIPLINES

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Lifts are NOT permitted in Children's divisions unless stated otherwise in the specific rules governing a specific discipline.

### ACROBATIC MOVEMENTS:

Acrobatics are those movements, in which body overturns round sagittal or frontal axis, such as somersaults, hand wheeling and similar figures.

These movements are permitted in some, but not all disciplines. Please refer to specific rules for the discipline in question.

If permitted, acrobatic movements will not always enhance the dancer's score, and could even detract from the score if they are not performed in a technically correct manner.

### SPECIAL NOTE FOR ROUTINE RESTRICTIONS

No dance routine shall be performed in more than one discipline.

Example: The same routine cannot be performed in both a Jazz and Show Dance, nor can a Modern piece be performed in both a Modern and Ballet event.

### 8.1.2. SHOW DANCE

*The categories in Show Dance are: Solo male, solo female, duo, small group, formation.*

Age Divisions see in General Provisions of Performing Arts.

#### 1. DEFINITION OF SHOW DANCE

Show Dance in the broadest sense is based either on any Jazz, Ballet and/or Modern dance technique. Other dance disciplines can also be incorporated but cannot dominate. Ballroom, Latin or Rock 'n' Roll (in the IDSF & WDC way) are excluded and cannot be performed. Show Dance allows the use of lifts (except for Children), acrobatics, props, lip-sync and other theatrical effects. An IDO Show Dance number always has to have a guideline, story or visible concept to entertain the audience. (AGM 2010)

- When movements and elements of other IDO dance disciplines such as Disco Dance, Hip-Hop, Electric Boogie, Break Dance and Tap, or when American & International Ballroom and Latin Dance is used in the performance, such movements / styles should not control / dominate the performance.
- The dancer's personal interpretation should be clearly evident when using any of these disciplines or styles.
- Acrobatic Movements: Permitted as outlined in General Provisions of Performing Arts. Acrobatic movements will be evaluated under technical as well as show criteria.
- Lifts: Permitted as outlined in General Provisions of Performing Arts.  
**NOTE:** Lifts are NOT permitted in the Children's age division.
- Stage Props: Permitted as outlined under General Provisions of Performing Arts.
- Musicality, variety of dance and patterns, originality, total performance and individual choreography will be evaluated. It is very important to present harmony of idea, music, dance, choreography, costume and props in the presentation, as the entire image will be used in evaluating the performance.
- Formations will be judged as a whole. Solo, duo or ensemble parts may be performed, but must not dominate.
- All Show Dance presentations shall be based on a concept, story, theme or idea. There must be a title of the Show. The concept, story, theme or idea must be fully understandable and will be expressed by means of dance movements that adhere to the piece being presented, along with being creative, imaginative and original. The piece must have Show Value, as explained in the Judging Procedure (Section Protocol and Judging Procedure)

### 8.1.3. JAZZ DANCE

The categories of Jazz Dance are: Solo male, solo female, duo, small group, formation.

Age Divisions see in General Provisions of Performing Arts.

## SECTION 8: RULES FOR IDO DANCE DISCIPLINES

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### JAZZ DANCE STYLES:

**Primitive:** This dance form stemmed from early African Folk Dances that were done by slaves brought to America from Africa, West Indies, Cuba, Panama and Haiti.

**Early:** Originated via the music of the late 1800's and early 1900's. Dances included the Two-Step or Cakewalk, and later became the Grizzly Bear, Bunny Hug, Turkey Trot, and Texas Tommy. This evolved into the fast music and dances of the 1920's, the One-Step, Lindy Hop, Charleston and Black Bottom.

**Musical Comedy / Theatre Jazz:** These forms of Jazz became very popular via movies / theatre during the 1930s and 1940s. Many dance forms were incorporated in Musical Comedy Jazz. Ballet with "On Your Toes", and Modern Dance in "Oklahoma" and "Brigadoon". During the 1950s and 1960s, dance became an integral part of telling the story in Musical Theatre, as illustrated in musicals such as "Flower Drum Song", "Destry Rides Again", "West Side Story" and "Seven Brides for Seven Brothers". In 1978, the musical "Dancing" showed that the songs and books were secondary to the dancing; in fact, they are almost non-existent.

**Contemporary:** Primarily performed to music of the day, it began in the late 1950s to the music of Contemporary Jazz musicians like Dizzy Gillespie, Art Tatum and Dave Brubeck.

**Today's Jazz Dance:** This discipline may be danced using many different styles and tempos, using themes based on Afro-Cuban, Oriental, Spanish or other national themes. It may be performed as a character, such as Cowboy, Sailor, Clown, etc. It may also be abstract in nature. Lyrical Jazz, performed to such music as Bette Midler's "Wind Beneath My Wings", may be included in Jazz Dance Discipline, as well as Modern Dance.

**NOTE:** Contemporary Ballet should not be confused with Jazz Dance, and may not compete in this discipline. Other contemporary styles such as Hip-Hop, Disco, Break Dance and Electric Boogie may be incorporated, but must never control / dominate Jazz Dance performances.

1. **Characteristics and Movement:** Jazz Dance is a multi-faceted art form. The above-mentioned types of Jazz Dance are examples of what is permissible in this category.
2. The entire routine must consist of Jazz work. Jazz technique, turns, jumps isolations, stretch, as well as use of port de bras, legs and upper body. Timing and rhythm will be considered in marking. Suitable footwear must be worn.
3. **Acrobatic Movements:** Are not allowed in Jazz Dance (Acrobatics are defined under General Provisions in c). Lifts, jumps, splits etc., are allowed.
4. **Lifts:** Permitted as outlined under General Provisions in Adult and Junior divisions.

**NOTE:** Lifts are NOT permitted in the Children's age divisions.

5. **Stage Props:** Beginning January 1, 2010, hand, stage and floor props will be allowed under the following conditions:

**Clothing:** All costume accessories, such as hats, scarves, gloves, belts, etc., may be worn if they are an integral part of the costume. They may be taken off, exchanged or discarded, but not left to litter the stage. Meaning, the dancer cannot leave the stage at the end of the routine leaving clothing behind. If a dancer discards or drops a scarf on the stage, they must pick it up and take it off when they leave.

**Hand Props:** All hand props such as canes, umbrellas, hand bags, brief cases, mirrors, flags, etc., may be used as long as they are an integral part and used throughout the routine. They may be set down on the floor as long as it remains part of the routine and picked up when leaving the stage at the end of the routine. Hand props can never be used as floor props. In other words, you cannot enter the stage with an umbrella, set it on the floor, dance your entire routine without utilizing the umbrella and then pick it up at the end of the routine and leave the stage.

**Floor Props:** Necessary floor props such as a chair, stool, box, ladder, etc., may be carried on by a dancer in one trip, but must be an integral part of the routine and utilized throughout the entire performance. Items used to decorate or embellish the stage are not permitted. The dancer must carry the floor prop off the stage at the end of the routine.

**Scenic or stage props:** Any items such as a scenic background, back drop, tree or other such prop, used to create a scene or embellish the stage are not permitted. (AGM 2010)

6. **Lip-sync** is not allowed in Jazz Dance.



**SHOW DANCE VS JAZZ**

The difference between Show Dance and Jazz is very difficult, but not impossible, to define. Jazz Dance styles range from the early 1920s to the present, and most Jazz Dance pieces are created using pure dance without consideration to theme or story. This is an ever-evolving Performing Art dance, and one could very readily argue the point that all of the Street dances contain some elements of Jazz. How do we draw the line between Jazz and Street Dance? Definitely the music. The music dictates the style. Does that mean that Hip-Hop or Break Dance music cannot be used in a Jazz piece? No, because the style of the dance dictates what discipline it actually is. Therefore, a Jazz Dance piece can be done to Hip-Hop, Break Dance or Electric Boogie music, but never a Hip-Hop, Break Dance or Electric Boogie to Jazz music. Since there is no specific style of music identifiable as Jazz Dance or Show Dance, music cannot be used to determine if the discipline is correct. However: the difference in styles can be used to make this determination.

Although Show Dance pieces may be based on a theme or story, there are many variables that exist. A Show Dance piece can be based on emotions, color and design, or even one word, such as ‘devastation’ or ‘jubilation.’ Jazz Dance does not have to convey any of the above criteria, and may be done based on pure dance only. For instance, a piece danced to ‘Bolero’ might be based on movement formation, color and costume. Another piece danced to the same or different music might be built on a theme of floating dancers, be enhanced by costume design and originality, and feature terrific use of the music. Would a piece danced to ‘Bolero’ do well in a Jazz Dance competition? The answer to that would be in the eyes of the beholder, but a strong Jazz Dance piece would certainly give such a piece a run for its money if the former was not based on true Jazz technique.

Lyric or Modern may be the base technique for either Show Dance or Jazz Dance. It all depends on how much of a ‘show’ the piece really is. A straight lyric piece to Whitney Houston, without a theme or story line, would not do very well. Judging for IDO competitions is based on the ‘3 D’ system of separate evaluations for technique, composition and image. The show quality of the routine may enter into all three of these separate dimensions. The ability to use technique to enhance the theme or story being told is very important. The choreography and the way the dancer performs it must be of show quality, and the image that the dancer creates is also very important to the show value of a given piece. But judges should not be influenced by the show value of a Jazz Dance routine. Their marks for technique should be based purely on technique, choreography purely on choreography, and image marks should be based on the total look of the performer.

**8.1.4. TAP DANCE**

The categories of Tap Dance are: Solo male, solo female, duo, trio, small group, formation.

Age Divisions see in General Provisions of Performing Arts.

1. **Characteristics and Movement:** Although the primary emphasis should be on the harmonious blend of the dancer’s footwork (sound), many variables exist. All forms of tap will compete against each other, such as: Rhythm, Hoofing, Buck and Wing, Waltz Clog, Military, Precision Kick Line, Latin and Musical Theater.
2. Jingle taps, double taps or double clagues are not permitted.
3. The music must not contain prerecorded taps.
4. Personal amplification devices are not permitted.
5. No more than 30 seconds of *a cappella* or tacet (silence) may be used in any one routine. The absence of music must occur within the music and not at the beginning or end. “Stop Time” is an open part of a measure of music, not played but silent, with some notes being played. “A Capella” is an open phrase of multiple measures in length, but completely absent (silent) of any/all music.

**NOTE:** Music must be played at the beginning and end of the music and the A Capella must be no longer than 30 seconds. A Capella can also be defined as “Tacet.”

6. The dancer’s taps and the music must be clearly audible to the audience and adjudicators.

**NOTE:** The Organizer must make sure the stage has adequate floor microphones and speakers to make this possible.

7. **Acrobatic Movements** that are an *integral part of the routine* are permitted as outlined under General Provisions of Performing Arts, but will not enhance the dancer’s score.

## SECTION 8: RULES FOR IDO DANCE DISCIPLINES

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8. Regarding health and safety issues in Tap dance, it is not allowed to dance or perform toe work (dancing on pointe) in the Children's age division for longer than one beat of music. The definition of this being dancing or standing on the tips of the toes in weight-bearing steps on one or both feet  
Toe work/dancing on pointe will be for no longer than one beat of the music on one or both feet in Children's Division. **NOTE:** No more than one beat and NO weight bearing pointe work at any time. This is stated strictly to clarify the rule already in effect

### **LIVE MUSIC during Junior and Adult Small Groups:**

1. This is a separate category and cannot be mixed with other categories.
2. Musicians are not counted as participants unless they also dance in the routine. The ages of the musicians are not relevant unless they are also dancers.
3. The Organizer must be advised by email 4 weeks prior to the event. The email must explain all necessary details. Once approved, the participant must adhere to the agreement.
4. All equipment must be brought in and set up by the Dancers and/or musicians.
5. Set up must be done quickly and in a quiet, non-disruptive manner.
6. The set up and break down of the musical equipment and portable amplification must not take more than 3 minutes.
7. Live music and recorded music can be mixed. In this case, the house system of the Organizer can be used if the entrant can cue the sound engineer of the house system for starts and stops of the recorded music.  
*For example:* If the entry uses amplified live music there can be two different systems:
  - a. House system for CD and/or up to 2 microphones for vocals only.
  - b. The entrant may supply additional portable amplification system for live music/vocals.
  - c. Both systems may be mixed for live music AND recorded music
8. *Suggested live music:*  
Vocals, brass, woodwinds, strings, drums, percussion, bass and keyboards may be used to make music. Full size pianos or organs will not be allowed

### **8.1.5. ACROBATIC / GYMNASTIC DANCE**

The categories of Acrobatic/ Gymnastic Dance are: Solo male, solo female, duo, small group, formation.

Age Divisions see in General Provisions of Performing Arts.

This dance discipline may consist of many techniques, such as tumbling, balancing, contortions, and aerial tricks without hands and controlled movement, all of which should be connected with dance movement. The emphasis is on strength, stretch, control and ease of movement, no matter what technique is being used.

**Stage Props:** Permitted as outlined under General Provisions of Performing Arts.

### **8.1.6. BALLET**

The categories in Ballet are: Solo male, solo female, duo, small group, formation.

Age Divisions see in General Provisions of Performing Arts.

**Time limit is one (1) minute minimum for male and female solo variations,** maximum 2:15minutes.

**(AGM 2010)** All other time limits see in General Provisions of Performing Arts.

**Characteristics and Movement:** **Classical Ballet** is the most formal of the ballet styles; it adheres to traditional ballet technique. There are variations relating to area of origin, such as Russian ballet, French ballet, British ballet and Italian ballet. The Vaganova method, named after Agrippina Vaganova and the Cecchetti method, named after Enrico Cecchetti are Russian and Italian respectively and derive from the original French method. Classical ballet is best known for its unique features and techniques, such as pointe work, turn-out of the legs, and high extensions; its graceful, flowing, precise movements; and its ethereal qualities. (AGM 2010) This discipline must be performed using the Classical Ballet Technique and style and may be performed in soft ballet slippers or Pointe shoes.

## SECTION 8: RULES FOR IDO DANCE DISCIPLINES

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Although choreography may be of a modern nature, it may not deviate from what is commonly known as Classical Ballet. Lyric, Modern and Modern Jazz pieces may not be performed in this discipline.

**Acrobatic Movements:** Not permitted in the Ballet discipline.

**Lifts:** Permitted (and encouraged) as outlined under General Provisions of Performing Arts. Any lifts used must remain in the Classical Ballet tradition, and may include drop-falls, supported turns and jumps resulting in catches. However, all dances are in a constant evolution and growth, so experimental and original choreography is encouraged.

**Stage Props:** Permitted as outlined under General Provisions of Performing Arts **but dancers cannot use cumbersome scenic material and must carry on and off the stage themselves in one trip. (AGM 2010)**

### 8.1.7. MODERN

The categories of Modern are: Solo male, solo female, duo, small group, formation.

Age Divisions see in General Provisions of Performing Arts.

Modern dance is an artistic form with many styles that has undergone development over a relatively long period of time.

Modern dance is a more relaxed, free style of dance in which choreographer's uses emotions and moods to design their own steps, in contrast to ballet's structured code of steps. It has a deliberate use of gravity, whereas ballet strives to be light and airy

The development of modern dance was the logical consequence of the dancing styles that existed at the start of the 20th century, when the modern dancers of that period attempted to break free from established ballet forms, which they considered to be stiff, strict and restrictive and therefore they started searching for new trends and techniques to give dance a new direction.

This particular dance discipline concerns using modern dancing techniques that were created for the most part during the first half of the 20th century by renowned dance teachers and choreographers, /e.g. Martha Graham, José Limon, Alvin Ailey, Merce Cunningham, Lester Horton and a host of others on the American continent, and Kurt Jooss, Mery Wigman, Hanya Holm and many others in Europe /

In view of the fact that all dance remains in a constant state of movement and development, this does not mean that we have to use only the aforementioned techniques in their original forms. On the contrary, it is also about using **contemporary trends in modern dance** techniques that either goes back to the foundations established by the aforementioned dance instructors or we can use totally new, experimental and original concepts for modern dance. **Contemporary dance** brings new informations about body and how the body works, offers new quality of movement, new shapes of body in area, brings new composition process and space for experiment.

**1. Characteristics and Movement:** the entire routine must consist of modern dance techniques and current trends, and should correspond with age categories and the movement skills of the dancers.

Contemporary Ballet should not be confused with Modern dance, and may not compete in this discipline. Other contemporary styles such as Hip-Hop, Disco, Break Dance and Electric Boogie may be incorporated, but must never control / dominate Modern dance performances.

The main point of assessment for this discipline will be the level of the dance movements carried out, as well as the theme and story line. The story, the building of a plot, is possible, but not so much emphasized here as, for example, for Show dance. It is primarily about pictures, moods.

In Modern Dance, a story, theme, idea or concept may be used but must always be in good taste for children, junior and adult situations, but human situations, especially those dealing with intimate or personal relationships should acceptable to viewing by all ages.

**2. Acrobatics and Lifts:** Acrobatic movements are allowed. Lifts are allowed in Junior and Adult age divisions and are prohibited in the Children age division.

**3. Props and Backgrounds:** Stage props are allowed to the extent that the stage setting for the choreography does not overshadow the dance itself. Backgrounds are prohibited.

4. **Clothing:** aesthetic, tasteful and age division appropriate.  
(AGM 2010)

**8.1.8. BOLLYWOOD (AUGUST 2010)**

The basic rules are similar to all Performing Arts disciplines.

**Age Divisions :**

AGE DIVISION	AGE RANGE
Mini Kids	7 and under
Children	11 and under
Junior	12 – 15
Adult 1	16 and over
Adult 2	31 and over
Senior	50 and over

**Categories of Bollywood are:**

- SOLO MALE, SOLO FEMALE
- DUO Two Males, Two Females or one Male and one Female
- TRIO Any combination of three dancers
- SMALL GROUP 4 – 7 dancers
- MINI PRODUCTION 3 - 12 dancers
- SMALL PRODUCTION 8 – 24 dancers
- LARGE PRODUCTION 25 dancers and more

**Duration of Performance:**

CATEGORY	MINIMUM Time Duration	MAXIMUM Time Duration
Solos, Duos, Trio	1 minute & 45 seconds (1:45)	2 minutes & 15 seconds (2:15)
Small Groups	2 minutes & 30 seconds (2:30)	3 minutes (3:00)
Small Productions	2 minutes & 30 seconds (2:30)	4 minutes (4:00)
Mini Production Large Production	3 minutes 4 minutes	8 minutes 8 minutes Set-up time is explained in Production rules

Although Bollywood dance has its origins in Traditional Indian dance, it is made up of many differing dance styles including Indian Classical, Bhangra, Arabic, Folk, Tribal, Latino, Hip Hop, Street Dance, “Michael Jackson”, and many others.

We must, however, remember that in Bollywood there must be a contrast of dance styles and movement, depending on the music. It is important to use Lip Sync and Mime, to encourage enactment of some of the lyrics.

This discipline must apply technique, grace, speed, style, versatility, body isolation, spatial awareness, energy, facial expression and emotion, whether solo, towards a partner or within a group.

Many Bollywood dancers are also actors, so this skill needs to be shown.

**MOVEMENT:** We would expect to see much Indian dance influence, including Hand Gestures, Postures, Head Slides, Classical moves in arms, legs, feet, knee squats, etc., even within very Modern pieces.

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**COSTUME:** This can be from Classical Indian (with or without ghunghroos/ankle bells) to a “Hoodie Look” to Futuristic, and even a mix, as long as it is in keeping with the dance style, music, Production piece, but still remain tasteful, and respect age.

**FACIAL EXPRESSION:** This is a very important part of Bollywood, so all parts of the face need to be worked. Eyes especially play an important part. Within this section we would expect to see Lip Sync, as well as many different emotions.

**MAKE UP:** Must be in keeping at all times, and must respect age.

**LIFTS & ACROBATICS:** These may be included, again, as long as they are in keeping (although not expected).

Lifts are not permitted for Children and Mini Kids.

**AGE:** In Productions can be mix of all age divisions.

**PROPS & SCENERY:** All exactly as Performing Arts. However, hand props such as a hand mirror, flowers, jewellery, etc., can play an important role in a performance.

### **H: ACROBATIC POLE DANCE (AGM 2010)**

**Rules will be inserted**

#### **8.1.9. MINI PRODUCTION AND PRODUCTION**

A Production is defined as an elaborate theatrical presentation, dominated by dance, which may include any IDO discipline or any combination thereof, using a story, theme, or concept. Since its primary purpose will be to entertain, it will be under the jurisdiction and administration of the Performing Arts Department.

Although all IDO disciplines will compete against each other in this category, specific rules as outlined under each discipline will be adhered to unless otherwise specified in the rules that follow.

**Allowable DANCE FORMS:** This category will be open to all or any combination of dance disciplines under the auspices of the IDO. Dance disciplines under the control of the WDC, the IDSF and the WRRRC may not participate in any IDO event unless special dispensation is given by the official organization representing that particular discipline.

**AGE Limits:** There will be no age restrictions and all ages will compete against one another. No dancer will be represented in more than one Production at any event. However, dancers may participate in both Mini and Production, as long as the content of each performance is not duplicated.

#### **Production CATEGORIES:**

- Large Productions – called “Productions”
- Mini Productions

#### **TIME Limits:**

##### **Large Productions**

The minimum performance time limit, including the opening entrance and the final exit, is 4 minutes and the maximum is 8 minutes. (Set up time is explained below)

##### **Mini Productions**

The minimum performance time limit, including the opening entrance and the final exit, is 3 minutes and the maximum is 8 minutes. (Set up time is explained below)

**STAGE PROPS and SCENERY:** There will be a total of 5 minutes to set up and 5 minutes to break down scenic sets, backdrop and stage props. All set ups and breakdowns must be made by stagehands provided by the school,

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club or group presenting the Production. Liquids or other substances that can litter, damage or make the dance floor/stage unsafe, may not be used. Both fire and working weapons are not permitted.

### **NUMBER of Performers:**

#### **Large Productions**

At least 25 dancers minimum, with no maximum, are allowed in this category. However, it is the producer of the production's responsibility to make sure the stage or dance floor is large enough to accommodate the number of dancers one wishes to present.

#### **Mini Productions**

At least 3 dancers minimum, with maximum of 12 dancers, are allowed in this category.

**FEES:** Every performer appearing in the Production, including dancers, singers, and musicians, along with any other supporting cast must pay the start fee outlined in the IDO Rules Book. This is a lifetime license.

**PRESENTATION:** A Production may include solo, duo and ensemble performers as long as long as solo and duo performers do not dominate the performance. Both lifts and/or acrobatic movements are allowed, as long as they do not threaten the well-being of the dancers. Lifts in the Children's age range are forbidden and Junior and Adult performers may not lift Children. Other theatrical effects such as fog, laser lighting, magic and illusions may be presented, without restriction, provided they are not hazardous to the performers, stagehands or audience.

**MUSIC:** All types of music may be used as long as it is not offensive to the public or IDO. Music containing inappropriate or offensive lyrics will not be permitted. Live music may be used as long as the musicians are part of the Production being presented.

### **LIVE MUSIC**

1. Musicians are not counted as participants unless they also dance in the routine.
2. The Organizer must be advised by email prior to 4 weeks preceding the event. The email **MUST** explain all necessary details. Once approved, the participant must adhere to the agreement.
3. All equipment must be brought in and set-up by the Dancers and/or Musicians.
4. Set-up must be done quickly and in a quiet, non-disruptive manner.
5. The set-up and break down of all equipment must not take more than 5 minutes.
6. Live music AND recorded music can be mixed. In this case, the house system of the Organizer can be used if the entrant can cue the sound engineer of the house system for starts and stops of the recorded music.  
*For example:* If the entry uses amplified live music there can be two different systems.
  - a. House system – for CD and/or up to 2 microphones for vocals only.
  - b. Additional portable amplification system supplied by the entrant for live music/vocals
- c. Both systems may be mixed for live music AND recorded music
7. *Suggested live music:*  
Vocals, brass, woodwinds, strings, drums and percussion, bass, keyboards. Full size pianos or organs will not be allowed.

**Responsibility of the Organizer:** It is the Organizer's responsibility to provide normal stage amenities as outlined in the IDO Rules Book. The Organizer must provide equal opportunity for all productions. It is the full responsibility of the school, club, group or independent entry to supply all special effects, as well as the necessary stagehands for proper and safe operation. It is also their responsibility to check with the Organizers to make sure all special effects are allowed in the auditorium or competition facility.

## **TRADITIONAL DANCES**

### **8.1.10. CHARACTER / FOLK / ETHNIC**

#### **1. Characteristics and Movement:**

**Character Dance** pertains to dances portraying characters from traditional Ballets, Opera, Broadway style Musi-

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cal Theatre, TV or Video. The range of characters is very broad and may include: The Wolf from Peter and the Wolf, Little Red Riding Hood, a Bird, Dog, Cat, Flower, Butterfly, Animal, Sailor, Nurse, Religious Preacher, Pauper, Prince or Shirley Temple. Costuming, music and dance movements must be appropriate to the character being presented.

**Folk and Ethnic Dance:** These disciplines must be Traditional Dances of any Nationality, passed down from generation to generation, and may include: Polonaise, Polynesian, American Indian, Highland Fling, Flamenco, Japanese Candle Dance, Hindu, Tarantella, African, etc. Traditional / authentic costuming and music is expected, and will be used in the total evaluation.

### 2. STAGE PROPS: PERMITTED AS OUTLINED UNDER GENERAL PROVISIONS OF PERFORMING ARTS.

#### 8.1.11. BELLY DANCE

**NEW RULES WILL BE INSERTED IN NOVEMBER 2010**

**Belly Dance / Oriental**  
**Show Belly Dance / Oriental Show**  
**Folk Belly Dance / Oriental Folk**

#### 1. Age of Competitors:

Age Divisions according to IDO Rules

Age Divisions and Age Range		2010
<b>Children</b>	11 and under	1999 year of birth and under
<b>Juniors</b>	12-15 years old	1995-98 year of birth
<b>Adult 1</b>	16-34 years old	1976-94 year of birth
<b>Adult 2</b>	35-49 years old	1961-1975 year of birth
<b>Seniors</b>	50 and over	1960 year of birth and over

Age is determined by year of birth, not by actual age on the day of competition.

Seniors may compete in the Adult age division.

In Duos, Small Groups and Formations dancers of the previous (younger) age division may take part but not be more than 50% of the total number of dancers. In Duo, Small Group, Formation and Production categories for Show Belly Dance in the Adult age division dancers from the Children and juniors age divisions may take part but total no more than 50% in Duos, Small Groups and Formations.

#### 2. Categories

Competitions may include the following categories:

Solo – individual; Duo – 2 dancers; Small Group 3 - 7 dancers; Formation 8 - 24 dancers;

#### 3. Dance disciplines for BELLY DANCE

**BELLY DANCE:** based on the classical style Raqs Sharqi and includes or may consist of elements of folk dances and styles (Folk Belly Dance), but they should not dominate. It is forbidden to use acrobatic moves or lifts, use props or accessories except for canes, finger cymbals, and “conventional veils”. Veils that have been made into “wings” by the use of rods are permitted if they are not the focus of the choreography and are used for dramatic effect at the beginning or end of the piece.

**Musical accompaniment for BELLY DANCE:** pop versions of music may be used if the dance and image created conform to the aforementioned principles.

**Show BELLY DANCE:** choreography may incorporate any form of dance, however BELLY DANCE technique should predominate. It is permitted to use props (knives, swords, etc.) and any type of costume. Lifts and acrobat-

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ics are allowed (only in the Adult age divisions). Stage props and scenery may be used if the competitors themselves put the objects in place during a single visit to the stage and remove them without the help of non-performers.

***Musical accompaniment for SHOW BELLY DANCE: any type of music.***

***Musical accompaniment for FOLK BELLY DANCE:***

Arabic folk dance reflects the national features, traditions, habits, music, costume and history of a peoples' society living in a particular place, region or country. It is the cultural property of all people of a given territory.

Dance styles ***FOLK BELLY DANCE:***

- Saidi
- Alexandrian
- Khaleegy
- Nubian
- Dabke
- Ghawazee
- Haggallah
- Shamadan
- Falaahii
- Bedouin
- Moroccan
- Tunisian
- Algerian
- Iranian
- And other dances of the Middle East.

Folkloric dances must be performed using music of the particular nationality being represented, in a corresponding costume and contain characteristic movements, manners, and themes of that specific folk genre.

Competition between disciplines Show BELLY DANCE and Folk BELLY DANCE are carried out together as one discipline. In future, it may be possible to separate the disciplines if such a decision is taken by the IDO Presidium.

### 4. TIME LIMITS

In any round it is imperative that the performer's music be the ONLY PIECE of music on the recording. The duration of the piece should be in accordance with the rules of the competition. It is the responsibility of the performer or a representative of the performer to provide the sound engineer well in advance but at an appropriate time with the recording indicating the number and name of the performer. (Semi-final: one of either CD or MD with one track. Final: a different CD or MD with one track). In the event that these requirements are not met by the performer the right to participate in the competition may be revoked.

#### TIME LIMIT IN PRELIMINARIES

1\8, 1\16, etc.	<b>Compulsory Music</b> (Solo – Belly Dance)
	Children, Juniors, Adult 2, Seniors 1:00 – 1:00 – 1:00 min. Adult 1 1:00 – 1:30 – 1:00 min.
1\4, 1\8, 1\16, etc. (all ages)	<b>Competitor's Own Music</b> (Solo – Show Belly Dance and Folk Belly Dance)
	1:15 – 1:45 min.



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1\4 Children, Juniors, Adult 2, Seniors	<b>Competitor's Own Music (Solo - Belly Dance)</b>
	1:00 – 1:30 min.
Adult 1	2:00 – 3:00 min.

Preliminaries: 1\16, 1\8, 1\4 <b>competitor's own music</b> (all disciplines)	Duos	Small Groups	Formation
	1:00 – 1:30 min.	1:30 – 2:00 min.	2:00 – 3:00 min.

A semi-final for Small Groups and Formations will take place if the number of competitors is between 9 and 18 ensembles. A quarter-final will take place if there are more than 18 ensembles competing.

**SEMI-FINAL – ALL PIECES WITH COMPETITOR'S OWN MUSIC**

Categories	Solo	Duo	Small Group	Formation
<b>Belly Dance</b>				
Children, Juniors, Adult 2, Seniors	1:00 – 1:30 min.	1:00 – 1:30 min.	1:30 – 2:00 min.	2:00 – 3:00 min.
Adult 1	3:00 – 4:00 min.	1:30 – 2:00 min.	1:30 – 2:00 min.	2:00 – 3:00 min.
<b>Show Belly Dance and Folk Belly Dance</b>				
Children, Juniors, Adult 1, Adult 2, Seniors	1:30 – 2:00 min.	1:30 – 2:00 min.	1:30 – 2:00 min.	2:00 – 3:00 min.

**FINAL – ALL PIECES WITH COMPETITOR'S OWN MUSIC**

Categories	Solo	Duo	Small Group	Formation
<b>Belly Dance</b>				
Children, Juniors, Adult 2, Seniors	2:00 – 3:00 min.	2:00 – 3:00 min.	2:00 – 3:00 min.	2:30 – 4:00 min.
Adult 1	4:00 – 6:00 min.	2:00 – 3:00 min.	2:00 – 3:00 min.	2:30 – 4:00 min.
<b>Show Belly Dance and Folk Belly Dance</b>				
Children, Juniors, Adult 1, Adult 2, Seniors	2:00 – 3:00 min.	2:00 – 3:00 min.	2:00 – 3:00 min.	2:30 – 4:00 min.

**Duration for Production: 5.00 - 8.00 minutes.**

In the Production category the number of rounds and the duration of each piece in the preliminaries will be determined by the Chairman of Judges.

**5. NUMBER OF COMPETITORS**

- Number of competitors in preliminary sub-heats (compulsory music):
- In all Adult categories for 1/8, 1/16 etc. heats no more than 6.
- Number of competitors in regular preliminary heats (compulsory music):
- In all categories no more than 24.

## 6. MUSIC

Compulsory music in preliminaries:

Children, Juniors, Adult 2 and Seniors: piece of music with a prominent, unchanging base rhythm.

Live music and vocals are not permitted.

Adult 1: instrumental music Raqs Sharqi with changing rhythms or difficult rhythms, “tabla” drum solo.

Live music and vocals are not permitted.

For each heat and sub-heat music must be changed.

## 7. RULES FOR COSTUMES

- Children, Juniors, Adult 2, Seniors: costume may be changed for each round but it is not mandatory.
- Children: traditional or stylized top, pantaloons or skirt.
- Adults – different costumes must be worn for the semi-final and final and a different piece of choreography must be danced.

## 8. IN THE CHILDREN’S AGE DIVISION IT IS FORBIDDEN TO:

- perform in the styles of Eskandaria (Alexandrian, Melaya Leff), Shamadan
- use a parter.
- use sharp cutting devices (knives, swords, etc.)
- extensively execute a shimmy movement (no more than 20% of the length of the entire piece).

The dancer’s choreography and image must coincide with the age division in which they are competing.

## 9. DANCER’S NUMBER

- For dancers in the show and folk categories it is not necessary to affix their assigned number to their costume.
- For all semi-final and final competition in all categories it is not necessary to affix the competitor’s assigned number to their costume.
- Master of Ceremonies is required to: in semi-final and final competition announce the competitor’s number and full name. For Duos, Small Groups, Formations and Production the name of the ensemble or pseudonym (stage name) is sufficient.

## 10. COMPETITORS DURING THEIR PERFORMANCE

In Duo, Small Group and Formation categories all competitors must be on the stage from the beginning of the composition until the end.

## 11. LENGTH OF SOLO PARTS IN CATEGORIES:

Duos\Pairs, Small Groups – no more than 30 seconds out of the length of the entire piece.

Formations - no more than 1.00 minute out of the length of the entire piece. All solo parts will be totaled together.

## 12. SAFETY

The use of open flame, liquids or other substances that may leave the floor wet, damage the stage surface or make it unsafe is forbidden.

It is forbidden to use live animals.

### 13. NOTES FOR ORGANIZERS.

When organizing a BELLY DANCE event it is necessary to:

- Ensure that the dance surface is kept clean.
- It is the Organizer's responsibility to ensure that during the preliminaries for the Adult categories the compulsory music is changed for each heat so that all competitors have equal opportunity for improvising.
- After the semi-final results have been announced for the category Adult 1 a break of at least 15 minutes should be provided so the finalists may change their costumes and music be prepared for the final.
- Provide videotaping of the semi-final and final rounds for the Adult 1 category in order to check that the rules have been followed with regard to the mandatory change of costume and choreography.

#### 8.1.12. FLAMENCO

**NEW RULES WILL BE INSERTED IN NOVEMBER 2010**

The categories in Flamenco are: Solo male, solo female, duo, small group, formation .

##### 1. SOLO PERFORMERS.

1. Solo performers represent one dance on a competition.
2. Duration of dance up to 3 minutes
3. The dance can be both in "puro" style, and in a modern direction of flamenco – "fusion".
4. Use of additional subjects is allowed.
5. Participation in dance of supernumeraries or dancers of the second plan is forbidden.

Costumes:

1. Performers dance in any flamenco dress.
2. Dance may be performed in trousers if that is demanded by staging.
3. Additional accessories are allowed.

##### 2. SOLO MULTIATHLON

The executors competing in Solo Multiathlon represent 3 dancing compositions on competition: 1. Qualification zapateado.

2. The basic dance.
3. Free dance.

###### 1. Qualification.

- \* Participants should present a composition zapateo, with duration of 45-60 seconds.
- \* Composition may be performed without music.
- \* Composition may be performed to the accompaniment of palmas, created by other participants of the same dance-group, or recorded.
- \* Composition should be constructed using the basic notes of zapateo.
- \* Variation should represent the combination of simple and compound zapateo.
- \* Performance of at least 3 different sounding musical zapateo compositions in one variation is obligatory.

###### 2. The Basic Dance.

- \* Dance in one of flamenco styles is represented on competition.
- \* Duration should be no more than 2 minutes.
- \* Accomplices being on a stage is possible, for example, for creation of palmas or haleo.

###### 3. Free Dance.

- \* The dance is performed in other style of flamenco, distinct from the basic dance.
- \* The dance should be in other genre and character, for example, if the basic dance was Solea, the free dance, should be cheerful - Alegria.

## SECTION 8: RULES FOR IDO DANCE DISCIPLINES

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- \* Staging may be presented to the accompaniment of modern flamenco music.
- \* The use of additional subjects (monton, fan, castanets, hat, baston) is obligatory.
- \* Duration should be no more than 2 minutes.

Regulation of Costumes for SOLO Multiathlon.

1. Qualification is performed in trousers. Additional details, for example, monton on the hips are possible.
2. The basic dance. Any costume is possible, which is characteristic for the dance.
3. Free dance. Any costume is possible, suitable for the given staging, but distinct from the basic.

### 3. DUETS.

Duets competition is based on the sum of results of two dances: obligatory and free.

#### 1. Obligatory Dance.

- \* The duet represents a dance in one of flamenco styles.
- \* Duration should be no more than 2 minutes. Dance is performed without any additional objects.
- \* Demonstration of short solo variations of performers is obligatory.
- \* Participation of other dancers is not allowed.

#### 2. Free Dance

- \* The duet represents a dance in any direction of flamenco.
- \* Use of modern flamenco music is allowed.
- \* Use of additional objects, by at least one of performers is obligatory.
- \* Duration of number up to 3 minutes

DUET Costume Regulations .

#### 1. Obligatory dance.

- \* Costumes for obligatory dance should be identical for both dancers (an identical style, color, quantity of frill-son a skirt, etc.)
- \* Additional accessories are allowed.

#### 2. Free dance.

- \* Costumes of dancers can be either in identical style, or differ in details. For example, an identical style of top, different skirts, different breed of a dress.
- \* Absolutely different dresses are forbidden.
- \* Dresses should be one style.
- \* Accessories are allowed.

### 4. *SMALL GROUPS.*

The small groups consist of 3-5 competitors.

Competitors can present any dance, in any direction of flamenco – “puro”, “fusion”.

Time limit: up to 4 minutes

### 5. *FORMATION.*

Formations consist of 6 or more flamenco dancers.

The dance-group represents one number in any direction of flamenco, with additional subjects, or without them.

Duration of dance up to 6 minutes

## SECTION 8: RULES FOR IDO DANCE DISCIPLINES

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### Small Group and Formation Costume Regulations.

- \* Dresses should be presented in one style.
- \* Distinctions in details of a dress are possible.
- \* Additional accessories are allowed.
- \* Use of man's suits, at presentation of dance by girls, is allowed.

## 8.2. STREET DANCE

The rules outlined below cover the following Street Dance Disciplines:

- Break Dance
- Electric Boogie
- Hip Hop
- **Hip Hop Team Battle**
- Disco Dance
- Disco Dance Free Style
- Street Dance Show
- Techno
- International Freestyle

Unless stated otherwise under the specific rules for a particular discipline, the following categories are available in the Street Dance Disciplines listed above:

SOLO MALE

SOLO FEMALE

DUO Two Males, Two Females or one Male and one Female

DUO Female / Female and DUO Male/ Female or Male/ Male in Disco Dance only

SMALL GROUP/ TEAM 3 – 7 dancers

FORMATION 8 – 24 dancers

MINI PRODUCTION 3 - 12 dancers

LARGE PRODUCTION 25 dancers and more

### 8.2.1. GENERAL PROVISIONS – STREET DANCE DISCIPLINES

Each dance discipline has some rules specific to that particular dance discipline. Such information is provided under the specific heading for the discipline in question.

In general, the following rules apply to All Street Dance Disciplines. Any exceptions are noted in each rule. When an exception is noted, please refer to the specific rules governing the discipline mentioned.

#### AGE DIVISIONS

AGE DIVISION	AGE RANGE
Mini Kids	7 and under
Children	11 and under
Junior	12 – 15
Adult 1	16 and over
Adult 2	31 and over

From time to time Organizers may decide to run Championships in Street Dance Adults 2, age **31** and over, no exceptions. This age division is only for small groups and formations.

## SECTION 8: RULES FOR IDO DANCE DISCIPLINES

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No dancer shall compete against him or herself.

### MUSIC

Competitors in most, but not all, disciplines dance to the Organizer's music.

EXCEPTIONS: Disco Dance Formations, Hip Hop Formations, Techno Formations, International Freestyle Formation, Hip Hop Team Battles (1<sup>st</sup> round), Break Dance Teams (1<sup>st</sup> round) and all categories of Street Dance Show.

### DURATION OF PERFORMANCE:

Refer to specific discipline.

Children's Formation will be 2:30 minimum and 3:00 maximum in Street Dance Department. This rule will be used in all disciplines except where it is specified differently.

### STAGE PROPS:

Permitted in some, but not all disciplines.

Restrictions: Stage Props not definable as clothing may NOT be used.

Hats, coats, sweaters, shawls, etc., **may be used** as long as they remain part of the costume and not taken off, disappear or be thrown away.

Hand props such as sticks, umbrellas, balloons, skateboards, bags, headsets, masks, sunglasses/image glasses, etc. and other non-clothing articles **cannot be used** during a performance.

Acceptable stage props must be retained during the entire performance. Such clothing articles may be turned inside out, held in the hands, exchanged with a partner, etc., but may NOT be thrown away during the performance.

EXCEPTIONS: Street Dance Show – All categories. Stage props are permitted when carried by the dancers in one trip. Any stage props used may be held or worn by the dancers during the performance. Stage hands / assistants are not allowed to carry props for the dancer(s).

Cumbersome scenic props are not permitted in any dance, category, style or division at any IDO Event.

Liquids or other substances that can litter, damage, or make the dance floor / stage unsafe may not be used in any category or discipline.

Using electrical devices, such as personal light effects and music which the dancer plugs into an electric socket - props may be used but must be powered by battery.

### LIFTS:

Lifts are defined as movements / figures in which both feet of one dancer are off the floor and such figures / movements are performed with the help / physical support of another person.

Lifts are permitted in some, but not all dance disciplines. Please refer to specific rules for the discipline in question.

Lifts are NOT permitted in Children's divisions unless stated otherwise in the specific rules governing a specific discipline.

### ACROBATIC MOVEMENTS:

Acrobatics are those movements, in which body overturns round sagittal or frontal axis, such as somersaults, hand wheeling and similar figures. These movements are permitted in some, but not all disciplines. Please refer to specific rules for the discipline in question.

If permitted, acrobatic movements will not always enhance the dancer's score, and could even detract from the score if they are not performed in a technically correct manner.

### 8.2.2. *BREAK DANCE*

The categories of Break Dance are: Solo and teams.

Age Divisions see in General Provisions of Street Dance Disciplines.

#### **SOLO**

1. Music: Organizer's music in Break Dance style.
2. Duration of Performance: Preliminary round: 2 minutes divided into three sections of 40 seconds duration each. Additional opening minute of the 1st round is not evaluated. In the preliminary round, there must be no more than three (3) competitors dancing together. The Chairman of Judges determines the number of competitors in the opening minute and final 40 seconds in the preliminary round. The best 16 competitors fight in "battles" one by one in a "knock-out-system" (5 – 10 minutes each battle).
3. Tempo: No restrictions.
4. Typical Break Dance Elements: Crown, Headspin, Backspin, Turtle, Helicopter, Windmill, Bailey Windmill, Uprock, Freeze, Sixstep, One Hand Up, Swipe, Atomic, Flair, Holoback, Traxx, 99, variable footwork, etc., including different variations of these figures, elements and movements. Keen 'breaks' (stopping of movement), isolations, breaking movements, plus acrobatic movements in various combinations are all expected aspects of Break Dance routines. Technical difficulty of performed elements, joining of elements (flowing acrobatic movements melding into one another), originality, etc. are all highly important, and the entire presentation will be evaluated

**NOTE:** It is important to show more than two different figures and elements. Figures danced twice are only counted once. If repeated, the best attempt of the two will be marked.

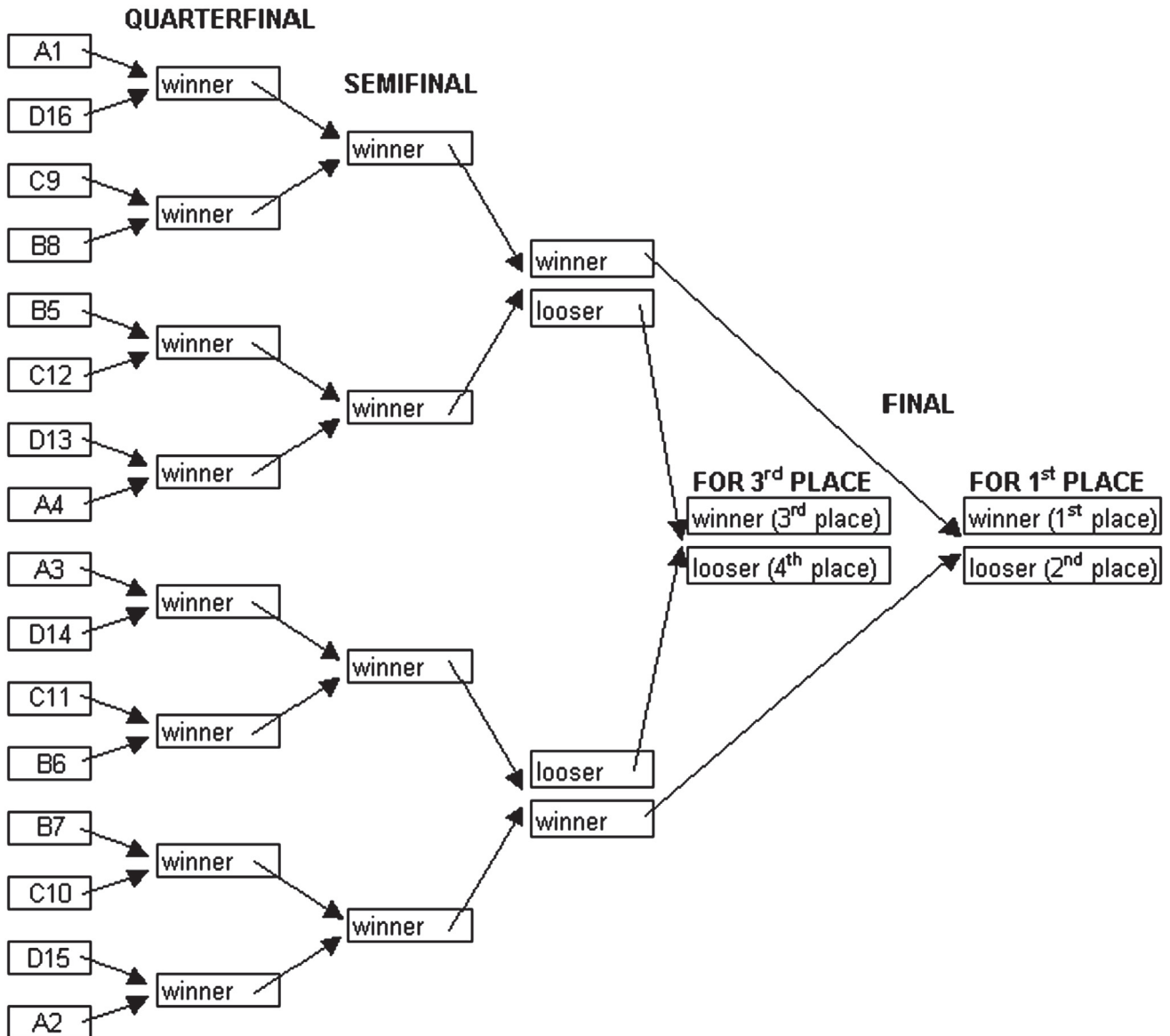
5. Acrobatic Movements: Permitted as outlined under General Provisions for Street Dance.
6. Forbidden Movements: Elements and figures that, according to the dancer's ability, are too difficult or that could lead to injuries or loss of life.
7. Stage Props: As applicable for this discipline.
8. Break Dance competitions are not organized in the Children age division.
9. Procedure of Break Dance solo competition
  - a. **FIRST/PRELIMINARY ROUND:** Each group of competitors begins dancing together in the preliminary round with a one-minute 'warm up' performance, which the judges do not evaluate. They then dance (not more than 3) first 40 seconds period. When all dancers finish, they start to perform the 2<sup>nd</sup> period of 40 seconds in the same order. The final performance gives the judges an opportunity to compare the dancers. To avoid any risk of injuries, judges shall walk around the competition floor during the final presentations. Best 16 competitors will be qualified and continue with battles (knock out system).
  - b. **Qualification:** If there are 18 dancers or more in the 1<sup>st</sup> round, adjudicators should qualify the best 16, which they divide into 4 classes/categories (A=best, B=2<sup>nd</sup> best, C=3<sup>rd</sup> best, D=4<sup>th</sup> best). For those whom they want to qualify, they use the following point system. The adjudicator gives the best 4 dancers 4 points, the next best 4 dancers 3 points, the next best 4 dancers 2 points and the next best dancers 1 point each. For those whom they do not want to qualify they give 0 points. According to achieved summary of points the RANKING of the 16 best dancers is made, in which first four dancers belong to A class, 4 next to B class, 4 next to C class and 4 to D class. If there are more than 20 competitors in the 1<sup>st</sup>=preliminary round, a Supervisor together with a Chairman of Judges may decide to ask for additional crosses for dancers on first next position after 16 best dancers (cross means placement on the 17<sup>th</sup> position and is taken into consideration in case of tie).
  - c. **BATTLES:** In the 8 battles that follow, the dancers from A class will battle with dancers from D class, and dancers from B class will battle with dancers from C class (1<sup>st</sup> in a ranking from group A with last from group D, etc...). Neither dancers, nor adjudicators will be informed who belongs to which class, only scruteneer and Supervisor (Chairman of Judges) will be informed. List of battles will be published. After 8 battles, those who are winners will battle in the next 4 battles, and afterwards in last two for 4<sup>th</sup> and 3<sup>rd</sup> as well as for 2<sup>nd</sup> and 1<sup>st</sup> place. All adjudicators' decisions must be also in written form and signed.



**Ranking after the 1<sup>st</sup> round:**

1A	5B	9C	13D
2A	6B	10C	14D
3A	7B	11C	15D
4A	8B	12C	16D

**SPIDER of BATTLES:**



If there is **10 to 17** competitors in the 1<sup>st</sup> round, adjudicators will **qualify only 8 dancers**, 2 of class A (4 points), 2 of class B (3 points), 2 of class C (2 points), and 2 of class D (1 point). Then in next round there are only 4 battles (A1/D8; B3/C6; A2/D7; B4/C5). The winners of these four battles will go on to two battles and finally will be one battle for 1<sup>st</sup> place and one battle for 3<sup>rd</sup> place.

If there is **less than 10** competitors in the 1<sup>st</sup> round, adjudicators will **qualify only 4 dancers**, one of each class and then there are only 2 battles (A1/D4 and B2/C3); followed by battles of the winners of previous 2 battles (one battle for 1<sup>st</sup> place and one battle for 3<sup>rd</sup> place).

## SECTION 8: RULES FOR IDO DANCE DISCIPLINES

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In the Break Dance battles solos only three battle moves should be necessary. (If needed it could be possible to include one more battle)

### TEAM BATTLES

1. Number of Dancers: 3-7
2. Music: Teams may use their own music in the first round. Organizer's music in Break Dance style will be used in the final round.
3. Duration of Performance: 150-240 seconds (2:30 - 4 minutes) of each team's performance may be danced using the team's music.  
The "Semifinal-Battle" (3. and 4. place) will last about 5 – 10 minutes. The "Final-Battle" 10 – 15 (20) minutes, according to the Supervisors decision. The last minute will be announced.
4. Tempo: No restrictions.
5. Typical Break Dance Elements: Same as for Break Dance Solos, plus: Acrobatics should have some style continuation. Choreography for the exhibition to the team's own music must be a clear performance of a team, not just a demonstration of unrelated solo performances. Musicality, difficulty of movements and figures, originality and team variability will all be highly evaluated. Synchronized movements, shadow standing, mirror positions and smooth transitions of these components from one into another, along with choreographic variability and work with space will also be evaluated. All typical elements of Break Dance should be performed – Styles - Pop Locking - Power moves – Electric Boogie.
6. If one team disturbs another team's performance or endangers another team's safety, a loss of evaluation points will result.
7. The final 'battle' portion of each contest shall consist of individual performances of dancers from the competing teams in which each dancer must dance his or her solo part at least one time, and the team's performance will be judged as a whole.
8. Based on the first round results, the Chairman of Judges will determine the order of "battles" between 1<sup>st</sup> - 2<sup>nd</sup> ranked teams and the 3<sup>rd</sup> - 4<sup>th</sup> ranked teams.
9. All other rules are as outlined under BREAK DANCE SOLO.
10. Procedure of Break Dance Team competition  
First round is a show of teams who will dance to their own music.

The Adjudicators will evaluate and select the four best teams. The Adjudicators give the best team 4 points, the next best team 3 points, the next best team 2 points and the next best team 1 point .

Only the 4 best teams will battle to the Organizer's music (3<sup>rd</sup>. against 4<sup>th</sup> and 1<sup>st</sup> against 2<sup>nd</sup>)

If there are more than 8 teams in the 1<sup>st</sup>=preliminary round, a Supervisor together with a Chairman of Judges may decide to ask for additional crosses for team/teams on the next position after 4 best teams (cross means placement).

### SPECIAL NOTE FOR BREAK DANCE AND ELECTRIC BOOGIE:

When asked to select Adjudicators for this discipline, each nation should only invite Adjudicators who are very experienced in Break Dance. This type of VIP Adjudicator would include past champions, celebrity performers, teachers and choreographers who are all considered experts in this field. This note is intended as a guideline only, and is not a rule.

### 8.2.3. ELECTRIC BOOGIE

The categories of Electric Boogie are: Solo, Duo.

Age Divisions see in General Provisions of Street Dance Disciplines.

1. Duration of Performance: Organizer's music 1 minute in all rounds, including the final round.
2. Typical Movements and Techniques: Sharp electric movements that flow into waves, isolations, robot, pantomime elements, popping, animation, electric shock, walking, puppet, ticking, locking, etc. It is important to show more than two different techniques and movements.

## SECTION 8: RULES FOR IDO DANCE DISCIPLINES

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3. The dancer(s) should endeavor to create illusions in his or her performance to surprise and 'electrify' the audience.

Each group of competitors begins with a one-minute performance, dancing together in each round. They then dance three, two or one by one for their one-minute performance or 1 minute performance in the final round. Each group dances a final minute together in each round.

To avoid any risk of injuries, Judges shall walk around the competition floor in opening and final presentations. Both the opening and final performance give the Judges an opportunity to compare the dancers.

### **8.2.4. HIP HOP**

The categories of Hip Hop are: Solo male, solo female, duo, small group and formation.

Age Divisions see in General Provisions of Street Dance Disciplines.

#### **SOLO MALE, SOLO FEMALE AND DUO**

1. Duration of Performance: Organizer's music 1 minute.
2. Tempo: 27 - 28 bars per minute (108 - 112 beats per minute) (downbeat, more groove).
3. Characteristics and Movement: Hip-Hop includes different new dance styles, such as Hype Dance, New-Jack-Swing, Jamming, etc., adding creative elements such as stops, jokes, flashes, swift movements, etc. Some Electric Boogie movements can be performed but should not dominate. Hip-Hop is mostly danced on the eighth notes with a typical bounce, or jumping action (New-Jack-Swing).
4. Acrobatic Movements: Permitted as outlined under General Provisions of Street Dance Disciplines, including those typical of Break Dance, but should not control / dominate the performance.
5. Lifts: Not permitted as outlined under General Provisions of Street Dance Disciplines.
6. Stage Props: Not permitted (see more under General Provisions of Street Dance Disciplines)
7. Special Note for Duos: Both dancers should dance together, not only for themselves or one by one. Their performance should include synchronized steps such as Follow the Leader, shadow and mirror design, as well as patterns and dancing the same steps. A mixture of all possibilities is important.
8. Procedure of Competition: In each round the dancers perform three (3) times. Each group of competitors begins and ends with a one-minute performance dancing together in each round. Number of dancers on the floor in subsequent rounds during second minute of performance is specified in the Section \_\_\_\_ General Rules & Regulations for Competitions.

Both opening and final minutes are to give the Judges an opportunity to compare dancers.

To avoid any risk of injuries Judges shall walk around the competition floor in opening and final presentations.

#### **SMALL GROUPS**

1. Length of Exhibition: Organizer's music 2 minutes.
2. Tempo: 27 - 28 bars per minute (108 - 112 beats per minute), downbeat, groove.
3. Dancers of each group dance together, two or three at a time. In final round they perform one by one.
4. Musicality, (rhythm, breaks), dance variety and originality, together with well-done and well-performed stage and individual choreography, will be highly evaluated. It is very important to present harmony of idea, music, dance and costume, which should underline the special Hip-Hop character.
5. Lifts: Not permitted as outlined under General Provisions of Street Dance Disciplines.
6. Stage Props: Not permitted as outlined under General Provisions of Street Dance Disciplines. Non-clothing stage props (umbrellas, sticks, etc.) may not be used.
7. Groups will be judged as a whole. Solo parts may be performed but must not control / dominate.
8. All other rules are as outlined under HIP HOP: SOLO MALE / FEMALE, DUO.

#### **FORMATIONS**

1. Formations dance to their own music.
2. Length of Exhibition: 2 minutes & 30 seconds minimum to 3 minutes maximum.
3. Tempo: 30 bars per minute (maximum 120 beats per minute)
4. Music: Must be typically Hip Hop as it is currently known in the Hip Hop scene, including break beats.

## SECTION 8: RULES FOR IDO DANCE DISCIPLINES

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5. Formations will be judged as a whole. Solo parts may be performed but must not dominate.
6. Lifts: Permitted as outlined under General Provisions of Street Dance Disciplines.
7. Stage Props: Not permitted (see more under General Provisions of Street Dance Disciplines).

All other rules are as outlined under HIP HOP: SOLO MALE / FEMALE, DUO & SMALL GROUP.

### **8.2.5. HIP HOP TEAM BATTLE (AGM 2010)**

The categories of Hip Hop Team Battle are: Teams.

#### **1. Age division: Adults**

The teams can include in the competition crew competitors who are two years younger than the particular age division but at least 50% must be of the adult age division.

#### **2. Character of the Discipline :**

- Any Hip Hop dance technique is allowed and recommended.
- Break Dance, Electric Boogie elements, acrobatics and lifts are allowed, but must not dominate.
- Properties and scenes are allowed but must not endanger or limit the other dancers.
- Solo presentations, couples, trios are preferred.
- Style diversity, variability of elements and technical standard are preferred.
- Improvisations, harmony with music and original tricks will be highly evaluated.
- Collective, group or formation dancing must not dominate.
- Dancers in battle part must respect other dancers (Dancers are not allowed to touch each other.)

#### **3. Technical Rules:**

##### **DEMO:**

- Number of dancers in team 3-7
- Duration of Performance (s.c. demo): 2:30-3:00 min., own music that must come from music belonging to worldwide urban scene: hip hop, funky, deep house, break beat, new style hip hop, house dance, lockin', pop-pin', electric boogaloo, R'nB' e.t.c. It is possible to use these genres in demo in any rate.
- Judges proclaim the best choreography – demo

##### **BATTLE:**

- Music for battle is arranged by the Organizer
- Battle duration is open (approx. 4-8 min.)
  - Duration of one entry is 30-40 sec.
- Rules for music base of entries

Battle 30-40 seconds on each side

- 1<sup>st</sup> entry - music section new style
- 2<sup>nd</sup> entry - music section house
- 3<sup>rd</sup> entry - music section hype, pop, lock - old school

In case of additional entry music section will be new style, R&B, Dance Hall and other styles.

#### **4. Competition Classification Procedure:**

##### **4.1 Qualification - DEMO**

- In qualification each crew presents own demo in duration 2:30 - 3:00 minutes using own music.
- Judges evaluate presented demos, order/rank the teams and choose the best Choreography being awarded by the prize "Best Demo".

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- The best 8 crews/teams will compete in battle together (in case of lower number competing teams, time reasons, by decision of the Supervisor, Chairman of Judges and Organizer only 2 or 4 best teams will be chosen to the battle).

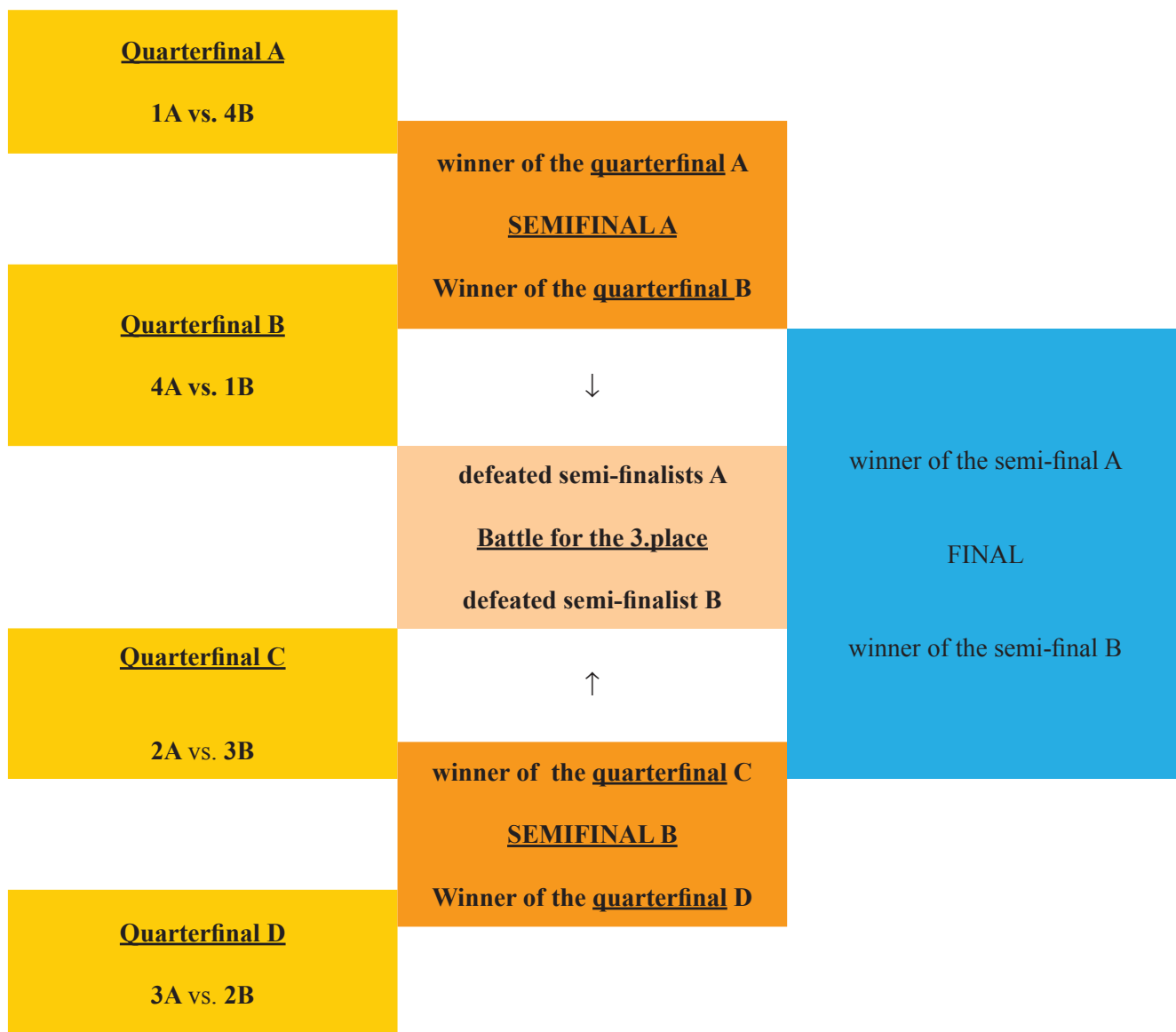
**4.2 Battle**

- According to the number of gained crosses and help points for demo the teams are ordered descending from the best to the worst and marked according to the placement - 1, 2, 3. up to 8.
- Following the scheme of the battle first 8 teams will compete in particular battles till the final, in case 8 teams were chosen

A 1<sup>st</sup> – 4<sup>th</sup> place

B 5<sup>th</sup> – 8<sup>th</sup> place

See enclosed, picture 1



**NOTE:** Hip hop solo battle rules will be inserted in January 2011.

## SECTION 8: RULES FOR IDO DANCE DISCIPLINES

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### 8.2.6. DISCO DANCE

The categories of Disco Dance are: Solo male, solo female, duo, small group and formation.

Age Divisions see in General Provisions of Street Dance Disciplines.

Adult division duo is divided in two categories:

DUO female-female

DUO male-female or duo male-male (AGM 2010)

SOLO MALE / FEMALE, DUO

1. Duration of Performance : Organizer's music 1 minute.
2. Tempo: 33 - 35 bars per minute (132 - 140 beats per minute)
3. Procedure of Competition: In each round the dancers perform three (3) times. Each group of competitors begins and ends with a one-minute performance dancing together in each round. Number of dancers on the floor in subsequent rounds during second minute of performance is specified in the Section \_\_\_\_ General Rules & Regulations for Competitions.

Both opening and final minutes are to give the Judges an opportunity to compare dancers.

To avoid any risk of injuries Judges shall walk around the competition floor in the opening and final presentations.

4. Characteristics and Movement: Disco Dance movements must dominate all performances. The dance is free, and all styles of disco dancing are permitted.
5. Acrobatic Movements are defined under General Provisions of Street Dance Disciplines and are not permitted.
6. Lifts are defined under General Provisions of Street Dance Disciplines and are not permitted.
7. Stage Props are defined under General Provisions of Street Dance Disciplines and are not permitted.
8. Allowable Figures and Movements: Slides, leaps, jumps, kicks, spins and pirouettes. Floor figures such as splits, back and bump spins are allowed but should be kept to a minimum. Long running jumps moving across the floor must not exceed four steps at a time.
9. Musicality, (rhythm, breaks), dance variety and originality will be highly evaluated.
10. Clothing is of one's own choice but must fit properly and always be in good taste and following Code of Ethics.
11. Special Note for Duos: Both performers should dance together, not only for themselves or one by one. Their performance should include synchronized steps such as Follow the Leader, shadow and mirror designs, as well as pattern work and dancing as one. A mixture of all possibilities is important.

SMALL GROUP

1. Duration of Performance: Organizer's music 2 minutes.
2. Tempo: 33 - 35 bars per minute (132 - 140 beats per minute).
3. Stage Props are defined under General Provisions of Street Dance Section and are not permitted.
4. Allowable Figures and Movements: As outlined under SOLO MALE / FEMALE AND DUO but jumps must be performed without help.
5. Lifts are defined under General Provisions of Street Dance Section and are not permitted.
6. Groups dance two or three groups at a time in all rounds up to final round.  
In the final round, each group dances alone.
7. All other rules are as outlined under SOLO MALE / FEMALE AND DUO.

FORMATION

1. Formations dance to their own music. Disco music with a clear beat is recommended.
2. Duration of Performance: 2:30 minutes minimum, 3 minutes maximum
3. Tempo: 30 – 38 bars per minute or 120 – 152 beats per minute. However, it is allowed to be out of this tempo range and music character for a maximum of 30 seconds.
4. Formations will be judged as a whole. Solo parts may be performed, but should not dominate.
5. Allowable Figures and Movements: As outlined under SOLO MALE / FEMALE AND DUO but jumps must be performed without help.

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6. Lifts are defined under General Provisions of Street Dance Disciplines and are not permitted.
7. Stage Props are defined under General Provisions of Street Dance Disciplines and are not permitted.
8. It is not necessary to present any story or “show” in Formation performances.
9. Musicality, dance variety and originality, synchronization, together with well-done and well-performed, stage and individual choreography, will be highly evaluated. It is very important to present harmony of idea, music, dance and costume.
10. All other rules are as outlined under SOLO MALE / FEMALE, DUO and SMALL GROUP.

### 8.2.7. DISCO DANCE FREE STYLE

The categories of Disco Dance Free Style are: Adult solo male, Adult solo female, Junior solo male, Junior solo female.

Age Divisions see in General Provisions of Street Dance Disciplines.

1. Duration of Performance: Organizer’s music 1 minute.
2. Tempo: 33 - 35 bars per minute (132 - 140 beats per minute)
3. Characteristics and Movement: The dance is free and all kinds of movements are permitted, but Disco Dance steps and movements must dominate.
4. Acrobatic Movements are permitted as outlined and defined under General Provisions of Street Dance Section. Acrobatic Movements should be an integral part of Disco Dance Free Style performances, but should not control / dominate the routine. The dance and acrobatic movements performed should be joined together smoothly, and must be in harmony with the music. Compulsory Elements: Turning rounds, jumps, looseness and flexibility.

**NOTE:** Acrobatic movements / figures are NOT permitted in the opening or final presentation in each round.

5. Procedure of Competition: In each round the dancers perform three (3) times. Each group of competitors begins with 20 seconds performance and ends with a one-minute performance dancing together in each round. Number of dancers on the floor in subsequent rounds during second minute of performance is specified in the Section 3. General Rules & Regulations for Competitions.  
Both opening 20 seconds and final minutes are to give the Judges an opportunity to compare dancers.  
To avoid any risk of injuries Judges shall walk around the competition floor in the opening and final presentation.
6. Disco Free Style competitions are not organized in Children age division.

### 8.2.8. STREET DANCE SHOW

The categories of Street Dance Show are: Solo male, solo female, duo, small group and formation.

Age Divisions see in General Provisions in Street Dance Disciplines.

SOLO MALE/FEMALE, DUO

1. Duration of Performance: 1:45 minutes minimum – 2:15 minutes maximum.
2. Music: Dancers dance to their own music, which must be within character of Hip Hop, R’n’B, Disco Dance (old or present), Break dance, Electric Boogie, Reageton, Tectonic, Techno and Pop (pop music which fits/represents/portrays the character of street dance techniques used in this dance discipline). In the total performance it is allowed to use only and strictly “Street music”. Special effects like speech and sounds (should be typical for the street scene) must correspond to the theme or idea the dancers are representing and must be performed as short gimmicks, gags or jingles.
3. Characteristics and Movements:
  - Performed technique must be within character of dance technique that is listed in the rules under IDO Street dance department: “Hip Hop, Disco Dance, Break dance, Electric Boogie and Techno.”
  - The performance presented by dancers can be done using the listed techniques as they decide so: either in a pure version or as a mix. Example: The performance that is being presented only in Hip hop dance technique will be equally adjudicated as a performance that mixes Hip Hop, Disco Dance and Techno.
  - All pieces MUST have a show case, theme or idea that MUST be clearly visible throughout the whole performance.

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- Note: Musicality, variety of dance and dance patterns, originality, together with a well-done and well-performed stage and individual/ORIGINAL choreography will be highly evaluated. It is very important to present harmony of idea, music, dance, choreography, costumes and props. Presentation and the entire image will be evaluated.
- In Children's division:
  - a. Any kind of jumps from props at the height of more than 1 m is prohibited (jumps from props can be equally dangerous as lifts)
  - b. Break Acrobatics are not allowed (head spins, head slides,).

4. Lifts: permitted as outlined under General Provisions of Street Dance Disciplines.

**NOTE:** Lifts are not permitted in Children age division

5. Acrobatic Movements: permitted as outlined under General Provisions of Street Dance Disciplines. **Any floor gymnastic combinations that are composed of more than three (3) acrobatic elements should be kept to a minimum.**

6. Props: permitted as outlined under General Provisions of Street Dance Disciplines. **One solid piece must not exceed the dimensions of a standard door (200x80). In case of bigger size of props the team needs to contact the Organizer prior to the event (no later than 14 days before the beginning of the competition).**

### SMALL GROUPS (3 - 7 dancers)

1. Duration of Performance: 2:30 minutes minimum – 3:00 minutes maximum (150 - 180 seconds)
2. Music: All groups dance to their own music, which must be within character of Hip Hop, R'n'B, Disco Dance (old or present), Break dance, Electric Boogie, Reageton, Tectonic, Techno and Pop (pop music which fits/represents/portrays the character of street dance techniques used in this dance discipline). In the total performance it is allowed to use only and strictly "Street music". Special effects like speech and sounds (should be typical for the street scene) must correspond to the theme or idea the dancers are representing and must be performed as short gimmicks, gags or jingles.
3. Characteristics and Movements: **See in the Rules for SOLO, DUO**
4. Any floor gymnastic combinations that are composed of more than three (3) acrobatic elements should be kept to a minimum.
5. The dancers in the Group dance together. Group will be evaluated as a whole. Solo parts may be performed, but should not dominate.
6. All the other rules (including PROPS Rules) are outlined under Street Dance Show SOLO MALE/FEMALE and DUO.

### FORMATIONS (8 - 24 dancers)

1. Duration of Performance: 2:30 minutes minimum – 4:00 minutes maximum.  
Children Formations maximum three (3) minutes
2. Music: All formations dance to their own music, which must be within character of Hip Hop, R'n'B, Disco Dance (old or present), Break dance, Electric Boogie, Reageton, Tectonic, Techno and Pop (pop music which fits/represents/portrays the character of street dance techniques used in this dance discipline). In the total performance it is allowed to use only and strictly "Street music". Special effects like speech and sounds (should be typical for the street scene) must correspond to the theme or idea the dancers are representing and must be performed as short gimmicks, gags or jingles.
3. Characteristics and Movements: **See in the Rules for SOLO, DUO**
4. Any floor gymnastic combinations that are composed of more than three (3) acrobatic elements should be kept to a minimum.
5. The dancers in the Formation dance together. Formations will be evaluated as a whole. Solo parts may be performed, but should not dominate.
6. All the other rules (including PROPS Rules) are outlined under Street Dance Show SOLO MALE/FEMALE and DUO.

#### **8.2.9. TECHNO**

The categories of Techno are: Solo male, solo female, duo, small group and formation.

Age Divisions see in General Provisions of Street Dance Disciplines.

Techno is one of the youngest dance styles. It appeared in the early 90's with up and coming *Rave* electronic mu-



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sic. Its further development went on in night clubs (hence is its second name *Club dance*) where it continues to be developed and performed. Its meter is quarto and its tempo is 135-142 beats per minute. Melody and rhythm predominate the cone voce in the music for competitions; con voce is often even done without. The main feature of the music is that it has exceptionally electronic origin. It is created and performed on electronic instruments using various electronic effects. *Techno* is the fastest, the most expressive and emotional of all street modern dances. It includes a wide range of movements: from rapid and sharp to slow and wide ones. It adopts the best elements from other styles. Swinging hips and moving thorax make it very attractive and sexy. This is practically the only style where improvisation can be widely used.

### TECHNO SOLO MALE / FEMALE, DUO, COUPLE

1. Duration of Performance: Organizer 's music 1 minute.
2. Tempo : Solo, duo 135-142 beats per minute.
3. Techno should include different new styles and trends of club dances, but none of them can prevail. It is permitted to use movements from other dancing styles, as well as creativity (for instance stops, pushes, improvisation, fast change of rhythm). It is important to combine club dancing with sport style in 50:50 correlation.
4. Acrobatics are forbidden.
5. For duos : both dancers should dance together, not for themselves or one by one. Their performance should include synchronized steps, such as following the leader, shadow and mirror reflection positions, designing some picture in dance or dancing as one. The important thing is to combine all possible versions.
6. Lifts are forbidden.

### TECHNO SMALL GROUP

1. Duration of Performance: Organizer 's music 2 minutes
2. Tempo: groups, 138 – 142 beats per minute
3. Dancers of each group dance together; they should not compete between themselves.
4. Techno should include different new styles and trends of club dances, but none of them can prevail. It is permitted to use movements from other dance styles, as well as creativity (for instance stops, pushes, improvisation, quick change of rhythm). It is important to combine club dancing with sport style in 50/50 correlation.
5. Acrobatics are forbidden.
6. Lifts are forbidden.
7. Musicality, diversity and originality of dance, synchronization and well done performance on the stage, as well as individual choreography will be highly evaluated. It is very important to present harmony of the idea, music, dance and costume which altogether should reflect special and unique character of Techno dance style.
8. During the performance dancers are not allowed to use any bulky scenic props. They can perform only with what they wear and what they hold in their hands.
9. It is forbidden to use scenic props which cannot be defined as clothes, for example sticks or umbrellas. When using clothes as props, dancers should hold it during the whole performance; they can turn it inside out, but cannot drop it.
10. It is forbidden to use liquids or other substances that can spoil the dance floor.
11. Groups are judged as a whole. Solo parts can also be used, but they should not prevail.

### TECHNO FORMATION

1. Duration of Performance: 2:30 minutes minimum - 4 minutes maximum. Children Formations maximum three (3) minutes
2. Tempo: 138 – 142 beats per minute
3. Dancers of each formation dance together.
4. Techno should include different new styles and trends of club dances, but none of them can prevail. It is permitted to use movements from other dancing styles, as well as creativity (for instance stops, pushes, improvisation, quick change of rhythm). It is important to combine club dancing with sport style in 50/50 correlation.
5. Acrobatics are forbidden.
6. Lifts are forbidden.
7. All the other rules are outlined under TECHNO GROUPS.
8. Formations are evaluated as a whole. Solo parts can also be used, but they shouldn't prevail.

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### **8.2.10. INTERNATIONAL FREESTYLE**

The categories of International Freestyle are: Solo male, solo female, duo, small group and formation.

Age Divisions see in General Provisions of Street Dance Disciplines.

#### SOLO MALE/FEMALE, DUO, COUPLE

1. Duration of Performance: Organizer's music 1 minute.
2. Tempo 37-38 bars per minute (148 to 152 beats per minute)
3. Each group of competitors begin with a one-minute performance dancing together in each round. Dancer's progress counter clockwise around the floor during this performance. They then dance three, two or one by one during their one-minute performance and all dancers in this spot must be given music which has the same continuous beat. Dancers move in all directions on the dance floor but not counter clockwise in this performance. Each group will then dance a final minute together in each round, again progressing round the floor counter clockwise. Both opening and final performances are to give the Judges an opportunity to compare dancers. Judges are not required to walk around the floor, as dancers will progress around the floor. Dancers should be aware floor craft is an essential factor in International Freestyle and dancers should use good floor craft in order to avoid injuries and to show the Judges their creative choreography.
4. Characteristics and Movement: The dance is free and all kinds of movements are permitted including hip-hop, jazz and ballet, but the overall look is that of a high-energy dance performance.
5. Acrobatic Movements: Acrobatics are not allowed during the one-minute opening performance. Acrobatic moves are allowed in the main one-minute performance but should not dominate in the routine. Acrobatic movements that are allowed in the main one-minute performance are splits, handstands walkovers etc but freehanded rotating movements are not allowed at any time. Teachers of the dancer's routines should ensure that routines are age appropriate.
6. Lifts: Lifts are not allowed in the group rounds but are allowed in the one-minute performance.
7. Clothing: Clothing is of one's own choice but should be age appropriate. No glass beads are allowed.
8. Music: Music should be high energy and should not contain offensive words.

#### SMALL GROUPS

1. Duration of Performance: 2 minutes.
2. Tempo: 37-38 bars per minute (beats per minute; 148-152), downbeat, and groove.
3. Dancers of each group dance together.
4. Musicality, (rhythm, breaks), dance variety and originality, together with well-done and well-performed stage and Individual choreography will be highly evaluated. It is very important to present harmony of idea, music, dance and Costume, which should underline the dance
5. Lifts: are allowed
6. Stage Props: Not permitted as outlined under General Provisions of Street Dance Disciplines. Non-clothing stage props (Umbrellas, sticks, etc., may not be used).
7. Groups will be judged as a whole. Solo parts may be performed but must not control / dominate.

#### FORMATIONS

1. Formations dance to their own music. Disco and dance floor music with a clear beat is recommended.
2. Duration of Performance: 2:30 minutes minimum, 3 minutes maximum.
3. Tempo: limit 30 – 38 bars per minute or 120 – 152 beats per minute. However, it is allowed to be out of this tempo range and music character for a maximum of 30 seconds
4. The dancers of each formation dance together.
5. Formations will be judged as a whole. Solo parts may be performed, but should not dominate.
6. Allowable Figures and Movements: As outlined under SOLO MALE / FEMALE, DUO, COUPLE,
7. Lifts: Are allowed

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8. It is not necessary to present any story or “show” in formation performances.
9. Musicality, dance variety and originality, synchronization, together with well-done and well-performed, stage and individual choreography, will be highly evaluated. It is very important to present harmony of idea, music, dance and costume.

### 8.3. SPECIAL COUPLE DANCE DISCIPLINES

The rules outlined below cover the following Special Couple Dance Disciplines:

- Argentine Tango
- Argentine Tango Rising Star
- Nordic Tango
- American Mambo
- Street Mambo
- Salsa
- Merengue
- Bachata
- Caribbean Dances
- Jitterbug
- Bugg
- Double Bugg
- Hustle/ Disco Fox / Disco Swing
- Mixing Blues
- Special Couple Dance Formations
- Salsa Rueda de Casino
- Street Latino
- Latino Show
- Salsa Shines
- Lambada Zouk

Unless stated otherwise under the specific rules for a particular discipline, the following categories are available in the Special Couple Dance Disciplines listed above:

SOLO MALE in Latino Show only

SOLO FEMALE in Latino Show only

COUPLE one Male and one Female

DUO Two Males, Two Females or one Male and one Female

TRIO One Male and Two Females – in Double Bugg only

SMALL GROUP 3 – 7 dancers in Latino Show Teams

**SMALL GROUP 4 – 8 dancers in Special Couple Dance Teams**

SALSA RUEDA DE CASINO SMALL TEAMS 4 – 12 dancers (2-6 couples)

SALSA RUEDA DE CASINO LARGE TEAMS 14 – 24 dancers (7-12 couples)

FORMATION 8 – 24 dancers in Latino Show Teams and Special Couple Dance only

MINI PRODUCTION 3 - 12 dancers

The rules outlined below cover the following Special Couple Dance Disciplines:

**NOTE:** In DOUBLE BUGG competitions, one male partnered with two females forms a trio.

As defined by IDO rules, a one male / one female Couple must enter all other events.

#### 8.3.1. GENERAL PROVISIONS – COUPLE DANCE DISCIPLINES

All Children Formations (all disciplines) maximum three (3) minutes. This rule will be used in all disciplines except where it is specified differently

Each discipline has some rules specific to that particular discipline. Such information is provided under the specific heading for the discipline in question. In general, the following rules apply to ALL Special Couple Dance Disciplines. Any exceptions are noted in each rule. When an exception is noted, please refer to the specific rules governing the discipline mentioned.

Competitors in most, but not all, Disciplines dance to the Organizer's music.

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EXCEPTIONS: IDO Compulsory Music is used in Mixing Blues events.

In final rounds of ALL CATEGORIES, either Organizer's music OR music of the dancers' choice may be used.

### AGE DIVISIONS

AGE DIVISION	AGE RANGE
Mini Kids	7 and under
Children	11 and under
Junior	12 – 15
Adult 1	16 and over
Adult 2	31 and over

No dancer / couple shall compete against him or herself.

In all IDO disciplines, a **COUPLE** is defined as one male and one female partner.

**Stage Props:** Not permitted in ANY Special Couple Dance Discipline

**Duration** (length) of Exhibition / Routine / Performance: Refer to the specific discipline.

**Liquids** or other substances that can litter, damage, or make the dance floor / stage unsafe may not be used in any discipline.

**Costumes** are of one's own choice, but should be well-fitted and tasteful.

**Lifts:** Permitted in some, but not all, disciplines. Please refer to specific rules for the Discipline in question. Lifts are defined as: Movements / figures in which both feet of one dancer are off the floor and such figures / movements are performed with the help / physical support of another person **for more than one beat**. Lifts are NOT permitted in Children's divisions unless stated otherwise in the specific rules governing a specific discipline

**Drops:** Permitted in some, but not all, disciplines. Drops are defined as: A movement in which the Lady 'drops' down into a pose that must be supported by her partner in some manner. This can be with his hands and arms, or the Lady can use her hands and arms on the Man's waist, leg, etc., to support her own weight.

**Acrobatic Movements:** Permitted in some, but not all, disciplines. Please refer to specific rules for the Discipline in question. If permitted, Acrobatic Movements will not always enhance the dancer's score, and could even detract from the score if they are not performed in a technically correct manner. Acrobatics are those movements, in which body overturns round sagittal or frontal axis, such as somersaults, hand wheeling and similar figures.

In each heat within a round, the same music must be used. The music can and should change from round to round, but the heats should have the same music.

Each year, The IDO has to organize a special couple Dance Congress for trainers and teachers in order to promote the special couple dances. This Congress will help raise interest and help to familiarize teachers with these dances and the competitions.

The IDO will have to pay travel expenses, accomodation fees, and lecture fees for the lecturers. The teachers attending the congress will have to pay a tuition fee.

### 8.3.2. ARGENTINE TANGO (TANGO, MILONGA, TANGO VALS AND TANGO FANTASIA)

The categories of Argentine Tango are: Couples. Argentine Tango competitions are organized only in Adult age division. Details about age range see in General Provisions of Couple Dance Disciplines.

Argentine Tango competitions are opened only for Adult age division.

1. Music: Organizer's music in all rounds EXCEPT the final round of Tango Fantasia, where dancers may use their own choice of music.

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2. Duration of Performance: Two (2) minutes long, to conform to the end of the musical phrase, in all rounds EXCEPT the final round of Tango Fantasia. Music chosen for Tango Fantasia final round performances must not exceed three (3) minutes.
3. Tempo: Tango 30 - 32 bars per minute (120 - 128 beats per minute). Milonga (27-32) Tango Vals (48-55)
4. Characteristics and Movement: Argentine Tango is a social dance that falls into a smooth category of dance. It follows the line of dance (LOD), going around the dance floor in a counter-clockwise direction. This dance form expresses love and passion, which is evident by the closeness of the dancers, the man's control and the woman's seductiveness. The dancers execute the figures mainly from the waist down while trying to achieve an interesting interplay between them. This interplay between the partners is dictated by the music, and the dancers should be dancing to something IN the music. One should be able to see the melody expressed through their movement. The epitome of Argentine Tango is to see the couple dancing with good posture, good extension through the legs, their feet almost always caressing the floor, and pausing with the music with a sense of rhythm that is clear to those watching.
5. Typical Movements: Walks, turns, ochos to front and back, sandwiches, twists and curls, leg-wraps, drags and saccades to front and back, Boleos that leave the floor and other decorations that allow the legs to swing. Molinetes, paradass, barridas, and pauses with the music are also typical of this dance. Brushing and follow-through technique is essential in all movements. Knees must remain together when executing boleos and ganchos, although certain movements do allow the legs to swing open without the knees being closed.
6. Preliminary Rounds: Dancers should avoid using obvious choreography, only improvisation, which is the true heart of the Tango. Couples will be qualified to the quarter-final by dancing three (3) different kinds of tango: The TANGO, the MILONGA and the TANGO VALS. The CROSS MARKING SYSTEM will be used to determine which couples qualify for the quarter-final round. No lifts, or separations are allowed. Only normal dance hold is allowed. A 1-minute presentation dance will take place in each dance before the couples are divided into separate heats where not more than six (6) couples will dance together in each heat. All couples must dance the first dance before the next dance will be performed
7. Quarterfinal Rounds: As for #6 above, couples will be qualified to the semi-final by dancing three (3) different kinds of tango: The TANGO, the MILONGA and the TANGO VALS. The CROSS MARKING SYSTEM will be used to determine which couples qualify for the semi-final round.
8. Semi-final Round: As for #7 above, but TANGO will be dropped and TANGO FANTASIA will be added. Only normal dance hold is allowed in MILONGA and TANGO VALS.
9. Lifts, separations: Permitted in TANGO FANTASIA only, and no acrobatic figures / movements are allowed where the main part of the body is above the partner's shoulders.
10. Final Round: Couples will dance MILONGA, TANGO VALS and TANGO FANTASIA. All couples will dance together in Milonga and Tango Vals, and may only use normal dance hold in these two dances. In the Tango Fantasia, each couple will perform alone. Tango Fantasia in the final round of a competition must consist of mainly Argentine tango. Some bars of Milonga or Tangowaltz are permitted. Reason: As in the semi final and the final the tango is not judged anymore and the tango Fantasia is taking his place, couples could get placed without having to dance Argentine tango anymore. The SKATING SYSTEM will be used to determine the order of merit over all three (3) dances.

### **Rules for "Rising Star" Argentine Tango Championships.**

1. The same rules will apply as in the above standing rules for Argentine Tango Three Dance Championships.
2. Only the Argentine tango will be danced (one dance championship).
3. It is only allowed to dance in "Abrazzo" all the time. Only "Open and closed hold" are allowed. Couples must stay all the time in dance hold. No jumps, lifts or acrobatics are allowed.

### **Couples eligible to dance in the "Rising Star" Championships.**

4. Only couples that did not dance before in the Three Dance Argentine Tango championships are allowed to participate.
5. The winner of the "Rising Star" Championships has to dance the next season in the Three Dance Championship.
6. If there are more than 8 participants in the Rising Star championships, first three have to dance the next season in the Three Dance Championships.

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### 8.3.2.1. *NORDIC TANGO*

The categories of Nordic Tango are: Couples

1. Organizer's music in preliminaries and semi-final, Organizer's music OR music of the dancers' choice in the final.
2. Duration of Performance: In all rounds except the final, the length of performance should be 1:30 minutes long, to conform to the end of the musical phrase. In the final round, the couple may use music of their choice or the Organizer's music, which must be 2:30 minutes of music to the end of the musical phrase, but must not exceed 2:45 minutes
3. Tempo: 28-31 bars per minute (112 - 124 beats per minute)
4. Characteristics and Movement: Nordic Tango is a social dance in which steps, movements and style are based on what is possible to dance at a social event where the lady is simply following the man's lead. The dance should express love and passion evident through the closeness of the dancers, the man's control and the woman's seductiveness. There is a great deal of melancholy in this type of Tango music, and this should be reflected in the dancers' portrayal of the mood of the dance. The dancers should achieve an interesting interplay between them, something that is dictated by the music, and they should be dancing to something in the music. Movements should not be run together - a slow is a slow and a quick is a quick, and one should see the melody expressed through the dancers' movements. Running through in Promenade and Counter Promenade Position, or continuous spinning for longer than 10 seconds at a time, is not allowed.
5. Hold: Man holding lady's right hand in his left hand should be kept at all times. Releasing all hold, or releasing hold with man's left hand is not allowed. The bodies can be separated as long as the normal hold is maintained. Poise should be upright and natural with the lady slightly to man's right side, but this position should more closely resemble the hold used in Argentine Tango than the International Tango hold.
6. Typical Movements: Walks, turns, twists and curls, leg-wraps, drags and outside swivels, promenades and counter promenades, rocks and spins. Drops are allowed as long as the hold stays intact. Oversways, checks and lunges are typical for this type of Tango.
7. Lifts: Not allowed as defined under GENERAL PROVISIONS of Couple Dance Disciplines.
8. Costume Changes: Not permitted during the performance. Costumes should be in accordance with and reflect the accepted and typical styles used in Tango.
9. Preliminary and Semi-final Rounds: Up to six (6) couples in each heat.
10. First Rounds: All couples dance an opening minute together as a presentation dance, which must sometimes be taken in more than one heat according to the size of the floor. All couples will dance a final minute together at the conclusion of the first round.
11. Final Round: All couples first dance together to the Organizer's music for one minute, then each couple performs solo and may, if they desire, use their own music. After all solo performances have been completed, all couples will dance a final minute together to the Organizer's music.

### 8.3.3. *MAMBO (AMERICAN)*

The categories of Mambo are: Couples.

Age Divisions see in General Provisions of Couple Dance Disciplines.

1. Organizer's music in preliminaries and semi-final, Organizer's music OR music of the dancers' choice in the final.
2. Duration of Performance: In all rounds except the final, the length of performance should be 1:30 minutes long, to conform to the end of the musical phrase. In the final round, the couple may use music of their choice or the Organizer's music, which must be 2 minutes of music to the end of the musical phrase, but must not exceed 2:15 minutes.
3. Tempo: 45 - 47 bars per minute (180 - 188 beats per minute). Dancers must break on the 2<sup>nd</sup> beat of the bar.
4. Characteristics and Movement: Mambo originated as a street dance, and is a dance in which the man and woman challenge each other for control / strength / dominance. The woman is very strong and can be just as dominating as the man. The man is trying to remain in control and impress the woman with his physical ability and speed. Steps and movements come out of the original Latin American dance styles. It is very important that the movements, step combinations and 'poses' be in perfect harmony with the rhythm and character of music throughout the dance. Interesting rhythms, twisty turns and wraps are characteristic of the dance.

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5. Lifts: **Not permitted. Low lifts below shoulder level are permitted only in the final solo performance. Forbidden in Children's and Junior's age divisions. (AGM 2010)**
6. In preliminary and in the semi-final rounds, two or three couples will dance at the same time, but this is determined by the size of the dance floor. In the final round, each couple performs alone.
7. In every round including the final, all couples will dance an opening minute and a final 1 minute together.

### 8.3.3.1. STREET MAMBO

The categories of Street Mambo are: Couples.

Age Divisions see in General Provisions of Couple Dance Disciplines.

1. Organizer's music in preliminary and semi-final rounds, Organizer's music OR music of the dancers' choice in the final
2. Duration of Performance: In all rounds except the final, the length of performance should be 1:30 minutes long, to conform to the end of the musical phrase. In the final round, the couple may use music of their choice or the Organizer's music, which must be 2 minutes of music to the end of the musical phrase, but must not exceed 2 minutes 15 seconds.
3. Tempo: 50 - 52 bars per minute (200 - 208 beats per minute).
4. Characteristics and Movement: Unlike the American Mambo used for Dance Sport competitions in America and Europe, Street Mambo is virtually the same dance as Salsa. The style is referred to as the Puerto Rico / New York style of Salsa. The basic is a three-step pattern taken during four beats of music in a quick, quick, slow rhythm, but the basic pattern, is commenced by breaking on the second beat of the bar. There are two ways to do this. "Break on two" or "Dance on two". The "dance on two" is also used in the American Mambo and in the International Rumba where the hesitation is made between 4-1. The "break on two" is where the man will break forward starting with the RF counting 1, step fwd with the LF count 2, and are hesitating between 3-4, as in Salsa but starting with the RF, stepping forward with the LF on 2. Street Mambo is a very popular club dance in that it allows a great deal of freedom for the dancers' interpretation of the music using movements and elements from many different Latin dances. Street Mambo choreography is more open with more side-by-side 'shine' maneuvers and other open figures, and the basics are danced more on a line than is the practice in Salsa. In the open 'shines', practically all types of rhythm breaks are allowed.
5. In preliminary and semi-final rounds, 6 couples will dance at the same time, but this is determined by the size of the dance floor. In the final round, each couple will perform solo.
6. Lifts: **Not permitted. Low lifts below shoulder level are permitted only in the final solo performance. Forbidden in Children's and Junior's age divisions. (AGM 2010)**
7. At least 50% of the performance should be danced with a hold.
8. In every round, including the final, all couples will dance an opening minute and a final minute together.

### 8.3.4. SALSA

The categories of Salsa are : Couples

Age Divisions see in General Provisions of Couple Dance Disciplines.

1. Organizer's music in preliminaries and semi-final, Organizer's music OR music of the dancers' choice **in the final solo performance. (AGM 2010)**
2. Duration of Performance: In all rounds except the final, the length of performance should be 1:30 minutes long, to conform to the end of the musical phrase. In the final round, the couple may use music of their choice or the Organizer's music, which must be 2 minutes of music to the end of the musical phrase, but must not exceed 2 minutes 15 seconds.
3. Tempo:  
Fast Salsa 50 - 52 bars per minute (200 - 208 beats per minute)  
Slow Salsa 40 - 42 bars per minute (160 - 168 beats per minute)  
**For Children only one tempo is used 46-48 bars per minute (184 - 192 beats per minute) (AGM 2010)**
4. Characteristics and Movement: Salsa is of Latin-American origin but has been developing in different ways the last 10 years. There are three main styles of Salsa. The Salsa Cuban style, the Salsa Puerto Rico/New York



style (Street Mambo) and the L-A style. The Cuban style of Salsa is more rotating than the Puerto Rico/New York style (Street Mambo) and the L-A style is known to include more show figures. All three styles are accepted. Salsa basic is a two times three-step pattern taken during 8 beats of music, in a quick, quick, slow – quick, quick, slow rhythm. It is allowed to break on the 1<sup>st</sup> and 3<sup>rd</sup> beat in the bar or the 2<sup>nd</sup> and 4<sup>th</sup> beat in the bar. What is important is to keep the consistence of the breaking. If one starts on breaking on 1 or 3 one must continue to break on 1 or 3 and not travel on to break on 2 and 4 suddenly. Salsa is a very popular club dance in that it allows the dancers much freedom to interpret the music using movements and elements from many different Latino dances. Salsa means, “Sauce”, and the dancers should depict a very hot and spicy interaction with each other. The Salsa basics involve clever hand and arm movements as well as changes of handhold while maintaining the flowing movements and which are all typical of the dance.

5. **In preliminary and in the semi-final rounds, two or three couples will dance at the same time, but this is determined by the size of the dance floor. In the final round, each couple performs alone. (AGM 2010)**
6. **Lifts: Not permitted. Low lifts below shoulder level are permitted only in the final solo performance.** However, in the final round, when couples perform alone, it is proposed to allow an acrobatic figure, such as a Cartwheel, to be danced, just once. **Forbidden in Children’s and Junior’s age divisions. (AGM 2010)**
7. The main part of the performance should be danced with a hold.
8. In every round including the final, all couples will dance an opening minute and a final minute together.
9. Final round Adults: **In the Final the Slow round is added.**  
**All couples in the final dance together a Slow Salsa (1 ½ min Slow Salsa)**  
**All couples dance their solo performance one by one and can chose their own music not exceeding 2 minutes and 15 seconds.**  
**All couples in the final dance together a Fast Salsa (1 ½ min Fast Salsa)**  
**The Slow and the Fast round and the Solo performance, will be evaluated as different dances by the adjudicators and the winning couples will be found by using the Skating system over three dances.**
10. Final round Children and Juniors are dancing according to the one dance system.  
**All couples in the final dance 1 minute overview.**  
**All couples dance their solo performance one by one and can chose their own music not exceeding 2 minutes and 15 seconds.**
11. **All couples in the final dance 1 minute closing overview.**

### 8.3.5. MERENGUE

The categories of Merengue are: Couples.

Age Divisions see in General Provisions in Couple Dance Disciplines.

1. Organizer’s music in preliminaries and semi-final, Organizer’s music OR music of the dancers’ choice in the final.
2. Duration of Performance: In all rounds except the final, the length of performance should be 1½ minutes long, to conform to the end of the musical phrase. In the final round, the couple may use music of their choice or the Organizer’s music, which must be 2 minutes of music to the end of the musical phrase, but must not exceed 2minutes 15 seconds.
3. Tempo: 30 - 34 bars per minute in 4/4 time signature / 60 - 68 bars per minute in 2/4 time signature.
4. Tempo **for Children: 56 – 62 bars per minute in 2/4 time signature**
5. Characteristics and Movement: Merengue is a Latin-American Spot Dance, and does not move along the Line of Dance (LOD). Steps are quite compact, and Latin hip movement, at times quite staccato, is used throughout. A slight counter sway is often used to compliment the Latin hip movement. The basic action is similar to a marching rhythm, but many other rhythms, including syncopations, slows, etc., may be used in interpreting the music. Merengue is a club dance, and the couples should focus on one another to create an earthy and sensual feeling through the use of close, intricate rotational movements coupled with an almost playful teasing interaction with one another.
6. In preliminary and in the semi-final rounds, two or three couples will dance at the same time, but this is determined by the size of the dance floor. In the final round, each couple performs alone.
7. **Lifts: Not permitted. Low lifts below shoulder level are permitted only in the final solo performance. Forbidden in Children’s and Junior’s age divisions. (AGM 2010)**

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8. In every round including the final, all couples will dance an opening minute and a final minute together.

### 8.3.6. BACHATA

The categories of Bachata are: Couples.

Age Divisions see in General Provisions in Couple Dance Disciplines.

1. Organizer's music in preliminaries and semi-final, Organizer's music OR music of the dancers' choice in the final.
2. Duration of Performance: In all rounds except the final, the length of performance should be 1½ minutes long, to conform to the end of the musical phrase. In the final round, the couple may use music of their choice or the Organizer's music, which must be 2 minutes of music to the end of the musical phrase, but must not exceed 2minutes 15 seconds.
3. Tempo: 28 - 32 bars per minute in 4/4 time signature (112-128 beats per minute)
4. Characteristics and Movement: Bachata is of Caribbean origin, and does not move along the Line of Dance (LOD). The basic action is a flowing rather slow, romantic and passionate movement. Steps are composed by a 3-step moving pattern and a lifting/tilting hip moment with no weight transference on 4. The 4th beat is a hip action(lift, drop), counted "and 4", and NOT a weight transference of "in place, in place" - rather like a Cha Cha action/timing, which should only be used as a Variation, and not the basic A slight counter sway is often used to compliment the Latin hip movement. There are also many other rhythms, including syncopations, slows and quicks etc., may be used in interpreting the music. Bachata is a club dance, and the couples should focus on one another to create an earthy and sensual feeling through the use of close, intricate rotational movements coupled with an almost playful teasing interaction with one another.
5. In preliminary and in the semi-final rounds, up to 6 couples will dance at the same time, but this is determined by the size of the dance floor. In the final round, each couple performs alone.
6. **Lifts: Not permitted. Low lifts below shoulder level are permitted only in the final solo performance. (AGM 2010)**
7. In every round including the final, all couples will dance an opening minute and a final minute together.
8. In the final round, when the couples perform alone, it is proposed to allow a turning or spinning low level lift to be performed, just once.

### 8.3.7. CARIBBEAN DANCES

The categories of Caribbean Dances are: Couples.

Age Divisions see in General Provisions in Couple Dance Disciplines.

#### OVERVIEW

Caribbean Dance is a multi-dance discipline where each of the three (3) dances contributes an equal value to the overall placements of the dancers. Each dance is first evaluated on its own merits, and the places for each couple will be determined by using the Skating System. All couples in the final must dance a medley consisting of at least two (2) of the three (3) dances in the discipline. All three (3) dances maybe be used, but no other dances are permitted in these medleys. The Caribbean Show Medley will be judged as one more dance on its own merits. In the event of a tie between couples, the placing in the Caribbean Show Medley will have the higher value.

#### CARIBBEAN DANCES AND TEMPI

- Salsa 45 - 47 bpm (180 - 188 beats per minute)
  - Merengue 29 - 32 bpm (116 - 128 beats per minute)
  - Bachata 28 - 32 bpm (112-128 beats per minute)
1. Music: Provided by Organizer for all but the Caribbean Show Medley in the final round, for which couples will supply their own music.
  2. Duration of Performance: Ninety seconds (1:30 minutes) in all rounds except for the Caribbean Show Medley in the final round, which must be 2 minutes of music to the end of the musical phrase, but must not exceed 2 minutes 15 seconds.

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3. Characteristics and Movement: As described previously for each of these three dances. It is very important that the movements and step combinations are in perfect harmony with the rhythm and character of the music throughout each dance.
4. Costumes: Clothing should follow the developments of new trends in Caribbean Dance style, but should always be in good taste.
5. **Lifts: Not permitted. Low lifts below shoulder level are permitted only in the final solo performance.** However, in the final round, when couples perform alone, it is proposed to allow an acrobatic figure, such as a Cartwheel, to be danced, just once. **Forbidden in Children's and Junior's age divisions. (AGM 2010)**
6. First Round: In the first dance only, all couples will dance an opening and final minute together. The opening minute provides the judges with an opportunity to discern the overall dance quality of the couples before judging each individual heat. The final minute is used to insure that marks have been awarded to all couples properly.
7. Preliminary & Semi-final Rounds: Up to six (6) couples will dance at the same time in each heat. All couples must perform each dance before the next dance is commenced. Results for each round will be announced before commencing the next round.
8. Final Round: All couples dance at the same time in each dance prior to each couple performing the Caribbean Show Medley as a solo. The placing in the final will be found by using the Skating system over 4 dances. Salsa, Merengue, Bachata and Caribbean Show.
9. Stage Props: Permitted only in the Caribbean Show Medley, and only as outlined under General Provisions of Special Couple Dance Section.

### 8.3.8. JITTERBUG

The categories of Jitterbug are: Couples

Age Divisions see in General Provisions in Couple Dance Disciplines.

1. Music: Organizer's music in all rounds EXCEPT the final round of Jitterbug Solo Show, where dancers may use their own choice of music.
2. Duration of Performance: 1:30 minutes long, to conform to the end of the musical phrase, in all rounds EXCEPT the final round of Jitterbug Solo Show. Music chosen for Jitterbug Solo Show final round performances must not exceed 2 minutes 15 seconds.
3. **Tempo: 29 – 30 (AGM 2010)** bars per minute in the Slow Jitterbug. Organizers music
4. **Tempo: 48 – 49 (AGM 2010)** bars per minute in the Fast Jitterbug. Organizers music
5. Tempo: Free in the Jitterbug Solo Show. Own music or organizers music.
6. Characteristics and Movement: Jitterbug is a social dance that falls into the Swing dance family. It has a long tradition and is originated in America. There is a well documented literature how to perform the dance. Acrobatics, lifts, separations and jumps are allowed and encouraged but should if possible be connected to the musical phrase.
7. Typical Movements: **A mix of steps and movements taken from other Swing dances such as Boogie-Woogie, Be Bop, Lindy Hop, Bugg, West and East Coast Swing, etc. (AGM 2010)**
8. Preliminary Rounds: Dancers should avoid using obvious choreography but rather improvisation, which is the true heart of the Jitterbug so that it is possible to adjust the steps to the music. Couples will be qualified to the next round by dancing the Fast Jitterbug only. 1-minute presentation dance will take place before the couples are divided into separate heats where not more than six (6) couples will dance together in each heat.
9. Quarterfinal Rounds: As for #8 above, plus: Couples will be qualified to the semi-final by dancing also the Slow Jitterbug The CROSS - SYSTEM in both dances combined, will be used to determine which couples qualify for the semi-final round.
10. Semi-final Round: As for #9 above,
11. Final Round: **Couples will dance three dances in the final. Slow Jitterbug all together for 1 minute 30 seconds. All couples will then dance the Fast Jitterbug together for 1.30. In the Jitterbug Solo Show each couple will perform alone 2 minutes to 2 minutes 15 seconds. All three dances are judged separately and the SKATING SYSTEM will be used to determine the order of merit over all three (3) dances. (AGM 2010)**

### 8.3.9. BUGG

The categories of Bugg are: Couples

Age Divisions see in General Provisions in Couple Dance Disciplines.

1. Organizer's music in preliminaries and semi-final, Organizer's music OR music of the dancers' choice in the final.
2. Duration of Performance: In all rounds the length of performance should be 1½ minutes long, to conform to the end of the musical phrase. In the final round, the couple may use music of their choice or the Organizer's music.
3. Tempo: 42 - 44 bars per minute (168 - 176 beats per minute).
4. In every round **excluding (AGM 2010)** the final, all couples will dance an opening and final minute together, but not more than 12 couples will dance at the same time. This gives the Judges a chance to compare the couples while observing how they lead / follow in an improvised dance, avoiding collisions with each other and using the whole floor space in an effective way.

#### **Format of dancing the final in the Bugg in Main Class (Adults).**

Final rounds will be danced as follows:

In the Final the couples should dance:

all together for 1 minute Slow round to organizers music 34 BPM

one by one for 1 minute 30 seconds to their own music, 42 – 44 BPM

all together for 1 minute 30 seconds Fast round, 44 BPM

**The Judges will only give one mark for placing the couples in order of merit over the whole final. (AGM 2010)**

5. Characteristics and Movement: The music may be any type of swing music written in 4/4 timing with a boogie beat in the rhythm. Bugg is a non-choreographed dance. All figures must be guided. Side by side figures are not allowed. The dance should be performed with a smooth flow. (*See PATTERNS listed below.*)
6. Acrobatic Movements: Not permitted in any form.
7. Shoes must be worn at all times. Clothing is of the competitors' choice but must always be in good taste.

#### PATTERNS

##### BASIC MOVEMENT

**MAN:** The man's steps are free but should harmonize with the lady's steps, the figure and the music. When the man is using the basic walking action, weight changes with the LF should be on beats '1' and '3'; weight changes with the RF would be on beats '2' and '4'. A variation of the man's footwork is preferred.

**LADY:** As for Man, with RF weight changes on '1' and '3', LF weight changes on '2' and '4', but she may hesitate on either foot. Lady may walk forward, backward or make ½ turn on each step. She may turn more or less than ½ turn on each step, but may not make a full spin on any one weight change / foot. For instance, she may make three (3) turns or more in the time normally used for two (2) rotations as long as she does not make a full turn on any one (1) weight change / foot.

**LADY'S ALTERNATIVE BASIC MOVEMENT:** The lady may use 'double tempo' weight changes in which she dances four steps on any two (2) beats of the bar, counted 1&2&.

**RHYTHM BREAKS:** The following Timing Variations / Hesitations are allowed.

Kick, ball-change

Ronde, ball-change

Hesitation, close, forward

##### PERFORMING THE DANCE

**MAN'S PART:** The man is leading the lady around the room in a counter-clockwise direction, using different types of hold, circling around her to the right or left. He can also turn on the spot to the right or left with the lady circling around the man. To make the performance more interesting, he can use different types of rhythm breaks. The

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BUGG is a dance that is performed and invented the moment it is danced. The arms are an expressive part of the dance, and should follow the movements in a natural way. The man leads all movements by increasing or decreasing the amount of tone in his arms, coupled with weight changes and raising / lowering the joined hands.

LADY'S PART: The lady normally makes one weight change on each beat of the bar, following the man's lead. She can use rhythm breaks and the double tempo turns. Since this is a 'free style' dance, the lady must be very sensitive to all the man's actions so she can react quickly to his leads. She must increase / decrease the amount of tone in her arms to respond correctly to the man's lead, but must never allow the arms to be completely without tone.

### 8.3.9.1. DOUBLE BUGG

The categories of Double Bugg are: Trio where 1 Man dances with 2 Ladies

Age Divisions see in General Provisions of Couple Dance Disciplines.

1. Duration of Performance: In all rounds 1 minute 30 seconds long, to conform to the end of the musical phrase.
2. Music and Tempo: In the final round, the trio may use music of their choice or the Organizer's music. The tempo must be between 42 - 44 bars per minute. (If dancing to own music, the tempo is free.)
3. Characteristics and Movement: The Double Bugg is a formation dance for three people, which is known as a trio. It is performed with one man and two ladies. The man leads the ladies in different figures that could be improvised or choreographed. The basic step is used from any type of Bugg, Jive, Jitterbug, Boogie-Woogie, Lindy Hop or Rock 'N' Roll. Show figures are allowed, but must not control / dominate the performance.
4. Acrobatic Movements: Permitted, but can only be used in the solo performances.
5. In the preliminary and semi final rounds, up to eight (8) trios are dancing at the same time, but this is determined by the size of the dance floor. In the final round, there should not be more than six (6) trios.
6. All trios shall first perform one by one to music of their own choice, no less than 1 minute & 15 seconds, and not more than 1 minute & 30 seconds. In the second part all trios dance at the same time for 1 minute & 30 seconds to the Organizer's music. All trios are placed in order of merit in the final round.
7. In every round including the final, all trios will dance an opening minute and final minute together
8. All PATTERNS and other rules are as outlined under Bugg rules.

### 8.3.10. DISCO-HUSTLE / DISCO-SWING / DISCO-FOX (AGM 2009)

The categories of Disco Hustle are: Couples

Age Divisions see in General Provisions of Couple Dance Disciplines.

1. Both a Slow and a Fast Round is required. Technique and improvisation are highly important in the Slow Round and overall agility and partnership dynamics are highly evaluated in the Fast Round.
2. Definition: Disco Fox could be known and named as Disco Hustle, Swing Fox, Disco Swing, Rock Fox in different regions.
3. Accepted Characteristics and Movements: The characteristic of the dance is basically stationary, although the couple can move with walks and turns across the floor. Most of the time it is danced in double or one handhold in every variation like cross handhold, right in right hand and others. Wrap figures, spin turns, pivot turns, throw outs, let go and catch again actions are the main characteristics of the dance. Natural hip movements are accepted. Posing as over sways, leans, checks, drops and points are allowed. **Disco Fox Style must be shown.**
4. Basic Steps and Rhythms: Disco Fox is danced in open or closed facing position with different handholds It consists of basic steps and basic step variation which are in the rhythm 1 2 X. X can be 3,&3, a3, 3&, 3a. Examples are: 1 2 & 3, 1 2 3&, 1 2 a3. Any combination of those counts, like 1& 2& 3 are allowed as variations of the basic step.
5. Poses, Drops: Poses and drops are allowed.
6. Acrobatic figures and lines are limited to two (2) per performance (**2 in slow, 2 in fast**), combined as follows: One acrobatic figure and one line or two acrobatic figures or two lines. **In the Final Show there is no limit for how many Acrobatic figures that can be used.**  
An acrobatic figure is when: A dancer is lifting the partner above the dance floor, so he or she has no contact to the floor (lift).

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A dancer is swinging the partner, e.g. floor spin

Definition of a line figure: A line is more than one dance move without having contact to the partner **with a length of more than 16 beats.**

An acrobatic figure is not allowed if:

- Both feet of one partner are higher than his/her own head.
- One partner is thrown. (Like in figure skating or in Rock-n-Roll).
- One partner is turning on more than one axis during one move

**7. Competition Mode:**

In every round except the “Final Show”, all couples will dance an opening 1 ½ minute and a final 1 ½ minute together. **These rounds are called “Overview”. If there are too much couples for the dance floor the Supervisor has to decide how many couples should dance in the “Overview Round” together. The music has to start at the slowest allowed tempo and rise round for round.**

Round	Couples	Speed of music slow	Length slow	Speed of music quick	Length Fast	Music by
PRELIMINARY	Up to 6 per heat	None	None	120 – 128 bpm	1:30 min.	Organizer
HOPE ROUND	Up to 6 per heat	None	None	120 – 128 bpm	1:30 min.	Organizer
INTERMEDIATE TO SEMI FINALS	Up to 6 per heat	None	None	124 – 140 bpm	1:30 min.	Organizer
SEMI FINALS	Up to 6 per heat	80 – 104 bpm	1:30 min.	124 – 140 bpm	1:30 min.	Organizer
FINAL ROUND	Up to 6 per heat	80 – 104 bpm	1:30 min.	130 – 144 bpm	1:30 min.	Organizer
<b>There must be a break for the couples to change clothes before Final Show starts.</b>						
Round	Couples	Start order		Speed of music	Length	Music by
FINAL SHOW	each couple separate	arranged by lottery		80 – 144 bpm	2:15 min. max.	Couples choice

**Final Show: Longer music will be faded out after 2:15 min.**

**Preliminary Rounds**

The intro part of the music should be not longer than 20 seconds. The music should end in a slow fade out after a short louder part.

**Hope Round:**

The Organizer has to run a “Hope round” as a mandatory regulation in order that all couples may dance twice.

**Semi-final:**

In the semi final the Slow round is added.

Opening overview (1minute & 30 seconds slow) - first heat Slow - second heat Slow - ... first heat Fast - second heat Fast - ... closing overview (1minute & 30 seconds fast)

The Slow and the Fast round will be evaluated as different dances by the Adjudicators. This means that a judge may give one couple one cross in the “Slow dance” but no cross in the “Fast dance”. In this way the maximum amount of crosses for one couple to qualify for the final will be 14 crosses from 7 Judges.

**Final Round**

In general 6 couples are qualified for the Final Round. Depending on the marks there may be no less than 5 and no more than 8 couples in the Final round.-

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The over-all placing of the couples will be decided by the Skating system over the three dances. The Adjudicators will place each couple in the order of merit for first the Slow dance Performance and will then place each couple in the order of merit for the Fast dance Performance and finally place each couple in the order of merit for the Show dance performance, **with open marks in every dance, if at the same event not more than two disciplines, included Disco fox, are being organized. At events with more than two disciplines, included Disco fox, it is the choice of the Organizer to decide if open marking should be used.**

The over-all placing of the couples will be decided by the Skating system over the three dances. The Adjudicators will place each couple in the order of merit for first the Slow dance Performance and will then place each couple in the order of merit for the Fast dance Performance and finally giving the placing in the Show dance performance.

### 8. Music

Type of music: Dance music in Disco style in 4/4 or 2/4 timing.

Choice of music: In the Show Dance of the final round, the couple may use music of their choice. In that case the couple provides a high quality recording on CD. If a couple has no own music the Organizer will provide a choice of at least three (3) pieces.

#### **8.3.11. MIXING BLUES**

CREATED BY IDO FOUNDER, MR. MORENO POLIDORI

The categories of Mixing Blues are : Couples

Age Divisions see in General Provisions of Couple Dance Disciplines.

1. Organizer's music during first through semi-final rounds Music of the dancers' choice in the final. **The couples can choice from the final music presented on CD 2. (AGM 2010)**
2. **Duration of Performance:** In all rounds except the final, the length of performance should be 1 minute & 30 seconds long, to conform to the end of the musical phrase. In the final round, the couple may use music of their choice or the Organizer's music, and exhibitions must be between 2 to 2 minutes & 15 seconds (120 - 135 seconds) to conform to the end of the musical phrase.
  - a. During the selection, the dancers will dance two (2) quick parts and one \*1) slow part as follows: Quick, Slow, Quick, and the length of the music will be 85 - 100 seconds to conform to the musical phrase.
  - b. During the semi-final, dancers will dance two (2) slow parts and one (1) quick part as follows: Slow, Quick, Slow, and the length of the music will be 85 - 100 seconds to conform to the musical phrase.
  - c. During the final, dancers will dance two (2) slow parts and two (2) quick parts as follows: Slow, Quick, Slow, Quick
3. Tempo: 28 - 32 bpm (112 - 128 beats per minute) for the slow section and 48 - 52 bpm (192 - 208 beats per minute) for the quick section.
4. Characteristics and Movement: Because of the music, the slow and fast sections follow each other. The Blues steps and various kinds of movements characterize the choreography of slow sections. The fast sections can be mixed with the steps and movements of other dances such as Boogie-Woogie, Be Bop, Lindy Hop, Bugg, Jitterbug, West and East Coast Swing, etc. The interpretation in the slow part shall be decisive. During the selections and semi-final, the length of exhibition will be 1minute 30 seconds (90 seconds) to conform to the end of the musical phrase, divided into SLOW - QUICK - SLOW.
5. Acrobatic Movements: Acrobatic figures and movements in which the head is higher than the hips and the hips are below the partner's head are permitted.
6. In every round including the final, all couples will dance an opening minute and a final 1minute 30 seconds together.

#### **8.3.12. SPECIAL COUPLE DANCE FORMATIONS**

The categories of Special Couple Dance Formation are : Formations

Age Divisions see in General Provisions of Couple Dance Disciplines.

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1. Number of Dancers: 10 – 24 (AGM 2010)
2. Music: Of the Formation's own choice.
3. Duration of Performance : 150 - 240 seconds (2:30 to 4:00 minutes). For Children and Juniors 150-180 seconds ( 2:30 – 3:00 minutes )
4. Tempo: No restrictions.
5. Choreographies of special couple dances. Competitors can perform any dance style or dance technique of IDO special couple dances like Salsa, Meringue, Jitterbug, Disco Fox, Mixing Blues, Bugg, Double Bugg, Salsa Rueda de Casino, Street Latino, Street Mambo, Latino show, Bachata, Nordic Tango, Argentine Tango, Milonga, Tango Vals, Lambazouk and Mambo.
6. Polka - only allowed for category MINI KIDS and CHILDREN.
7. The use of space on the floor, choreography, total image, and stay in time with the music, interpretation of the music, performed movements and patterns will all be evaluated as a whole
8. Permitted and recommended figures and movements: in accordance with description of IDO special couple dance disciplines.
9. Forbidden Figures: When danced as a couple, it is not allowed to dance more than 4 bars, choreography or figures that is recognized as figures which could be used at International Latin American, Ballroom or Rock'n Roll dance competitions. At least 50% of the dance performance must be in some kind of dance hold, couple wise.
10. **Lifts:** forbidden in Children's and Junior's age divisions.
11. **Stage Props:** Hand and floor props are allowed, scenic backgrounds not. (AGM 2010)

### 8.3.12.1. SPECIAL COUPLE DANCE TEAMS

The categories of Special Couple Dance Team are : Teams

Age Divisions see in General Provisions of Couple Dance Disciplines.

1. **Number of Dancers:** 4 - 8. (2-4 couples)
2. **Music:** Of the Team's own choice.
3. **Duration of Performance:** 150 - 180 seconds (2:30 to 3 minutes).
4. Tempo: No restrictions.
5. **Characteristics:** Choreographies of special couple dances. Competitors can perform any dance style or dance technique of IDO special couple dances like Salsa, Meringue, Jitterbug, Disco Fox, Mixing Blues, Bugg, Double Bugg, Salsa Rueda de Casino, Street Latino, Street Mambo, Latino show, Bachata, Nordic Tango, Argentine Tango, Milonga, Tango Vals, Lambazouk and Mambo.
6. Polka - only allowed for MINI KIDS and CHILDREN.
7. The work with space, choreography, total image, and work with music, performed movements and patterns will all be evaluated as a whole.
8. **Permitted and recommended figures and movements:** in accordance with description of IDO special couple dance disciplines.
9. **Forbidden Figures:** When danced as a couple, it is not allowed to dance more than 4 bars, choreography or figures that are recognized as figures which could be used at International Latin American, Ballroom or Rock'n Roll dance competitions. At least 50% of the dance performance must be in some kind of dance hold, couple wise.
10. **Lifts:** forbidden in Children's, Mini Kid's and Junior's age divisions.
11. **Stage Props:** hand and floor props are allowed, scenic backgrounds not.

### 8.3.13. SALSARUEDA DE CASINO TEAMS AND FORMATIONS

The categories of Rueda de Casino Formation are : Formations

Age Divisions see in General Provisions in Couple Dance Disciplines.

1. Number of Dancers: 4 - 24.
2. Music: Of the group's choice.
3. Duration of Performance: 150 - 180 seconds (2 minutes & 30 seconds to 3 minutes).



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4. Tempo: No restrictions, but the character of the music must be in the typical Salsa rhythm marked by the “claves”.
5. Basic Structure: Each group consists of 2 - 12 couples that dance together in one or more circles. Other types of formation work may be used, such as lines, stationary dancing and dividing the Rueda circle into smaller groups, but must not dominate the performance.
6. Characteristics: Musicality (rhythm / breaks, etc.), dance variety and originality, performance of stage and individual choreography, use of space, etc. will all be highly evaluated. It is very important to present harmony of music, dance and costume, which should all work together to emphasize the special Salsa Rueda de Casino character.
7. Lifts: Permitted as outlined under General Provisions of Special Couple Dance Disciplines.
8. Acrobatic Movements: Permitted as outlined under General Provisions of Special Couple Dance Disciplines, but movements where body turns / pivots on its horizontal axis are not allowed. Splits, kicks and other flashy tricks are permitted, but must not dominate.
9. Stage Props: Permitted as outlined under General Provisions of Special Couple Dance Disciplines.
10. Groups will be judged as a whole. Solo parts may be performed, but must not dominate.

### 8.3.13.1. SALSAL R UEDA DE CASINO TEAMS

The categories of Rueda de Casino Teams: Teams

Age Divisions see in General Provisions of Couple Dance Disciplines.

1. Number of Dancers: 4 – 12.
2. Music: Of the Team’s choice.
3. Duration of Performance: 150 - 180 seconds (2:30 to 3 minutes).
4. Tempo: No restrictions, but the character of the music must be in the typical Salsa rhythm marked by the claves.
5. Basic Structure: Each Team consists of 2 - 6 couples that dance together in one or more circles. Other types of formation work may be used, such as lines, stationary dancing and dividing the Rueda circle into smaller groups, but must not dominate the performance.
6. Characteristics: Musicality (rhythm / breaks, etc.), dance variety and originality, performance of stage and individual choreography, use of space, etc., will all be highly evaluated. It is very important to present harmony of music, dance and costume, which should all work together to emphasize the special Salsa Rueda de Casino character. Typically, Rueda dancers change partners; incorporating this aspect of the dance into the Team’s work is very important.
7. Lifts: Permitted.
8. Acrobatic Movements: Permitted, but movements where the body turns / pivots on its horizontal axis are not allowed. Splits, kicks and other flashy tricks are permitted, but must not dominate.
9. Stage Props: Permitted as outlined under General Provisions of Special Couple Dance Section.
10. Teams will be judged as a whole. Solo parts may be performed, but must no dominate.

### 8.3.13.2. SALSAL R UEDA DE CASINO FORMATIONS

1. Number of Dancers: 14 - 24
2. Duration of Performance: 210 - 240 seconds (3:30 to 4 minutes)
3. All other rules as for Rueda de Casino Teams, but there are 7 - 12 couples forming the circles.

### 8.3.14. STREET LATINO

The categories of Street Latino are : Couples

Age Divisions see in General Provisions of Couple Dance Disciplines.

## OVERVIEW

Street Latino is a multi-dance discipline where each of the five (5) dances contributes an equal value of 20% to the overall placements of the dancers. Each dance is first evaluated on its own merits, and the places for the couples

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will be determined by using the Skating System. All couples in the final will also dance a medley consisting of at least two (2) of the five (5) dances in the discipline. All five (5) dances may be used, but no other dances are permitted in these medleys. The Street Latino Show Medley will be judged as one more dance on its own merits. In the event of a tie between couples, the placing in the Street Latino Show Medley will have the higher value.

### STREET LATINO DISCIPLINE DANCES AND TEMPI

- Salsa all styles 48 - 52 BPM (192 - 208 beats per minute)
  - Bachata 28 - 32 BPM (112 - 128 beats per minute)
  - Merengue (60 – 70 BPM 2/4 time), 30 – 35 BPM (112 - 140 beats per minute)
  - Mambo all styles 48 - 52 BPM (192 - 208 beats per minute)
  - Guapacha (Slow Club Cha-Cha) 27 - 29 BPM (108 - 116 beats per minute)
1. Music: Provided by Organizer for all but the Street Latino Show Medley in the final round, for which couples will supply their own music.
  2. Duration of Performance: 90 seconds (1 minute & 30 seconds) in all rounds EXCEPT for the Street Latino Show Medley in the final round, which must be between 150 - 180 seconds (2 minutes & 30 seconds to 3 minutes).
  3. Characteristics and Movement: As described for each dance in easily accessible dance literature. It is very important that the movements and step combinations are in perfect harmony with the rhythm and character of the music throughout each dance. Dancers MUST break on the 2<sup>nd</sup> beat of the bar in Mambo, Bolero and Guapacha.
  4. Costumes: Clothing should follow the developments of new trends in Street Dance and be modern and futuristic in nature and impact, but should be well tailored and tasteful.
  5. Lifts: Low lifts are permitted in all dances, but must follow the guidelines listed under GENERAL PROVISIONS of Couple Dance Disciplines. Not more than three (3) lifts may be used in each dance. In the Street Latino Show Medley, a maximum of five (5) lifts may be used.
  6. First Round: In the first dance only, all couples will dance an opening and final minute together. The opening minute provides the Judges with an opportunity to discern the overall dance quality of the couples before judging each individual heat. The final minute is used to insure that marks have been awarded to all couples properly.
  7. Preliminary and Semi-final Rounds: Up to six (6) couples will dance at the same time in each heat. All couples must perform each dance before the next dance is commenced. Results for each round will be announced before commencing the next round.
  8. Final Round: All couples dance at the same time in each dance prior to each couple performing the Street Latino Show Medley as a solo.
  9. Stage Props: Permitted only in Street Latino Show Medley and only as outlined under General Provisions of Special Couple Dance Disciplines.

### 8.3.15. *LATINO SHOW*

The categories of Latino Show are: Solo male, solo female, duo / couples, groups, formations.

Age Divisions see in General Provisions of Couple Dance Disciplines.

1. Characteristics and Movement: **We are looking for some of the many original Latino style performances to any type of Latino music such as Salsa, Bachata, Merengue, Son, or any other type of Latin-inspired music of the competitors' choice. Costumes may be Carnival, African, Futuristic, Street, Caribbean, or any combination of those styles and other styles suitable to the dance or dances being performed. Exhibitions may be in any one form, or a combination of two or more different styles, and may include theatrical movements. Clothing should not be similar to what is used in International Latin American competition dancing. (AGM 2010)**
2. Forbidden Movements: **When danced as a couple in duos, groups or formations, it is not allowed to dance for more than 4 bars, choreography or figures that are recognized as figures which could be used at International Latin American dance competitions. (AGM 2010)**
3. Evaluation: Musicality, variety of dance and patterns, originality, total performance and individual choreography will be evaluated. It is very important to present harmony of idea, music, dance, choreography, costume and props in the presentation, as the entire image will be used in evaluating Latino Show Team performances.
4. Acrobatic Movements: Permitted

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5. Lifts: NOT permitted in the Children or Junior's age divisions (AGM 2010), but permitted in all other age divisions.
6. Stage Props: Permitted if the dancers can bring it to the stage in one go.

### SOLO MALE / SOLO FEMALE

1. Duration of Performance: 1 minute & 45 seconds minimum to 2 minutes & 15 seconds maximum.
2. Number of Dancers: 1
3. All other rules as outlined under Latino Show above.

### DUOS / COUPLES

1. Duration of Performance: 1 minutes & 45 seconds minimum to 2 minutes & 15 seconds maximum.
2. Number of Dancers: 2
3. All other rules as outlined under Latino Show above.

### SMALL GROUPS

1. Length of Exhibition: 2 minutes & 30 seconds minimum to 3 minutes maximum
2. Number of Dancers: 3 - 7
3. All other rules as outlined under Latino Show above.

### FORMATIONS

1. Length of Exhibition: 2 minutes & 30 seconds minimum to 4 minutes maximum.
2. Number of Dancers: 8 - 24
3. All other rules as outlined under Latino Show above.

#### **8.3.16. SALSASHINES**

The categories of Salsa Shines are: Solo male, solo female or solo male and female.

Age Divisions see in General Provisions of Couple Dance Disciplines.

1. Organizer's music in preliminaries and semi-final, Organizer's music OR music of the dancers' choice in the final
2. Duration of Performance: In all rounds except the final, the length of performance should be 1 minute & 30 seconds long, to conform to the end of the musical phrase. In the final round, the dancers may use music of their choice or the Organizer's music, which must be 2 minutes of music to the end of the musical phrase, but must not exceed 2 minutes 15 seconds.
3. Tempo: 48 - 52 bars per minute (196 - 208 beats per minute).
4. Characteristics and Movement. Salsa Shines are an off shoot of Mambo & Salsa, showing good body/isolation work, together with clean, fast footwork - some of which uses every beat of the Bar, as well as syncopation. It is further requested that the first 4 Bars are danced as Mambo Breaks/Forward & Back, so that it is noted which beat the competitor is using. No acrobatic moves will be allowed.
5. In preliminary and in the semi-final rounds, six (6) dancers will dance at the same time, but this is determined by the size of the dance floor. In the final round, each dancer performs alone.
6. In every round including the final, all dancers will dance an opening minute and a final minute together

#### **8.3.17. LAMBADA/ZOUK**

The categories of Lambada / Zouk are : Couples.

Age Divisions see in General Provisions of Couple Dance Disciplines

1. Organizer's music in all rounds. However, in the individual performance for the finalists, the music can be the dancer's choice.
2. Duration of Performance: In all rounds except the final, the length of performance should be 1 minute 30 seconds long, to conform to the end of the musical phrase. In the final round, the couple's individual performance, must be 2 minutes of music to the end of the musical phrase, but must not exceed 2 minutes 15 seconds.

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3. Tempo: 40-56 Bars per minute (160-204 beats/min)
4. Characteristics and Movement: Lambada is of Brazilian origin, but has developed over the last 20 years. It has changed, due to the style of music that is currently used, and that is Zouk music. The dance is based around 6 steps over 2 Bars of 4/4 time sig. This can give either, a quick, quick, slow or slow, quick, quick rhythm – depending if started on the Leaders Left foot on 1 or 3, or Right foot on 1 or 3. It is a very fluid dance, with the Leader turning and shaping the Follower from head to toe. Many of the moves are circular; with lots of controlled head rolls and back drops for the Follower. There is a lot of body isolation, and freedom of movement throughout the dance.
5. In the preliminary and semi-final rounds, six (6) couples will dance at the same time, but this is determined by the size of the dance floor. In the final round, each couple will also perform alone.
6. **Lifts: Not permitted. Low lifts below shoulder level are permitted only in the final solo performance. Forbidden in Children's and Junior's age divisions. (AGM 2010)**
7. **At least 50% of the dance performance must be in some kind of dance hold. (AGM 2010)**
8. In every round including the final, all couples will dance an opening minute and a final minute together.

### 8.4. OTHER DANCES

The rules outlined below cover the following Other Dance Disciplines:

- Mix Dance 1
- Mix Dance 2
- Synchro Dance

#### 8.4.1. MIX DANCE 1 / MIX DANCE 2

MIX DANCE 1: Mazurka – Waltz – Polka

MIX DANCE 2: Tango – Slow Waltz – Fox Trot

The categories of Mix Dance are : Couples

Age Divisions see in General Provisions of Couple Dance Disciplines

1. Music: The IDO International Technical Committee will supply the Organizer with music for these events. The music will be mixed without pauses between the dances.
2. Duration of Performance: 2 minutes, conforming to the end of the musical phrase.
3. Mix Dance 1 tempi (in bars per minute): Mazurka = 46 - 48, Waltz = 56 - 58, and Polka = 58 - 60.
4. Mix Dance 2 tempi (in bars per minute): Tango = 30 - 32, Slow Waltz = 32 - 34, and Fox Trot = 46 - 48.
5. Characteristics and Movement: The couples must dance in a counter-clockwise direction. It is not necessary to respect the quarters and the eighths of the dance floor. The dance style is free, but the basic steps of each dance must be respected. The couple can separate to perform some figures.
6. Acrobatic Movements: Semi-acrobatic movements / figures are allowed.
7. At least two (2) open figures must be performed.

#### 8.4.2. SYNCHRO DANCE

The categories of Synchro Dance are : Groups and formations.

Age Divisions see in General Provisions of Couple Dance Disciplines.

1. Music: The group itself selects the music. Any musical rhythms are accepted. All musical rhythms are allowed and will compete in the Synchro Dance competition.
2. Duration of Performance: 2:30 – 3:00 minutes for small groups and 3:00 to 4:00 minutes for formations, 4:00 to 5:00 for production.
3. Tempo: No restriction
4. Characteristics and Movements: The fundamental element of the discipline is to dance side by side in synchronization; therefore, all dancers must execute their movements and figures at the same time and in the same

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direction, maintaining their alignment throughout the performance. (The last 15 – 20 seconds may incorporate free alignment as a finale to the performance.)

5. Lifts / Acrobatic Movements / Contacts: Not permitted.
6. Stage Props: Not permitted.
7. Prohibitions: Removal of articles of clothing or accessories during the exhibition or while entering or exiting the floor. This discipline is not a “couple” dance, and partnering is not permitted at any time during the performance.

## SECTION 9: IMPORTANT PSYCHOLOGICAL ISSUES IN RELATION TO EVALUATION AND ESTIMATION IN DANCE

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### THE INHERENT PROBLEMS OF EVALUATION AND ESTIMATION IN SPORT AND DANCE

From a psychological standpoint, the value and reliability of an evaluation is based on the belief that a human being is able to render an objective and exact evaluation of a given subject.

Many different opinions have been put forward about the inherent problems of objectivity and subjectivity of measurement, evaluation and estimation. Virtually everyone agrees that total objectivity in evaluations and estimations is quite hard to reach. As the subject becomes more general and undefined, it becomes increasingly more difficult to render an objective evaluation. In such cases the evaluation is quite subjective.

Human beings render evaluations and estimations. Errors in judgment due to one's emotional involvement, desire for personal gain, desire to fit in with one's peers, views on morals and ethics, familial relationships and many other factors will always be inherent to the evaluation process. For this reason, every evaluator, coach, trainer and competitor should be aware of the following:

**An evaluation is always influenced by the evaluator's attitudes, viewpoints and opinions.**

**THE SIX MOST FREQUENTLY ENCOUNTERED MISTAKES AND ERRORS OF JUDGMENT IN EVALUATION ARE:**

- 1. Easy / tough estimation errors**
- 2. Central tendency errors or 'average' mistakes**
- 3. "Halo" effect errors**
- 4. Logical errors**
- 5. Contrast errors**
- 6. Closeness errors**

### **EASY / TOUGH EVALUATION ERRORS**

These errors occur when favoritism or bias is allowed to intrude into the evaluation process. The people responsible for making fair and objective decisions appear to be too easy in some evaluations or too tough in others.

Easy evaluation errors include the tendency to estimate someone more favorably if the evaluator knows him or her personally and / or the evaluator is more interested in one particular person or persons than the other contestants present. The evaluator will often overlook faults in his or her 'favorites' while ignoring quality in others because the evaluator could possibly gain something from his or her decision. This tendency frequently occurs when the estimator wants his or her team, school or country to succeed at any cost. But, due to human nature, the Easy / Tough error is usually associated with an emotional relationship or attachment between the evaluator (Judge) and one particular athlete or dancer.

Even weak or one-sided emotional relationships can cause the evaluator's judgment to become biased. An evaluator might view a person in a manner that is not reciprocated, but will, because of desire or even an imagined attachment, make decisions that he or she would never make in other circumstances.

The following three situations can be especially problematic for an evaluator (Judge):

1. If he or she is a member of a dancing club or group and will also be evaluating those dancers.
2. If he or she is a parent of the competing dancers, or has some other familial relationship with them.
3. If he or she must evaluate competitors from his or her own country.

The Easy error almost always appears when the evaluator:

- A) Knows a dancer or dancing couple personally;
- B) Is also their supporter, and;
- C) Wishes them to win.

Subliminal stimuli that the evaluator is not even aware of often cause this type of evaluation error. Oddly enough, this tendency can cause a response that is the exact opposite of what is considered normal in such situations. Sometimes, the evaluator is overly aware of a personal involvement of some sort with the person or persons he or she is evaluating. In these cases, the evaluator becomes more critical of each and every movement or performance presented by persons he or she knows personally.

This is especially true if the evaluator feels that he or she may be perceived as one who either does or could show favoritism for some reason. In an effort to prove this is not true, he or she becomes unfair to the contestants and is often guilty of ‘tough’ evaluation errors. For instance: An evaluator could place much more stringent demands on his or her son or for a World Champion that is a close personal friend or relative of the evaluator. This type of ‘tough’ error also causes a mistake in the process of evaluation, and would place doubt on the reliability of the evaluator’s decision.

#### **CENTRAL TENDENCY ERROR OR “AVERAGE” MISTAKES**

The issue of this type of error is that the evaluator (Judge) tries to avoid extremes of evaluation. In these cases, the dancer, due to justifications not based on the dancer’s ability, is evaluated in the central or “average” range. Such evaluation is often observed when the competing dancers are new and the evaluator knows little or nothing about them. Not knowing how these new dancers will be perceived by other evaluators present, such dancers are sometimes unfairly placed in the central or ‘average’ range simply because the evaluator desires to avoid criticism from his or her peers for being too easy or too tough.

The actual quality of the performance is overlooked in such cases. Competitors are given scores in the average range because the evaluator is attempting to avoid an imagined mistake by allowing the possibility of unfavorable comments from his or her peers to cloud his or her decision. Central tendency or ‘average’ mistakes are based on nothing more than social interaction with, and the opinions of, one’s peers. This is something all evaluators should guard against.

#### **“HALO” EFFECT ERRORS**

This type of evaluation error has been discussed since as far back as 1907. Halo Effect Errors are caused by the same factor that sometimes cause parents to think that their child is an angel and can do no wrong. A Halo Effect Error is merely a tendency to evaluate all characteristics of a dancer from a mental impression or a viewpoint based solely on that dancer’s past accomplishments instead of what that dancer is presenting during the current evaluation.

If reigning World Champions give a poor performance, the Halo Effect will often kick in and give them higher scores than their performance merits. If the evaluator knows a dancer personally, and knows that he or she is capable of performing at a higher level due to past performances, poor performances are often overlooked. In one sense, this type of judgment error is the most biased of all. It creates an unfair advantage to the recipient while not taking into account the often times excellent performances of others. The exact opposite sometimes occurs when someone who is perceived as always performing poorly truly excels. Such accomplishments are overlooked due to the evaluator’s preconceived idea regarding how that dancer has performed in the past.

Such errors can be recognized in the similarity of scores among the various parts of a performance's evaluations. Due to a Halo Effect Error, poorly defined or rarely mentioned characteristics and even the evaluator's personal and subjective values become involved. This involves factors outside of the actual performance, such as moral characteristics, honesty, being a good person, and so on. In these cases, a performer who is known to be rude, arrogant, or dishonest will be evaluated on those characteristics, which have nothing at all to do with the actual performance. Likewise, a less capable dancer may be viewed more favorably because he or she is always honest, thoughtful, kind and caring.

Even the interaction or interpersonal relationship of the dancers can cause Halo Effect Errors. If a couple has a personal relationship that is not working well and this is affecting their performances, evaluators will often 'make allowances' for the tensions caused by the personal relationship that are affecting the actual performance. When a new partnership is formed and the evaluators feel it will be a good match because both performers have a good record from the past, they will often be more lenient in their evaluation than is merited by the actual performance.

Evaluators should look closely at what is actually being presented, not what they perceive from prior performances or how they view the performer as a person. We are not asked to make moral judgments when evaluating dance, and should avoid this at all cost.

### **LOGICAL ERRORS**

Evaluators who incorrectly link unrelated characteristics to one another from the logical standpoint that they are similar make Logical Errors. For example: If the evaluator believes that a performer's exactness and his or her coordination are related, then the dancer's exactness in movement and his or her coordination will be evaluated similarly, no matter how each of the real components of the performance were executed.

Logical Errors are related to the consistency inside the characteristics of dance, and the dancer's role is of relative unimportance to this aspect of evaluations. Unlike the previously discussed errors, Logical Errors may appear while evaluating any dancer. Logical Errors can be avoided by making evaluators aware that their evaluations must be based on characteristics that are concrete and can be physically observed. Evaluators must be made to realize that it is a mistake to use logic to associate abstract characteristics. Training in this area should proceed with all possible haste in an effort to eliminate Logical Errors to the best of our ability.

### **CONTRAST ERRORS**

Contrast Errors occur when an evaluator allows his or her preferences in style, creativity, ability, skill level, and so on, affect his or her evaluation by merely contrasting a performance against those preferences. He or she will evaluate all dancers based on how he or she would evaluate his or her own performance. This type of error appears more frequently if the evaluator is a more active dancer and coach. If he or she views compatibility between dancers highly, and thinks he or she is (or was) compatible with his or her partner, then all other dancers are evaluated on the basis of how their compatibility compares or contrasts with the evaluator's.

Some evaluators are more likely to make Contrast Errors if they have a close relationship with the person or persons being evaluated. He or she will unfairly contrast one or two performers due to such relationships, but will be extremely fair to all others. Contrast Errors are often made by less emotionally stable evaluators who are unable for some reason to separate their work from their personal feelings and emotions.

### **CLOSENESS ERRORS**

In this type of error, characteristics that are closer together in sequence are evaluated more similarly than those that are evaluated farther apart. This is due to the mixing problem of evaluating characteristics of individual components of a performance. If we evaluate more characteristics or components of a performance, our mind insists that those characteristics of components that are close together will be more similar than those that are farther apart. The problem is in the evaluator's own mind, but creates a subjective evaluation that affects the final result. Concentrating on the evaluation of specific components can control such errors.

### **THE SOURCES OF EVALUATION ERRORS**

- The variability among evaluators.
- The interaction between evaluators and dancers.



- The relation between evaluators and evaluating characteristics of dancers.
- The error of interaction between evaluating components and characteristics.

#### SUGGESTIONS FOR IMPROVEMENT OF EVALUATION

All these errors warn us that judging evaluations can never be done in a totally objective manner. A large amount of subjectivity will always be present in the evaluation process. We can and should take steps to remove as many errors from the process as possible. Some steps to take toward that goal are:

1. Provide better training for judges so that they are more aware of the types of errors and what causes them.
2. Define more clearly the areas and characteristics to be evaluated.
3. In a limited field, it is nearly impossible to use judges who do not know some or all of the dancers. But, whenever possible, we should choose judges for a competition who have no strong relationship to any dancer in that competition.
4. Discard competitors' highest and lowest scores.
5. Standardize instructions and issue warnings according to the object of evaluation beforehand.
6. Compare evaluations in meetings and seminars and warn judges who make repeated mistakes.
7. Wherever possible, eliminate the subjective impression of the evaluator (judge) and use a more objective scale in the evaluation of all performances.

In addition to all previously discussed errors, the following errors also occur:

- Beginning Errors
- Ending Errors
- Referent Group Errors

**Beginning Errors** are similar to 'Tough' evaluation errors. When we must evaluate a series of performances, we are often too 'Tough' on the early performers because we are still waiting for something 'better' to come along. Those beginning performers receive poorer evaluations than they really deserve. Beginning Errors are minimized when the evaluation for every dancer is made at the end of the performance series. But the problem still exists since, in our minds, we made a partial evaluation for every performance as the series progressed.

**Ending Errors** usually occur when all the 'good' dancers have finished their performances. The expectations of the evaluators are lower at this point, so the remaining dancers are evaluated against an unfair standard and receive lower scores. This error is seldom a problem in final rounds of competitions, but it can be quite a problem in the earlier rounds where far more dancers are being evaluated.

**Referent Group Errors** occur when evaluators have a tendency to choose the best dancers in a group of dancers. In such cases, a merely average couple will, through reference, be 'good' among a field of bad competitors. Since the referent group contained a majority of below average competitors, a merely average performance will be brought forward to subsequent rounds due to an erroneous process. At that point, this error is further compounded due to the Halo Effect Error discussed earlier. Evaluations resulting from a Referent Group Error are mostly unreliable.

#### *Author's Note:*

*At the end I would like to emphasize that, even if we are unaware of it, all these errors are very present in the process of evaluation. We must do as much as is possible in trying to minimize such errors through education, recognizing where and when these errors are likely to occur, and by balancing adjudication panels as far as possible.*

**Matej Tušak, Ph.D.**

## SECTION 10: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

The following information is provided as a study guide for persons preparing for the IDO Adjudicator's Examination. Each candidate will receive between 12 and 20 questions from the pool of questions listed in this section. All questions have been answered, and the correct answer to each YES / NO, MULTIPLE CHOICE or TRUE / FALSE question has been bolded, italicized and underlined, as in question 1 below.

All examinations will be altered at each seminar to avoid people passing on answers. These are just example questions.

### THE THREE DIMENSIONAL (3-D) SCORING SYSTEM

1. IDO calls its judging system the **THREE DIMENSIONAL (3-D) SCORING SYSTEM** because three separate dimensions of each routine are evaluated.

***True*** False

2. Briefly explain what is evaluated in the technical dimension of a competitive routine.

*The degree of skill or command of the fundamentals that are exhibited in any performance. Adherence to the basic fundamentals that were set by the creators of the discipline being performed.*

### GENERAL QUESTIONS RELATED TO JUDGING, CONDUCT & JUDGING PROCEDURES

3. Is your spouse or companion allowed to sit with you while you are judging?

*Not unless he or she is your official interpreter.*

4. The Chairman of Judges must be away to solve a problem elsewhere and asks you to fill in for him / her. What would be your duties?

*List all of the following in your answer*

*To ensure that the competition is carried out in accordance with the Official IDO Rules.*

*To submit the Official Adjudicators' Report to the IDO Head Office within ten days after the conclusion of the event. The results of the competition become final with the Chairman's report.*

*To handle all problems referred to the Chair by the Adjudicators, and to designate a person or persons to act in this capacity when the Chairman will be absent for any reason.*

*To appoint, with the approval of the Supervisor, a substitute adjudicator to replace any nominated adjudicator who fails to appear at the competition.*

*Making a decision, in cooperation with the competition Supervisor, to disqualify any competitor.*

5. During or after an IDO Event, what should you do if an angry observer approaches you?

*Do not defend your actions and immediately report the incident to the Chairman of Judges, who will take immediate action to have the person removed from the competition site.*

*Leave the person's company immediately and report the incident to the Chairman of Judges, who will then remedy the situation as seems best.*

### IDO DANCE SPORT RULES

6. How is the dancer's age determined?

*By the year of birth as it falls within the calendar year of the competition.*

7. In the Junior Division, what age range is allowed for a duo / couple?

*12 through 15, with the following exception: The age of the eldest partner governs the age division. A partner no more than two years younger than the lower age limit may dance in an older division as long as the age span does not exceed three years.*

8. What is more important in judging a Tap Dance routine: Speed, Rhythm, Intricacy of footwork, or upper body and arm movements?

*All are of equal importance in constructing a good Tap routine.*

9. Which of the following dances are included in the Street Dance Discipline?

*Please circle the letter for all answers that apply*

- a. Jive.
- b. Rock and Roll.
- c. **Electric Boogie.**
- d. **Hip Hop.**
- e. Acrobatic.
- f. **Disco Freestyle.**
- g. None of the above.

#### EVALUATION AND ESTIMATION IN DANCE

10. The six (6) most frequently encountered mistakes and errors of judgment in evaluation are:

- Easy / Tough estimation errors
- Central tendency errors or ‘average’ mistakes
- “Halo” effect errors
- Logical errors
- Contrast Errors
- Closeness errors

11. Central tendency or ‘average’ mistakes usually occur when:

*Please circle the letter for all answers that apply*

- a. The evaluator (Judge) doesn’t like the competitor’s shoes.
- b. The Judge failed to attend the first “Halo” effect lecture in 1907.
- c. **The competitors are new, and the evaluator (Judge) knows little or nothing about them.**
- d. The competitor’s performance is at the beginning of a series of performances.

12. To help eliminate or reduce evaluation (judging) errors, IDO should:

*Please circle the letter for all answers that apply*

- a. Only issue licenses to Judges who don’t make such errors.
- b. **Standardize instructions and issue warnings according to the object of evaluation beforehand.**
- c. Discard all but the highest and lowest scores each competitor receives.
- d. Only vaguely define the areas and characteristics to be evaluated.
- e. Make sure judges watch “I Love Lucy” reruns before each IDO Event.

### IDO CHAIRPERSON OF ADJUDICATORS REPORT FORM

*The IDO is a Non-Profit Organization, Affiliated Member of the World Dance Council (WDC)  
& the International Dance Sport Federation (IDSF)*

Head Office Executive Secretary: Kirsten Dan Jensen - Udsigten 3, Slots Bjergby, 4200 Slagelse, Denmark  
Email: [EXECUTIVE.SECRETARY@IDO-DANCE.COM](mailto:EXECUTIVE.SECRETARY@IDO-DANCE.COM)

***WITHIN 7 DAYS AFTER THE COMPETITION, THIS FORM MUST BE FORWARDED TO THE IDO PRESIDENT BILL FOWLER***  
**Email:** [PRESIDENT@IDO-DANCE.COM](mailto:PRESIDENT@IDO-DANCE.COM) • **PHONE / FAX: +1 781 777 2952**

AND THE ADJUDICATION COMMITTEE E-MAIL [ADJUDICATION@IDO-DANCE.COM](mailto:ADJUDICATION@IDO-DANCE.COM)

IDO-Title of event	
Location (City)	Country
Competition date(s)	Supervisor's name
Name of the venue	Chairperson's name
Disciplines	Scrutineer's name
Age division(s) Children ____, Junior ____, Adult ____, Adult II ____, Senior ____.	Organizer (Name-Address-Email)
2. Were the appointed Adjudicators present?	
If not, please add your comment and the solution.	
3. Was it necessary to remove any judges from the judging panel for any reason?	
If so, what action was taken, what is their name, and what is your recommendation?	
4. Was it necessary to stop the competition because a judge was not present?	
If it was, who was the judge, and was it necessary to find a replacement?	
5. Did all adjudicators attend the official judge's seminar prior to the event?	
If not, what action was taken?	
6. Was there a suitable judge's room for the judges to relax in?	
If not, what action was taken?	
7. Did the judges have sufficient refresher time and breaks during the event, including time for lunch and dinner?	
If not, please explain the circumstances and was the problem corrected?	
8. Were two hot meals served to the judges during the event?	
If not, please explain.	
9. Were snacks and beverages available to the judges during the competition?	
If not, what action was taken?	
10. Was there any evidence of home judging or controlling the judging panel?	
If yes, please name the alleged offender and list the marks that are under question.	

**SECTION 10: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES**

11. Did the adjudicators and all officials conduct themselves in a proper and well-mannered way?	
If not, please add your comment:	
12. Did you have to intervene in any problem during the event?	
If you did, please add your comments;	
13. In your opinion, were there any infractions of the IDO Rules as published in the IDO Rule Book?	
If there was, please add your comment, along with the rules that were broken.	
14. Was the official responsible scruteneer registered and holding a valid IDO license?	
If not, please add your comment and suggestions for improvement in the future:	
15. In your opinion did the scruteneer and the secretariat work in an efficient manner?	
If not, please add your comment and suggestions for improvement in the future:	
16. Were all official adjudicators reimbursed to their satisfaction?	
If not, what action was taken?	
17. Did the Organizer, Supervisor, Scruteneer and Chairperson work in a harmonious manner?	
Please explain any problems between these officials.	
18. Would you recommend that Final Approval be given to this event?	
If no, please add your comment and the reasons for your recommendation.	
19. Please give a short description of your general impression of the event and any possible suggestions you might have for the Organizer regarding how to improve the quality of the event.	
20. Please attach a list of persons who attended the seminar and meeting conducted before the event	
List attached _____ List not attached _____ Reason why list is not attached.	
21. If mock judging was done, please attach completed mock judging exam.	
Exam attached _____ Exam not attached _____ Reason why mock judging exam is not attached.	
Date	Chairperson of Adjudicators

## SUPERVISOR REPORT FORM

*The IDO is a Non-Profit Organization, Affiliated Member of the World Dance Council (WDC)  
& the International Dance Sport Federation (IDSF)*

***WITHIN 7 DAYS AFTER THE COMPETITION, THIS FORM MUST BE FORWARDED TO THE IDO PRESIDENT BILL FOWLER***

Email: [PRESIDENT@IDO-DANCE.COM](mailto:PRESIDENT@IDO-DANCE.COM) • PHONE / FAX: +1 781 777 2952

IDO-Title of event				
Location (City)		Country		
Competition date(s)		Supervisor's name		
Name of the venue		Chairperson's name		
Disciplines				
Age division(s) Children ____, Junior ____, Adult ____, Adult II ____, Senior ____.		Organizer (Name-Address-Email)		
Length of the event:	Morning:	Afternoon:	Evening:	Total days:
Total number of participants		Number of spectators (approx.)		
<b>Questions to be answered in Detail:</b>				
	<b>YES</b>	<b>NO</b>	<b>Comments</b>	
1. Did the Organizer publish an English speaking website with sufficient information for dancers and judges?				
2. Did the Organizer use DIES to run the event?				
3. Did the Organizer allow participation without being enrolled by DIES prior to the event?				
4. Did the Organizer pay the IDO event fee?				
5. Did the Organizer collect the IDO start fees ?				
6. Who collected the IDO License fee from the dancers? Please add the numbers of the packages and invoices				
7. Who collected the IDO Yearly Registration fee from the dancers? Please add the numbers of the packages and invoices.				
8A. Did the Supervisor pay this amount to the Danish or German bank account? <i>Please name country, amount and date.</i>				
8B. Or will the Organizer transfer the amount (#7) into the IDO's bank accounts? <i>Please explain details</i>				
9. How many IDO books have been given out?		Amount		
10. Where there enough IDO books for the dancers?				
11. How many IDO books have been given out by the Supervisor? (Please explain the details and inform the IDO-head office)		Amount		
12. To whom shall the IDO send un-issued start books and when (Please explain the details and inform the IDO-head office)				
13. Any more comments:				
14. Did the Organizer send the result lists in Excel according DIES to <a href="mailto:competitions@ido-dance.com">competitions@ido-dance.com</a> ?				

**SECTION 10: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES**

15. Did the Organizer send photos 200x300 pixel to <a href="mailto:competitions@ido-dance.com">competitions@ido-dance.com</a> ?			
16. Did the Organizer publish and display the IDO logo?			
17. Did event start at advertised scheduled time?			Why not?
18. Did the event run within the advertised schedule or within 30 minutes of same?			Why not?
19. Did any competitive heat take place after 1:00 am?			Why?
20. Were there suitable dressing rooms?			Why not?
21. Did the Organizer see to it that the facilities were clean?			
22. Did the Organizer adhere to categories, dances, levels, age groups, etc.?			Why not?
23. Did the Organizer offer acceptable food to IDO-officials and dancers?			
24. Did the Organizer adhere to the IDO Rule book regarding tempo, time limit, figures, etc.?	-		Why not?
25. Were there any problems during the event, which required your intervention?			Why?
26. Were there any registration or license problems?			Why?
27. Were there any problems concerning unsportsmanlike behavior by any person at the event?			
28. Were there any complaints from any competitor/ team captain regarding the conduct of the event?			Why?
29. Were there any other problems?			
30. Did the IDO officials conduct themselves in a proper and well-mannered way?			
31. Were all adjudicators and officials reimbursed according to IDO rules?			
32. Were the results marks displayed according to IDO rules?			
33. In your opinion, were there any other infractions of the IDO Rules as published in the IDO Rule Book?			
34. Any further comments:			
35. Did the Organizer, Supervisor, Scruteneer and Chairman work in harmony and in the best interest of the IDO?			
36. In your opinion, did this event fulfill the expectations of a well-organized IDO event?			Why not?
37. Would you recommend that Final Approval be given to this event?			
Supervisor's name:			City and Date:

**• INTERNATIONAL DANCE ORGANIZATION IDO**

**HEAD OFFICE EXECUTIVE SECRETARY: KIRSTEN DAN JENSEN**

*Udsigten 3, Slots Bjergby, 4200 Slagelse, Denmark*

*Tel. +45 58 58 59 20, Fax. +45 58 58 56 77, E-mail: [idokirsten@live.de](mailto:ido Kirsten@live.de)*

**Bank: MAX BANK A/S. Account no IDO 6070-3990022**

**IBAN: DK 69 6070 0003990022 SWIFT : HAHA DK 22 Email: [executive.secretary@ido-dance.com](mailto:executive.secretary@ido-dance.com)**

*Reg. Nr.: 6070 • Kontonr.: 4718315*

**• PRESIDENT: WILLIAM E. FOWLER JR., PH / FAX: +1 781 7772952 EMAIL: [PRESIDENT@IDO-DANCE.COM](mailto:PRESIDENT@IDO-DANCE.COM)**

**FORM FOR PROXY VOTING AT IDO MEETINGS**

Country Number 1: **Leaving Proxy**

Country Number 2: **Receiving Proxy**

Standing Country Number 1 above is hereby leaving its voting powers to Standing Country Number 2 above, to vote accordingly on the Motions listed below:

Motion no		Vote for		Vote against		Abstain	
Motion no		Vote for		Vote against		Abstain	
Motion no		Vote for		Vote against		Abstain	
Motion no		Vote for		Vote against		Abstain	
Motion no		Vote for		Vote against		Abstain	
Motion no		Vote for		Vote against		Abstain	
Motion no		Vote for		Vote against		Abstain	
Motion no		Vote for		Vote against		Abstain	
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Motion no		Vote for		Vote against		Abstain	
Motion no		Vote for		Vote against		Abstain	
Motion no		Vote for		Vote against		Abstain	
Motion no		Vote for		Vote against		Abstain	
Motion no		Vote for		Vote against		Abstain	
IDO National Member Organization						Date	
Signed by			Position held				





<b>APPLICATION FORM</b>	
<b>IDO SUPERVISOR AND CHAIRMAN SEMINAR</b>	
LOCATION	DATE
<b>Name</b>	
<b>Surname</b>	
<b>Male/Female</b>	
<b>Date of birth</b>	
<b>Address</b>	
<b>Zip code</b>	
<b>Country</b>	
<b>Phone</b>	
<b>Fax</b>	
<b>e-mail</b>	
<b>IDO license number and year of issue</b>	
<b>Date and place of last IDO seminar you attend (competition)</b>	
<b>Holder of IDO chairman license</b>	<b>YES/NO</b>
<b>If YES, please write at least 3 competitions where you have been served as a chairman</b>	
<b>Holder of IDO supervisor license</b>	<b>YES/NO</b>
<b>If YES, please write at least 3 competitions where you have been served as a supervisor</b>	
<b>Short CV</b>	
<b>Authorised person in IDO member federation (full name)</b>	

This application form has to be send by IDO National Member to the IDO Adjudication Director Velibor Srdic by e-mail [adjudication@ido-dance.com](mailto:adjudication@ido-dance.com) or by fax +387 51 219 023.

• INTERNATIONAL DANCE ORGANIZATION IDO •

HEAD OFFICE EXECUTIVE SECRETARY KIRSTEN DAN JENSEN

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IBAN: DK 69 6070 0003990022 SWIFT : HAHA DK 22 Email: [executive.secretary@ido-dance.com](mailto:executive.secretary@ido-dance.com)

• President: William E. Fowler, Jr. Tel. & Fax + 1 781-777-2952, Email: [PRESIDENT@IDO-DANCE.COM](mailto:PRESIDENT@IDO-DANCE.COM)

SUB-COMMITTEE  
REPRESENTATION FORM

All delegates to sub-committee meetings must be appointed by their official national member federation. If your delegate/s are not current members of the sub-committee involved, you must fill out the form below, which must be presented to the sub-committee chairperson prior to the meeting.

I authorize the following delegates (please print in block letters)

1. \_\_\_\_\_ (voting power)

2. \_\_\_\_\_

To attend the \_\_\_\_\_ Sub-committee meeting

To be held in (City) \_\_\_\_\_, Date \_\_\_\_\_

National Federation or Contact \_\_\_\_\_

By \_\_\_\_\_ Position \_\_\_\_\_

Signature \_\_\_\_\_

Please list topics that you would like addressed at this meeting below. Items not on the official Agenda will have to be voted on at a later date through email.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

Please use back of page if necessary

**IDO ADJUDICATORS EXAMINATION REGISTRATION FORM**

**PLEASE PRINT**

Name \_\_\_\_\_ Address \_\_\_\_\_

City \_\_\_\_\_ Country \_\_\_\_\_

Date of Birth \_\_\_\_\_ Gender Male \_\_\_\_\_ Female \_\_\_\_\_

Telephone \_\_\_\_\_ Mobile \_\_\_\_\_

Email \_\_\_\_\_ Fax \_\_\_\_\_

**Disciplines you would like to be qualified to adjudicate (please X)**

Performing Arts \_\_\_\_\_ Street Dance \_\_\_\_\_ Couple Dances \_\_\_\_\_

Name of your school or club \_\_\_\_\_

Your position – Owner \_\_\_\_ Director \_\_\_\_ Teacher \_\_\_\_ Choreographer \_\_\_\_ Other \_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

Country \_\_\_\_\_ Telephone \_\_\_\_\_

Name of your National Federation \_\_\_\_\_

Signature of President or General Secretary \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

Telephone \_\_\_\_\_ Email \_\_\_\_\_

Will you be using an English speaking interpreter? Yes \_\_\_\_\_ No \_\_\_\_\_

Will you be using an English speaking interpreter when you judge? Yes \_\_\_\_\_ No \_\_\_\_\_

**IN BECOMING AN IDO ADJUDICATOR, I AGREE TO ABIDE BY THE RULES AS SPECIFIED AT THE IDO WB SITE, INCLUDING THOSE ON ETHICAL BEHAVIOR**

Signature \_\_\_\_\_



**William E. Fowler, Jr.**  
IDO President  
Director of Performing Arts  
21 Grace Road  
Medford MA 02155-2117

USA  
Tel: +1.781.777.2952  
Mobile: +1.617.877.7628  
Fax: +1.781.777.2952  
president@ido-dance.com  
<http://www.ido-dance.com>

**IDO AGM**

**Location :** .....

**Date :** .....

**DELEGATES**

**COUNTRY;**

**VOTING DELEGATE:**

**POSITION:**

**SECOND DELEGATE:**

**POSITION:**

**PLEASE RETURN TO PRESIDENT NO LATER THAN .....**

**EMAL:** [President@ido-dance.com](mailto:President@ido-dance.com)

**SIGNED**