



IDO Dance Sport Rules & Regulations

January 2015

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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Foreword

The IDO Presidium has completely revised the structure of the IDO Dance Sport Rules & Regulations. For better understanding, the Rules & Regulations have been subdivided into 6 Books addressing the following issues:

- Book 1 General Information, Membership Issues*
- Book 2 Organization of IDO Events*
- Book 3 Rules for IDO Dance Disciplines*
- Book 4 Code of Ethics / Disciplinary Rules*
- Book 5 IDO Officials and Judging*
- Book 6 Financial Rules and Regulations*

IDO Dancers are advised that all Rules for IDO Dance Disciplines (Section 8 of the previous edition) are now contained in Book 3 ("Rules for IDO Dance Disciplines") without any change in the wording of any rule.

IDO Adjudicators are advised that all "General Provisions for Adjudicators and Judging" (previously: Section 6) and all rules for "Protocol and Judging Procedure" (previously: Section 7) are now contained in Book 5 Section 3 ("Adjudicators and Judging") without any change in the wording of any rule.

This is the official version of the IDO Dance Sport Rules & Regulations passed by the AGM and ADM in June 2014. All rule changes from 2014 implemented in January 2015 are marked as Implementation date in red.

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BOOK 1 GENERAL INFORMATION, MEMBERSHIP ISSUES

SECTION 1 GENERAL REGULATIONS AND DEFINITIONS

1.1 IDO NATIONAL MEMBER ORGANIZATIONS

For a complete list of the IDO National Member Organizations please visit the IDO web site at www.ido-dance.com.

1.2 RESPONSIBILITIES OF IDO MEMBERS

Each IDO National Member Organization 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 Member Organization must:

1. Be duly registered as a non-profit entity in its own country.
2. Comply with all rules contained in the IDO Statutes, By-Laws and these Dance Sport Rules & Regulations.
3. Always strive to ensure that all their respective members are represented fairly and without favors in all dealings with IDO.
4. Do all in its power to provide equal opportunity to all of its respective members who wish to participate in IDO Events.
5. Communicate all information issued on the IDO website to all persons interested in participating in IDO Events, Seminars or Meetings.
6. Ensure under established procedures that the most qualified dancers within their respective countries can participate in IDO Events.

1.3 TYPES OF MEMBERSHIP

Ordinary members may be admitted as Full, Primary or Secondary Member. Details are regulated in Art. 2 of the IDO By-Laws which are published on the IDO web site.

1.4 IDO DANCE SPORT RULES & REGULATIONS

These IDO Dance Sport Rules & Regulations are addressed to – and must be observed by – (1) all IDO Members, (2) Organizers of IDO Events, (3) Dancers at IDO Events and (4) IDO Officials (Supervisors, Scrutineers and Adjudicators).

The IDO Dance Sport Rules & Regulations are applicable in their current version as published on the IDO website. They may be altered or amended at any time by the IDO presidium (to be confirmed by the next IDO Annual General Meeting). Changes of Book 3 (Rules for IDO Dance Disciplines) fall into the responsibility of the respective Dance Department. For details see IDO By-Laws, Art. 12.

Any changes of these Rules & Regulations which concern the organization of an IDO Event must be published at least 6 months prior to the Event.

Any change of the Rules for IDO Dance Disciplines (Book 3) must be published until October 1 with a validity period of at least 12 months.

Rule changes for different IDO disciplines (Book 3) will be done every 3 years. When the urgency arises the Presidium can make necessary changes that should be ratified by the ADM.

BOOK 2 ORGANIZATION AND CONDUCTION OF IDO EVENTS

SECTION 1 DEFINITION OF IDO EVENTS

1.1 IDO EVENTS

1. IDO Events are competitive Dance Sport Events, in particular championships and cups, which are organized and conducted under the rules and conditions contained in the IDO By-Laws, these Rules & Regulations and the respective IDO Event Contract.
2. IDO Events are organized by an Organizer contracted by the IDO Presidium. IDO Events must be supervised by an IDO Supervisor and must be conducted under the IDO rules for scrutineering and adjudicating.
3. All IDO Events, Competitions, Cups etc. are announced on the IDO web site in a timely manner. All necessary application forms are attached to these Rules and may be found on the IDO web site.

IDO does not guarantee that particular events, in particular championships or cups, will be held regularly or at any given year.
4. Unless regulated otherwise, IDO Events are open to dancers which are duly enrolled by their IDO National Member Organization. Enrolments must be made through the DIES Direct Internet Enrolment System.
5. Competitions at IDO Events will be held and judged under the IDO Dance Sport Rules (Book 3 of these Rules & Regulations) in their current version. The levels of championships are the following:

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

The competition title "IDO World or Continental Championship" can be granted by the IDO Competition Director. The criteria to grant the discipline and category titles are:

- a) For discipline title: When a minimum of at least 5 different countries attending the Championship in total (which will be checked from the result lists on the IDO website).
- b) For category title: In each discipline, age group and category, the minimum of 6 entries from 4 different countries (which will be checked from the result lists on the IDO website).

BOOK 2 ORGANIZATION AND CONDUCTION OF IDO EVENTS

If a competition fulfills the required criteria in the 2 (two) years, then the same title can be granted for the next following year.

DISCIPLINE TITLE

Example 1:

- 2010-World Championship XXX (24 countries),
- 2011-World Championship XXX (4 countries),
- 2012-World Championship XXX (discipline has a title)

Example 2:

- 2010-World Championship XXX (4 countries),
- 2011-World Championship XXX (4 countries),
- 2012-World Cup XXX (discipline has lost the title)

CATEGORY TITLE

Example 1:

- 2010-World Championship ADULT SOLO FEMALE (16 entries from 4 countries),
- 2011-World Championship ADULT SOLO FEMALE (8 entries from 4 countries),
- 2012-World Championship ADULT SOLO FEMALE (category has a title)

Example 2:

- 2010-World Championship ADULT SOLO FEMALE (12 entries from 3 countries),
- 2011-World Championship ADULT SOLO FEMALE (8 entries from 2 countries),
- 2012-World Cup ADULT SOLO FEMALE (category has lost a title)

In case of a long term contract, this rule will also apply. This means the IDO Competition Director and the Organizer will negotiate one year before the event regarding the titles being granted, following the principles of the rule above.

A championship title cannot be granted if it is a first time competition in a new discipline, age group or category.

The above restrictions do not apply to World or Continental Cups.

Exceptions are possible by the Competition Director, with the approval of the IDO Presidium.

BOOK 2 ORGANIZATION AND CONDUCTION OF IDO EVENTS

1.2 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.

1.3 GUIDELINES FOR LICENSED COMPETITIONS

Any organization, company, corporation or individual that organizes Dance Sport Competitions in Dance disciplines administrated by the IDO but are normally **not** involved in IDO activities, can apply to have such Dance competitions licensed by the IDO under the following conditions:

1. The Organizer must be approved by the IDO Presidium.
2. A Supervisor will be appointed by the IDO Presidium and economy fare travel cost, hotel and food, plus a per diem of 150 Euro, must be paid by the Organizer.
3. A license fee of 500 Euro must be paid to the IDO by the Organizer.
4. The rules that are used for the competition may be IDO rules and if so it should be stated, and clearly published, at the Organizer's web site and otherwise where suitable
5. If rules other than IDO are used, such rules including how much the enrolment fee is, must be announced and clearly published at the Organizer's web site and otherwise where suitable.
6. The titles granted at any Licensed Competitions cannot be the same as any titles utilized by IDO.
7. The date of the competition must not collide or interfere with any official IDO events for the same or similar disciplines, such as World and Continental Championships, along with World and Continental Cups. Final determination will be made by the IDO Presidium.

BOOK 2 ORGANIZATION AND CONDUCTION OF IDO EVENTS

If the above standing is fulfilled, the IDO will support the competition by:

1. Allowing IDO competitors to enroll for the competition.
2. Allowing IDO adjudicators to judge the competition.
3. Announce and advertise the competition at the IDO website, and encourage participation

1.4 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 made by the leader of each group. No leader will evaluate his/hers own dancers.

Example: With 10 performers, each performance will be evaluated by 9 leaders who will distribute the awards. No Judges will be used.

BOOK 2 ORGANIZATION AND CONDUCTION OF IDO EVENTS

SECTION 2 ORGANIZATION OF IDO EVENTS

2.1. SCOPE OF 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 17 competitions: 6x adults – 5x juniors – 5x children + production.

2.2. APPLICATION FOR AN IDO EVENT

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.

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 dance 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.

BOOK 2 ORGANIZATION AND CONDUCTION OF IDO EVENTS

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.

2.2.1 IDO COMPETITION BIDDING PROCEDURE

Introduction

The positive image of dance and its reputation is best represented by the quality of the organization of the major IDO events and its recognized events.

Consequently, each National Member Organization seeking to organize the IDO Dance Championships or Cups must be aware and fully informed of the rules, regulations and standards made on it by the IDO at the time of bidding.

The procedures contained in these documents have been drawn up to assist any potential Organizer prepare its bid and understand its obligations towards the International Dance Organization.

The intention of the IDO is to provide a consistency in the way its Championships and Cups are organized and presented, and by doing so eliminate unnecessary costs that are often incurred by the Organizers.

By introducing this new procedure, the IDO is seeking to ensure that most uncertainties are removed when an event is allocated. If the demands of organization cannot be fulfilled, then it is best that a potential Organizer desists from bidding until it is truly ready.

The IDO Sport and Competition Director is always available to advise and assist any potential bidder before a formal application is made. In many cases, important and relevant experience can be gained from organizing a lesser event before seeking to stage a major IDO Dance Championship, and this is a path that is recommended to new Organizers.

Basic Considerations

1. Any bid to organize an IDO Dance Competition must have the endorsement and full support of the IDO National Member Organization.
2. A guarantee from other official bodies within the country, for example government, local council or IDO National Member Organization, must be given in writing at the time of bidding and confirming that all costs are underwritten and no claim will be made against the IDO. In addition, each bidding federation must demonstrate the political stability in its country and describe the security and public health resources allocated to protecting the event.
3. One fundamental consideration is to be sure that all parties are aware of and accept their responsibilities in the organizing of an event. This includes assuming the related costs. If these responsibilities are understood at the time of bidding for an IDO Dance Competition then there is little risk of unpleasant surprises.

BOOK 2 ORGANIZATION AND CONDUCTION OF IDO EVENTS

4. These bidding documents have been drawn up as a guide for all Organizers of important competitions to insure that the principles and obligations contained therein are respected at all IDO competitions and events.
5. By applying these procedures the IDO Sport Director intends to allocate the organization of its World and Continental Dance Championships two years in advance, thereby giving Organizers sufficient time to conclude all agreements and arrangements related to organizing the event and its promotion worldwide.

Competition Calendar

IDO strives to be represented and demonstrated in a professional manner which it manages its major events in its calendar. To ensure consistency an annual competition calendar will be drawn up applying a number of basic criteria.

The IDO Continental Dance Championships will be held in the time period May to July and the IDO World Dance Championships in the time period September to December.

Currently, IDO Dance Championships are generally organised in different time periods. On the one hand the fixed calendar could limit the opportunities for existing Organizers who are not able or willing to change the dates of their current competitions.

It is in discretion of the Sport and Competition Director to decide how to handle special cases that could be seen as an unique opportunity to create new events in new markets.

Choice of Venue

1. An important part of the selection process will be related to the proposed venue.
2. A number of criteria are included in the IDO Organizer contract which forms part of these bidding documents. More details are contained in the Bidding Application Form.
3. In addition to the physical requirements of the venue, it is important that the venue has been checked by an IDO licensed Supervisor or Presidium member that has been delegated by the Sport and Competition Director. All costs (travel, hotel and per diem) must be paid by the National Member Organization or Organizer that is applying for the IDO event. When necessary the Organizer that is bidding for a competition should organize a meeting with the meeting with the sports hall management, major, President of national member organization... It is in discretion of the Organizer to inform the Sport and Competition Director as well as the Supervisor of how many days they need an IDO official to be present. All additional days need to be paid as well.
4. Also very important is that there is support from the local community to ensure that there is an exciting atmosphere within the venue to demonstrate support and enthusiasm for the event. In this respect, communication and promotion must be primarily for the IDO event especially IDO Continental and World Championships, rather than for the other events included in the program.

Event Organisation

1. All efforts must be made to provide the highest quality of organization to participants, officials and the public.
2. This starts with the arrival of athletes and officials at the airport, immediate and trouble-free entry into the host country, the transport to their hotels, the quality and price of these hotels, the system of accreditation ensuring access to the locations essential for them to compete or work, transport from hotels to venue, provision of catering facilities at the hotel and venue, medical services, and information and services to the public which will provide the maximum enjoyment from the event.
3. IDO does not guarantee that any or all Sanctioned Events will be run in any given year.

For more information, please also see the IDO Rules and Regulations, section 4, Book 1.

Procedure for Selection and Deadline for Submission of Application

1. The selection of Organizers for each IDO Events will be made by the IDO Sport and Competition Director that can ask the President of Adjudicating Committee and the responsible Director of a dance department (Performing Arts, Street and Couple Dance Director) as a Managing Committee for ratification by the IDO Presidium.

BOOK 2 ORGANIZATION AND CONDUCTION OF IDO EVENTS

2. With the introduction of these new bidding procedures, the allocation for the IDO Dance Championships, cups and other IDO events will be made two years prior to the organization of the relevant IDO Dance Events by the IDO Sport Director and the Managing Committee.
3. For IDO Dance Sport Championships in 2016 and beyond, applications must be with the IDO Sport and Competition Office by the end of May 2014 prior to the IDO General Meeting that will take place two years before the IDO Dance Championship concerned.

2.3. 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 Organization 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 Member Organization 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.

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9. The Organizer is obligated to send a tentative schedule, which was prior checked and approved by the nominated IDO Supervisor for that specific competition, to be posted on the official IDO Website at least 6 months prior to the first competition day.

The deadline for the enrolments needs to be at least 4 weeks (1 month) prior to the first competition date. In special cases it can be prolonged by the approval of the Competition Director and the IDO Presidium.

Once the tentative schedule by days and disciplines is published, the disciplines on the official schedule cannot be changed.

The official schedule has to be published on the official IDO Website within 3 days after the deadline of the competition. Once published the official schedule cannot be changed. The Chairman and the Supervisor have the right to amend the schedule when it is necessary. The Organizer must immediately inform all the Team Captains of all changes of the schedule and announce it during the competition.
(Implementation date January 01, 2015)

10. The Organizer of an IDO event cannot serve in any official capacity in the same event he/or she is organizing (i.e. Chairman, Scrutineer, Supervisor, Adjudicator). No one officiating at a competition as a Supervisor, Chairman of Judges, Adjudicator, Mock Judge, Scrutineer, MC, or otherwise is allowed to compete during the same competition.

2.4 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.

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.

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- 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 and Part II: Scrutineering and Skating System.

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

After successfully passing the Theoretical, Scrutineering 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.

All IDO Supervisor reports have to be displayed on IDO website in member area.

2.5 SCRUTINEERING

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

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

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

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

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

Using Official IDO Scrutineering Forms, the Scrutineer 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 scrutineering process.

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The Scrutineer is responsible for the following:

- Arriving in sufficient time to prepare all scrutineering 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 Scrutineers 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.

2.6 LANGUAGE REQUIREMENTS

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.

2.8 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.
5. 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 Member Organization 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 Member Organization, to defray the cost of a national license and fees. They may only do this under the jurisdiction of the National Member Organization.

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2.9 GUIDELINES FOR TEAM CAPTAINS

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

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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 Organization, Championship Organizers and Venue of any Liability in regards with the team attending any IDO Event.

2.10 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.

The Chairman of Judges has to supervise the dance performances during the competition and ensure that all the rules and regulations for a specific dance technique are being met.

Attention is particularly paid to the following:

- keeping the required time limits
- not breaking the competition rules.

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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 over- load 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
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: Scrutineering and Skating System.

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

After successfully passing the Theoretical, Scrutineering 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.

All IDO Chairmen of Judges reports have to be displayed on IDO website in member area.

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SECTION 3 CONDUCTION OF IDO EVENTS

3.1 REQUIREMENTS FOR PARTICIPATING DANCERS

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.

Dual Nationality (2 passports)

In the case of dual nationality the dancer is free to choose which country he/she wants to represent. If a dancer wants to change his/her representation to his/her second nationality, the IDO Presidium must be asked in written form. Any change back may only be made after a 12 months period.

3.2 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.

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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.

3.3 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 2014

-OR-

World Tap Dance Championship 2014

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

Junior World Disco Dance Championship 2014

-OR-

Children's World Tap Dance Championship 2014

3.4 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 Mini Kids, Senior's and/or Adult 2.

It is not possible to compete in the same discipline and categorie in two different age divisions during one calender year.

Example: A couple competing in Salsa Adult 2 competition cannot compete in Salsa Adult competition in one year, but can compete in Bachata Adult competition.

In Mini kids division Championship title cannot be given. The highest title is Mini Kids Dance Star Champion. (Implementation date January 01, 2015)

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.

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The Official Continental and World Championship title will always be in the Adult 1 Division. For Children, Juniors and Adults 2, the title must be defined with the age division. Example: Children's World Tap Dance Championship 2014.

It is not possible to compete in one discipline and one category in two different age divisions at the same competition event.

Example: If a dancer competes in Disco Mini Kids solo he/she can not compete in Disco Childrens Solo categorie, but can compete in Disco Children Formation.

(Implementation date January 01, 2015)

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.

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 cannot 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.

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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 cannot 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.

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3.5 DANCE DISCIPLINES

A: Performing Arts:

Show Dance	Mini Production & Production
Jazz Dance / Lyrical	Character – Ethnic – Folk
Tap Dance	Belly Dance / Oriental
Acrobatic Dance	Show Belly Dance / Oriental Show
Ballet	Folk Belly Dance / Oriental Folk
Modern and Contemporary Dance	Flamenco
Bollywood	

B: Street Dance Disciplines:

Break Dance	Disco Dance Free Style
Electric Boogie	Street Dance Show
Hip Hop	Techno
Hip Hop Solo and Team Battle	Mini Production & Production
Disco Dance	

C: Couple Dance Disciplines

Argentine Tango	Salsa Rueda de Casino
Salsa	Latino Show
Merengue	Salsa Shines
Bachata	Couple Dance Master Showcase
Caribbean Dances	West Coast Swing
Jitterbug	Synchro Dancing
Hustle/ Disco Fox / Disco Swing	
Couple Dance Formations	

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3.6. CATEGORIES OF IDO EVENTS

SOLO	Male and/or Female <i>(if divided, this must be specified in the title of the</i>
DUO	two males, two females or one male and one female
DUO female (in ADULT Disco Dance, Show Dance and Salsa Shines)	female and female
DUO mixed (in ADULT Disco and Show Dance)	male and female or male and male
COUPLE	male and female
TRIO in Tap and Bollywood	any combination of three dancers
SMALL GROUP	3 – 7 dancers (Tap, Bollywood 4 – 7 dancers)
TEAM in Break Dance & Hip Hop Battles	3 – 7 dancers
FORMATION	8 – 24 dancers
TEAMS AND FORMATION in Salsa Rueda de Casino	12 – 24 dancers (6 – 12 couples)
MINI PRODUCTION	3 – 12 dancers
LARGE PRODUCTION	25 dancers and more
MASTER SHOW CASE	minimum of 16 dancers (couple dance department)

3.7 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.

3.8 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.

ALLOCATION / ISSUANCE OF COMPLIMENTARY PASSES

The Organizer must provide each Formation and Production with four complimentary admission passes for the whole event.

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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. One of the free passes must go to the Team captain.

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, scrutineers 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 Scrutineers).

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.

3.9 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

- 1st Place - Gold Medal(s) plus one, two or three trophies
- 2nd Place - Silver Medal(s) as above
- 3rd Place - Bronze Medal(s) as above
- 4th– 6th Place – Suitable trophy or participation medal.

Small Group, Team, Formation

- 1st Place – One Trophy plus Gold Medals for each participating dancer
- 2nd Place – Silver Medals as above
- 3rd Place – Bronze Medals as above
- 4th – 6th 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.

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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.

3.10 TRAVEL AND ACCOMMODATION ARRANGEMENTS

3.10.1 TRANSPORTATION FOR INTERNATIONAL COMPETITORS

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

3.10.2 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.

3.10.3 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.

3.11 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.

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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.

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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. At all Performing Arts events MALE dancers in the CHILDREN'S division must have their torso covered with cloth material. (Implementation date January 01st 2015)

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.

7. **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.

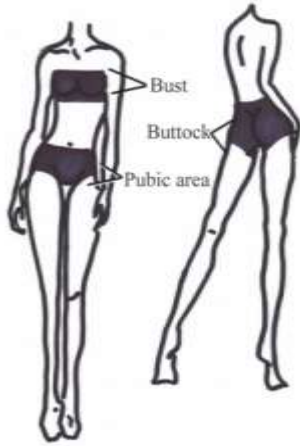
Total Image: The total image that a dancer creates should be within the limits of good taste and not be offensive to anyone in the audience.

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”, Book 5, section 3.

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Picture 1



Picture 2



Picture 3



Picture 4



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3.12 MUSIC AND STAGE REQUIREMENTS

3.12.1 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.

3.12.2 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.

3.12.3 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

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where the Organizer, Supervisor and Chairman agree the numbers specified before can be increased.

2. In preliminaries, semifinals 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.

3.12.4 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.

3.12.5 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 and 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.

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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.

3.12.6 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.

3.12.7 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.

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.

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3.13 IDO VIDEO / TV RIGHTS AND SPONSORING AGREEMENT RULES

3.13.1 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.

3.13.2 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.

BOOK 2 ORGANIZATION AND CONDUCTION OF IDO EVENTS

3.13.3 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.

3.13.4 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.

3.13.5 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.

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3.13.6 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.

3.13.7 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.

3.13.8 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.

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- b. 15% of the total revenue if the party has taken part in the negotiations between IDO, the Organizer or the sponsor.
- c. 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.
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 Book 1 under General Rules and Regulations.

3.13.9 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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

SECTION 1 PERFORMING ARTS

1.1 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/Lyrical
- Tap Dance
- Acrobatic Dance
- Ballet
- Modern and Contemporary Dance
- Bollywood
- 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 females, two males or one male and one female

TRIO (Tap Dance 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

1.1.1 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
Adult 1	16 and over
Adult 2	31 and over
Senior	50 and over (Belly Dance /Oriental)

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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 25 seconds in 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	3 minutes	8 minutes
Large Production	5 minutes	8 minutes

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. Lifts are NOT permitted in Children's divisions, except in Production and Mini Production.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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.

SPECIAL RULE FOR COSTUMES

In Jazz/Lyrical, Modern and Contemporary Dance, Ballet, Tap Dance and Show Dance disciplines dancers will not be allowed to change their costume during a performance or competition, unless it is ordered because of an infraction of the Costume Rules. It will also not be allowed to change the music or choreography in the next or final round.

SPECIAL RULES FOR THE CHILDREN AGE DIVISION

Dark themes, costumes, and music are not permitted in the Children Age Division

1.2 SHOW DANCE

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

Adult division duo is divided in two categories:

DUO female-female

DUO male-female or duo male-male

The dancer must only be represented in either two females, two males or male/female in any given competition.

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/Lyrical, Ballet and/or Modern and Contemporary dance technique. Other dance disciplines can also be incorporated but cannot dominate. Ballroom, Latin or Rock 'n' Roll (in the WDSF & 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.

2. 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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

3. The dancer's personal interpretation should be clearly evident when using any of these disciplines or styles.
4. Acrobatic Movements: Permitted as outlined in General Provisions of Performing Arts. Acrobatic movements will be evaluated under show criteria and must never dominate and must be in harmony with the idea or theme. If modern gymnastic movements dominates a performance a significantly reduction of points in the technique dimension should be the consequence.
5. Lifts: Permitted as outlined in General Provisions of Performing Arts.
NOTE: Lifts are NOT permitted in the Children's age division.
6. Stage Props: Permitted as outlined under General Provisions of Performing Arts.
7. 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.
8. Formations will be judged as a whole. Solo, duo or ensemble parts may be performed, but must not dominate.
9. 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).

1.3 JAZZ DANCE/LYRICAL

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

Age Divisions see in General Provisions of Performing Arts.

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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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:** In Jazz Dance limited acrobatics will be allowed as long as a body part is touching the floor, and does not dominate the routine.
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:** 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.

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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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, performed in a Show Dance division to Whitney Houston, without a theme or story line, would not do very well, because the show value of the 4-D system would receive a low mark. When judging an IDO competition where the 3-D system of separate evaluations is used 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.

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 "Tacit."

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.
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.

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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.

1.5 ACROBATIC 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.

Characteristics and Movement: Acrobatic dance shall include many techniques, such as tumbling, balancing, contortions, and aerial tricks without hands and controlled movement, as well as acrobatic elements, static elements, jumps, hand support elements, turns, rolls, walkovers and saltos, all of which should be connected with dance movement and dance combinations. The emphasis is on strength, stretch, control and ease of movement, no matter what technique is being used.

It is forbidden to form routine on the basic Aerobic and sport Rock' n 'Roll elements. For safety reasons it is forbidden:

- To perform supports/lifts higher than dancers' height as well as different throws from hands of other dancer;
- To fall on the knees, stomach and back from the jumping position;
- To begin an acrobatic walkover within flight phase;

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- To perform any acrobatic element more than three times (variations are allowed i.e. performance of different forms of the element. For example: cartwheel, one hand cartwheel, cartwheel with transition to the floor, elbow cartwheel etc.).
- To perform headstand (head balance).

Lifts, pyramids, throws: Lifts are permitted in Junior and Adult age divisions

Pyramids are allowed in Junior and Adult age divisions. Pyramid is element of artistic, power and plastic acrobatics. It is a group position when dancers supporting each other form complex figures. While performing a pyramid, intended figure shall be fixed for a period of time from 3 to 5 seconds. In Junior age division high unaided pyramids are prohibited.

In Children and Junior age division different throws of one dancer by another are prohibited.

Clothing and decorative elements: Costume rules and regulations see in General Rules in Section 2 of the IDO Rule Book.

For safety reasons it is forbidden to wear decorative elements including earrings, piercing in nose, tongue, navel, face skin. Eye-glasses, hearing devices as well as decorations made of transparent plastic, bracelets, necklaces and pins are also forbidden. All decorations shall be taken off. (Exception: stresses on the dress and temporary tattoos). All accessories, for example hair accessories, shall be tight, and, if possible, soft and flat. Long hair shall be fastened and taken away from face.

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

Evaluation: Musicality, variety of acrobatic elements and dance itself, originality of composition as well as harmony of concept, music, choreography and acrobatic elements will be highly evaluated.

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 2:15 minutes. 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. This discipline must be performed using the Classical Ballet Technique and style and may be performed in soft ballet slippers or Pointe shoes. 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.

Pointe work is not allowed in the children's category.

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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

1.7 MODERN AND CONTEMPORARY DANCE

The categories of Modern and Contemporary Dance 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 information 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 be acceptable to viewing by all ages.

2. **Acrobatics and Lifts:** Acrobatic movements are allowed, but should only be used to enhance the routine. Gymnastic lines are not allowed (multiple gymnastic moves, travelling from corner to corner). Modern and Contemporary Dance should not look like an acrobatic dance routine. 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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

1.8 BOLLYWOOD

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

Age Divisions see in General Provisions of Performing Arts.

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.

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.

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 WDSF 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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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 5 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, 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. 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.

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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.

1.10 CHARACTER / FOLK DANCE SHOW/ ETHNIC

1. Characteristics and Movement:

Character Dance pertains to dances portraying characters from traditional Ballets, Opera, Broadway style Musical 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.

1.11 BELLY DANCE

Belly Dance / Oriental

Show Belly Dance / Oriental Show

Folk Belly Dance / Oriental Folk

The categories are: Solo male (only in Oriental Folk Dance and Oriental Show), solo female, duo, small group, formation.

Age Divisions see in General Provisions of Performing Arts, all listed belly dance disciplines are only for junior and older age divisions. Seniors may compete in the Adults 2 age division.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

Dance disciplines for BELLY DANCE:

Improvising in drum solo and Raks Sharqi with organizers music.

- 3.1. **BELLY DANCE/ORIENTAL:** based on the classical style Raks Sharqi and includes or may consist of elements of Oriental folk dances and styles, but they should not dominate. It is forbidden to use acrobatic movements or lifts, use props or accessories except of 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/ORIENTAL: classical instrumental work with possible accompaniment of vocals. Modern or pop versions of music may be used if the dance and image created conform to the aforementioned principles.

- 3.2 **Show BELLY DANCE/ORIENTAL Show:** choreography with compulsory show elements may incorporate any form of dance, however BELLY DANCE original technique predominates. It is allowed to use oriental props and appropriate accessories (two veils, Isis wings, saber, vases, knives, and etc.) and any type of costume. Lifts and acrobatics are allowed. Various dances, styles and fusions of fantasy styles like flamenco oriental, Tribal, oriental tango, gothic and others are welcome.

There has to be a development of the plot (introduction, culmination, final).

Competitors in Show BELLY DANCE/Oriental Show should provide the organizer the title of their show.

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** can be any kind of music.

Scenic props: 15 seconds to bring for solo, duo, small group; 45 seconds - for formation and mix-formation.

- 3.3 **ORIENTAL FOLK DANCE:**

Oriental 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 **Oriental FOLK DANCE:**

- Saidi
- Alexandrian
- Khaleegy
- Nubian
- Dabke
- Ghawazee
- Haggallah
- Shamadan
- Falaahii
- Bedouin
- Moroccan
- Tunisian
- Algerian
- Iranian

And other dances of Arabian culture and territorial countries in North Africa, Middle East and Persian Gulf.

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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. Oriental stage props or accessories have to belong to the particular dancing style e.g. an original Shamadan. (It is not allowed to switch on the candles.) e.g. sticks for Saidi, e.g. a pitcher for Tunisian

Competitors in **Oriental Folk Dance** should provide the Organizer the dance style, they will perform.

4. Music

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 specific category and age division.

It is the responsibility of the performer or a representative of the performer to provide the person, who is responsible for the sound 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 with one track. Final: another CD 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.

5. Duration of the Performance

BELLY DANCE/ORIENTAL			
SOLO	Juniors, Adults 1, Adults 2, Seniors	Preliminaries 1/8, 1/16, etc ORGANIZER'S MUSIC	1 minute (Improvising in Drum solo together in a group of 6) - 1 minute Drum solo by each dancer - 1 minute (Raks Sharki together in a group of 6) – 1 minute Raks Sharqi solo by each dancer
		¼ and ½ Final, competitors own music	1:45 – 2:15 minutes
		Final	2:00 – 3:00 minutes
DUOS		All rounds	1:00 – 1:30 minutes
		Final	1:45 – 2:15 minutes
SMALL GROUPS, MIXED SMALL GROUPS		Preliminaries, Semi-final	1:30 – 2:00 minutes
		Final	2:00 – 3:00 minutes
FORMATIONS, MIXED FORMATIONS		Preliminaries, Semi-final	1:45 – 2:15 minutes
		Final	2:30 – 4:00 minutes
ORIENTAL FOLK DANCE, SHOW BELLY DANCE/ORIENTAL SHOW (ALL-COMPETITORS OWN MUSIC)			
SOLO	Juniors Adults 1, Adults 2, Seniors	All rounds	1:45 – 2:15 minutes
DUOS	Juniors, Adults 2, Seniors	All rounds	1:45 – 2:15 minutes
	Adults 1	Preliminaries, Semi-final	1:45 – 2:15 minutes
	Adults 1	Final	2:00 – 3:00 minutes
SMALL GROUPS and MIXED SMALL GROUPS		Preliminaries, Semi-final	1:45 – 2:15 minutes
		Final	2:00 – 3:00 minutes
FORMATION and MIXED FORMATIONS		All rounds	1:45 – 2:15 minutes
		Final	3:00 – 4:00 minutes

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

Note: In Duo, Small Group, Mixed Small Group, Formation, Mixed Formation it is possible to use solo dance but only four bars.

Re-dance is possible in following: Re-dance live with compulsory music, paper re-dance and re-dance for the 1st place in the final round (only for competitors in tie for the 1st place).

6. Rules for Costumes and Choreography for BELLY DANCE/Oriental Solo

Juniors, Seniors: costume may be changed for each round but it is not mandatory.

Adult 1 and Adults 2 – ¼ final and ½ final can be the same choreography. Final has to be a new choreography and costume.

The dancer's choreography and image must coincide with the age division in which they are competing. All dancers have to stay on the floor during the whole performance.

7. Dancer's Number

7.1 For dancers in the show and folk categories it is not necessary to affix their assigned number to their costume.

7.2 For all quarter-final, semi-final and final competition in all categories it is not necessary to affix the competitor's assigned number to their costume.

7.3 Master of Ceremonies is required to: in quarter-final, semi-final and final competition announce the competitor's number and full name. For quarter-final, semi-final and final competition in Belly Dance/Oriental Solos, Duos, Small Groups, Mixed Small Groups, Formations and Mixed Formations - the name of the ensemble or pseudonym (stage name) is sufficient. Also in Oriental Folk Dance and Oriental Show Dance.

8. Competitors During their Performance

8.1 In Duo, Small Group, Mixed Small Group, Formation and Mixed Formation categories all dancers have to stay on the dance floor during the whole performance from the beginning of composition until the end.

9. All dancers have to be ready to dance 30 Minutes before their start time and they must give their music to the sound engineer at least 60 minutes prior to the start time.

10. Safety

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

10.2. It is forbidden to use live animals.

11. Notes for the Organizers

When organizing a BELLY DANCE event it is necessary to:

11.1 Ensure that the dance surface is kept clean.

11.2 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.

11.3 After the semi-final results have been announced for the age divisions Adult 1 and Adults 2 a break of at least 15 minutes should be provided so the finalists may change their costumes and music be prepared for the final.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

- 11.4 Provide videotaping of the semi-final and final rounds for the age divisions Adult 1 and Adults 2 category in order to check that the rules have been followed with regard to the mandatory change of costume and choreography.

1.11.1 ORIENTAL DANCE

Children Oriental Dance

Children Oriental Show Dance

Children Oriental Folk Dance

1. Children male dancers are only allowed to compete in Oriental Folk and Oriental Show dance Small Group and Formations.

2. **Dance disciplines for Oriental Dance**

- 2.1 **Oriental Dance:** based on the classical style Raks Sharqi and includes or may consist of elements of Oriental folk dances and styles. It is forbidden to use acrobatic movements or lifts, use props or accessories except of 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 ORIENTAL DANCE: classical instrumental work with possible accompaniment of vocals. Modern or pop versions of music may be used if the dance and image created conform to the aforementioned principles.

- 2.2 **Oriental Show Dance:** choreography with compulsory show element may incorporate any form of dance, however Oriental Dance original technique and music predominates. It is allowed to use oriental props and appropriate accessories (two veils, Isis wings, saber, vases, and etc.) and any type of costume. Various dances, styles and fusions of fantasy styles like flamenco oriental and others are welcome. There has to be a development of the plot (introduction, culmination, final).

Competitors in Oriental Show should provide the Organizer with the title of their performances.

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 can be any kind of music

- 2.3 **Oriental FOLK 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 **Oriental FOLK DANCE:**

- Saidi
- Khaleegy
- Nubian
- Dabke
- Ghawazee
- Haggallah
- Falaahii
- Bedouin
- Moroccan no more
- Tunisian no more, because there are movements of after wedding ceremony.
- Algerian

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

- Iranian
- And other dances of Arabian culture and territorial countries in North Africa, Middle East and Persian Gulf.

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. Oriental stage props or accessories have to belong to the particular dancing style For example: Sticks for Saidi, a pitcher for Tunisian.

Competitors in **Oriental Folk Dance** should provide the organizer the dance style, they will perform.

4. Music

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 specific categorie and age division.

It is the responsibility of the performer or a representative of the performer to provide the person, who is responsible for the sound 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 with one track. Final: another CD 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.

4.1 Time Limits:

ORIENTAL DANCE		
SOLO	Preliminaries, 1/8, 1/16, etc. Organizer's Music	1 minute all together – 1 minute improvisation in a group of 6 – 1 minute all together
	¼ and Semi-final own music	1:00 – 1:30 minutes
	Final own music	1:45 – 2:15 minutes
DUOS	Preliminaries, Semi-final	1:00 – 1:30 minutes
	Final	1:45 – 2:15 minutes
SMALL GROUPS, FORMATIONS	Preliminaries, Semi-final	1:30 – 2:00 minutes
	Final	2:00 – 3:00 minutes
ORIENTAL FOLK DANCE, ORIENTAL SHOW DANCE (ALL-COMPETITORS OWN MUSIC)		
SOLO	Preliminary	1:00 – 1:30 minutes
	Semi- final, final	1:45 – 2:15 minutes
DUOS	Preliminary	1:00 – 1:30 minutes
	Semi- final, final	1:45 – 2:15 minutes
SMALL GROUPS, FORMATION	Preliminaries, Semi-final	1:45 – 2:15 minutes
	Final	2:00 - 3:00 minutes

4.2 Length of Solo parts in categories:

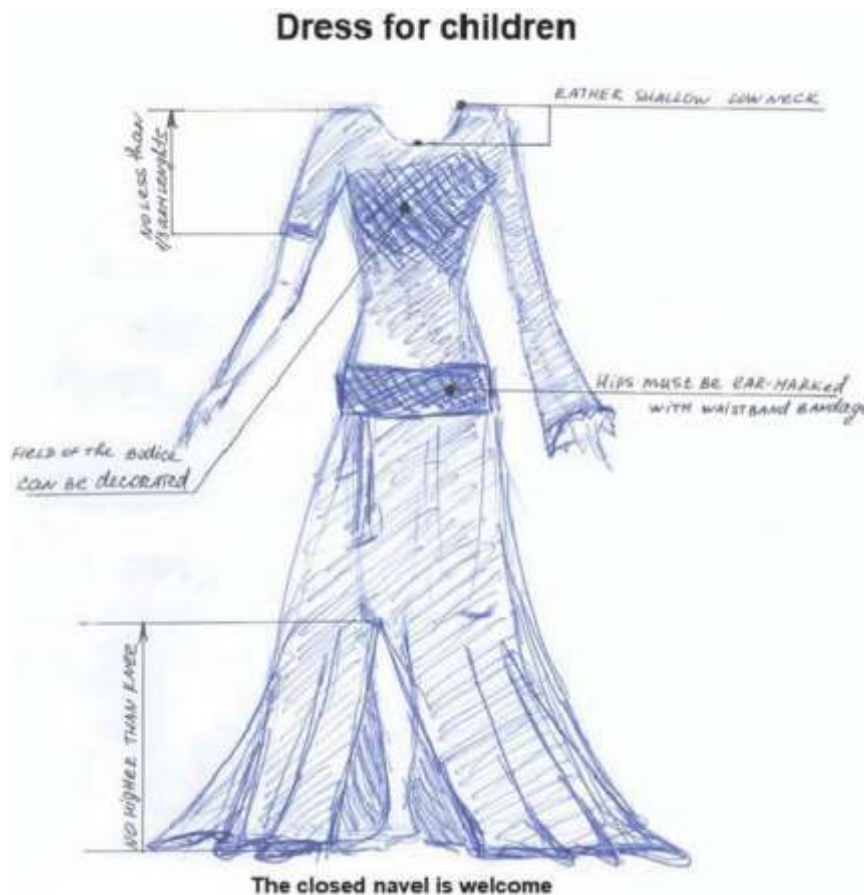
Note: In Duo, Small Group, Mini Production, Formation, Mixed Formation it is possible to use solo dance but only four bars.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

5. Rules for the costume

Costume may consist of traditional or stylized top over a tricot, so that costume is integral and must not distorted body proportions natural for this age. Children may wear pantaloons, a long skirt, or a special dress.

It is forbidden to wear skin color or net material. Children have to be dressed to the elbow and to the knees. As for the example – Picture 1. (Dress for Children) :



6. The dancer's choreography and image must coincide with the children age division.

7. In the Children's Age Division it is forbidden to:

- perform in the styles of Eskandaria (Alexandrian, Melaya Leff), Shamadan, ritual movements
- use a parter
- use sharp cutting devices (knives, swords, etc.)
- the extensively execute shimmy movement in standing and walking positions is allowed not more than 4 bars.
- Use make-up

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

1.12 FLAMENCO

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.
- 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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

4. Regulation of Costumes for SOLO Multiathlon

1. Qualification is performed in trousers. Additional details, for example, monoton 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. DUOS.

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

1. Obligatory Dance

- The duo 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 duo 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

DUO 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 to 7 competitors.

Competitors can present any dance, in any direction of flamenco – “puro”, “fusion”. Time limit: up to 4 minutes

5. FORMATION

Formations consist of 8 to 24 competitors

The dance-group represents one number in any direction of flamenco, with additional subjects, or without them. Duration of dance up to 6 minutes

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

6. 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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

SECTION 2 STREET DANCE

The rules outlined below cover the following Street Dance Disciplines:

- Break Dance
- Electric Boogie
- Hip Hop
- Hip Hop Solo and Team Battle
- Disco Dance
- Disco Dance Free Style
- Street Dance Show
- Techno

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 Adults only

SMALL GROUP/ TEAM 3 – 7 dancers

FORMATION 8 – 24 dancers

MINI PRODUCTION 3 - 12 dancers

LARGE PRODUCTION 25 dancers and more

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.

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, Hip Hop Team Battles (1st round), Break Dance Teams (1st round) and all categories of Street Dance Show.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

DURATION OF PERFORMANCE: Refer to specific discipline. In each discipline when the Organizer's music is used the dancers have to dance full time limit. In case that they do not dance full time limit, warning will be issued.

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 in all disciplines.

Hats, coats, sweaters, shawls, etc., may be used as long as they remain part of the costume and 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.

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

Hand props like sticks, umbrellas, balloons, skateboards, bags, headsets, masks, sunglasses/image glasses, etc. and other non-clothing articles.

EXCEPTIONS: Street Dance Show – All categories. Stage and hand 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.

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 and Duo entries and 45 seconds in 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 Street dance show disciplines. Dancers have to carry the props in one trip, on and off.

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 and age divisions. Please refer to specific rules for the discipline in question.

Lifts are NOT permitted in ALL Children's divisions.

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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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. For Teams it is also allowed to use requisites.
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 2nd 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).

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

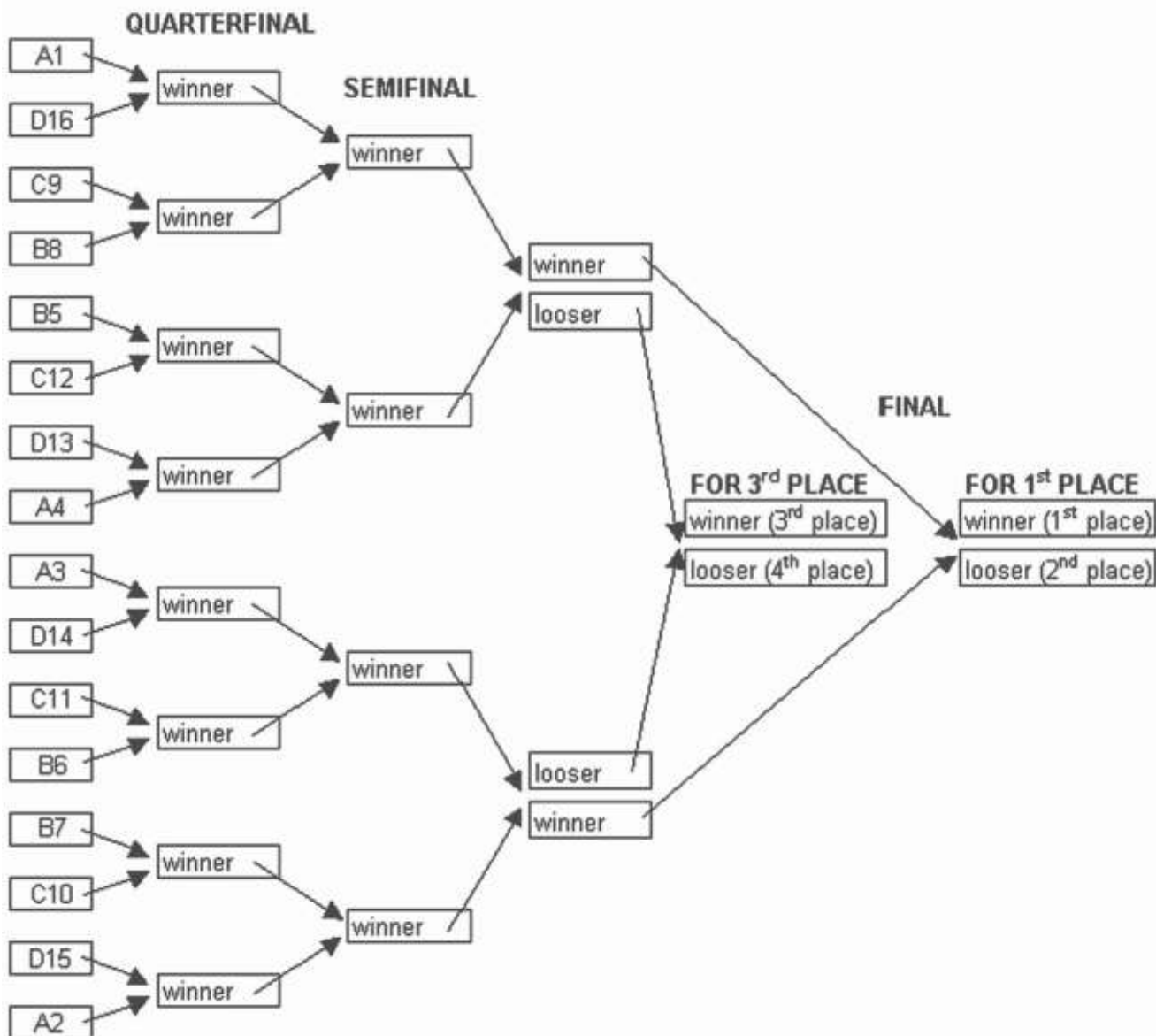
- b. **QUALIFICATION:** If there are 18 dancers or more in the 1st round, Adjudicators should qualify the best 16, which they divide into 4 classes/categories (A=best, B=2nd best, C=3rd best, D=4th best). For those whom they want to qualify, they use the following point system. The Adjudicator gives the best 4 dancers 4 points (A), the next best 4 dancers 3 points (B), the next best 4 dancers 2 points (C) and the next best dancers 1 point (D) each. For those whom they do not want to qualify they give 0 no 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 1st=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 17th 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 (1st 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 Scrutineer 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 4th and 3rd as well as for 2nd and 1st place. All Adjudicators' decisions must be also in written form (made by Scrutineer and the Chairman of Judges.)

Ranking after the 1st round:

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

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

SPIDER of BATTLES:



If there is 10 to 17 competitors in the 1st 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 1st place and one battle for 3rd place.

If there is less than 10 competitors in the 1st 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 1st place and one battle for 3rd place).

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

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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 in the first round (Show): 150-180 seconds (2:30 – 3:00 minutes) of each team's performance may be danced using the team's music. In case that the music is too long or short the team will be disqualified.

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 1st - 2nd ranked teams and the 3rd - 4th 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 (A), the next best team 3 points (B), the next best team 2 points (C) and the next best team 1 point (D). Only the 4 best teams will battle to the Organizer's music (3rd against 4th and 1st against 2nd).

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 (3rd against 4th and 1st against 2nd)

If there are more than 8 teams in the 1st=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 and Electric Boogie. 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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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. Tempo: Solos 30-32,5 bars per minute (120-130 beats per minute). Duos 31-32,5 bars p.M. (124-130 bpm)
3. 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.
4. The dancer(s) should endeavor to create illusions in his or her performance to surprise and 'electrify' the audience.
5. Lifts are allowed in Junior and Adults Duos.
6. Stage Props: are allowed, such as masks, glasses, hats etc. - but NO requisites!!

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.

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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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 3.12.2 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 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 (see more under General Provisions of Street Dance Disciplines).
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 for Hip Hop Formation cannot be more than 30 bars per minute (120 beats), there is no limit down. However, it is allowed to be out of this tempo range for a maximum of 30 seconds.
4. Music: Must be typically Hip Hop as it is currently known in the Hip Hop scene, including break beats.
5. Formations will be judged as a whole. Solo parts may be performed but must not dominate.
6. Lifts: Permitted only in junior and adult formation.
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.

2.5 HIP HOP BATTLES

The categories of Hip Hop Battles are: Solo and Teams.

Age Divisions see in General Provisions of Street Dance Disciplines.

SOLO

1. Music: Organizer's music in different Hip Hop styles.
2. Duration of Performance: 4-6 entries, each 0:30-1:00 min.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

HH BATTLES MUSIC SCHEDULE:

1. always NEW STYLE
2. DIFFERENT STYLES
 - Ragga
 - R&B
 - House
 - D.step
 - Popping
3. always OLD SCHOOL

solo BATTLES

	1st round	1/8 final	1/4 final	1/2 final	Battle 3/4. Place	Battle 1/2. place
1.	1:00 NEW	0:30-0:40 NEW	0:30-0:40 NEW	0:30-0:40 NEW	0:30-0:40 NEW	0:30-0:40 NEW
2.	0:30-0:40	0:30-0:40	0:30-0:40	0:30-0:40	0:30-0:40	0:30-0:40
3.	0:30-0:40	0:30-0:40 OLD	0:30-0:40 OLD	0:30-0:40 OLD	0:30-0:40 OLD	0:30-0:40 OLD
4.	1:00 OLD	-----	-----	-----	-----	-----

3. Tempo: No restrictions, but very different because of the different styles
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. Stage Props: Not permitted (see more under General Provisions of Street Dance Disciplines)
6. Procedure of HipHop Solo Battle competition:
 - a. FIRST/PRELIMINARY ROUND: Each group of competitors (heats) begins dancing together in the preliminary round with a one-minute performance in "New Style", but not more than 6 dancers on the floor.. Then they dance 2 times 30-40 seconds in some other Style: Ragga or R&B or House or D. Step or Popping or others, but not more than 6 dancers on the floor. The final performance is "Old School", again one minute", but not more than 6 dancers on the floor.

The Best 16 competitors will be qualified and continue with battles (knock out system).
 - b. Qualification: If there are 18 dancers or more in the 1st round, adjudicators should qualify the best 16, which they divide into 4 classes/categories (A=best, B=2nd best, C=3rd best, D=4th best). For those whom they want to qualify, they use the following point system. The adjudicator gives the best 4 dancers 4 points(A), the next best 4 dancers 3 points(B), the next best 4 dancers 2 points(C) and the next best dancers 1 point(D) each. For those whom they do not want to qualify they give no 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

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

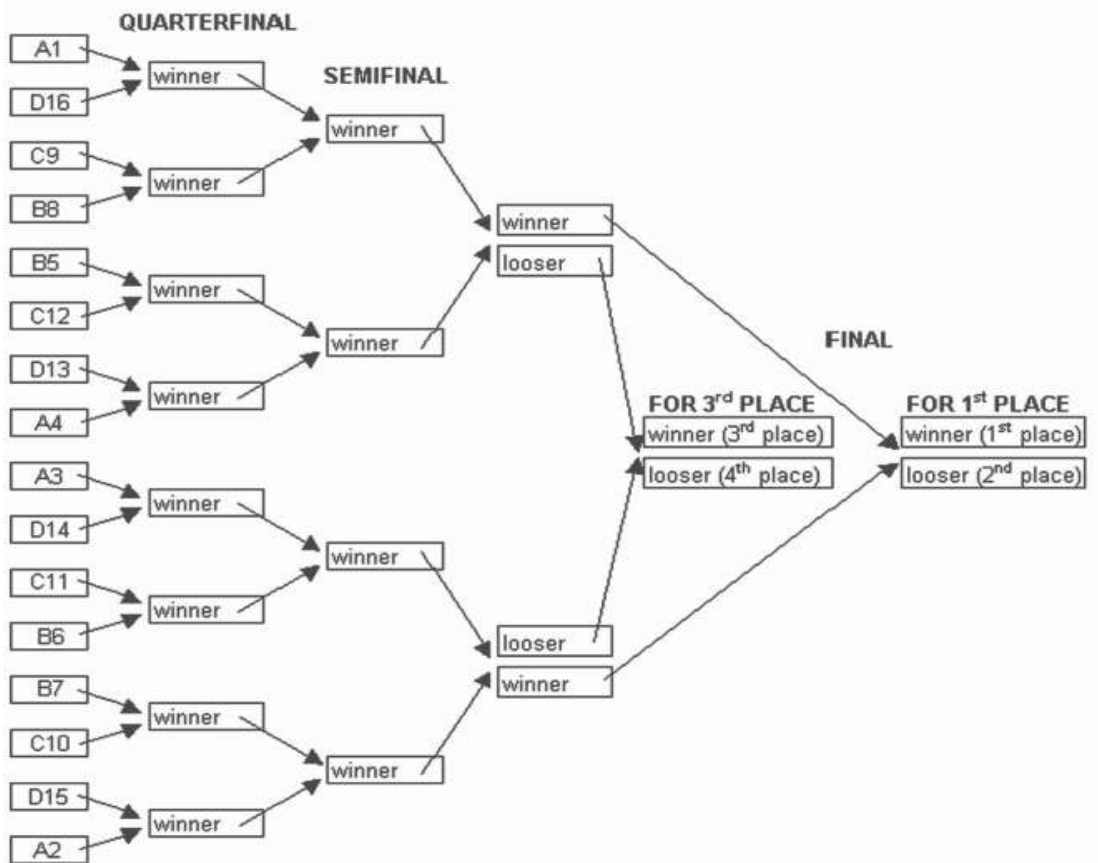
D class. If there are more than 20 competitors in the 1st=preliminary round, a Supervisor together with a Chairman of Judges may decide to ask for additional crosses for dancers on first next position after 16 best dancers (cross means placement on the 17th position and is taken into consideration in 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 (1st 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 Scrutineer 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 4th and 3rd as well as for 2nd and 1st place. All Adjudicators' decisions must be also in written form (made by Scrutineer and the chairman of judges).

Ranking after the 1st round:

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

SPIDER of BATTLES:



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

If there is 10 to 17 competitors in the 1st 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 1st place and one battle for 3rd place.

If there is less than 10 competitors in the 1st 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 1st place and one battle for 3rd place).

TEAMS

1. Number of Dancers: 3-7
2. Music: Teams may use their own music in the first round. Organizer's music will be used from 2nd round.

HH BATTLES MUSIC SCHEDULE:

1. always NEW STYLE
2. DIFFERENT STYLES
 - Ragga
 - R&B
 - House
 - D.step
 - Popping
3. always OLD SCHOOL

Team BATTLES

	all rounds
1.	0:30-0:40 NEW
2.	0:30-0:40
3.	0:30-0:40
4.	0:30-0:40
5.	0:30-0:40 OLD

3. Duration of Performance: 150-180 seconds (2:30 – 3:00 minutes) in first round (Show). The “Semifinal-Battle” (3. and 4. place) will have up to 5 entries (different styles). The “Final-Battle” up to 7 entries (different styles).
4. Tempo: No restrictions.
5. Stage props are allowed in hip hop battle teams.
6. If one team disturbs another team's performance or endangers another team's safety, a loss of evaluation points will result.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

7. Based on the first round results, the Chairman of Judges will determine the order of "battles" between 1st - 2nd ranked teams and the 3rd - 4th ranked teams.
8. All other rules are as outlined under SOLO.
9. Procedure of HipHop Battle Team competition:

First round is a show of teams who will dance to their own music. Judges must be aware that teams are presenting at least 2 different styles. The Adjudicators will evaluate and select the four best teams. The Adjudicators give the best team 4 points (A), the next best team 3 points (B), the next best team 2 points (C) and the next best team 1 point (D). Only the 4 best teams will battle to the Organizer's music (3rd against 4th and 1st against 2nd). If there are more than 8 teams in the 1st=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).

If the time frame allows, Organizer Chairman and Supervisor can decide, to use the big spider (as Solos), so there go 8 or 16 teams into the battles.

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

The dancer must only be represented in either two females, two males or male/female in any given competition.

Solo Male / Female, Duo

1. Duration of Performance: Organizer's music 1 minute.
2. Tempo: 34 - 35 bars per minute (136 - 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 3 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.

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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.

Dancers are not allowed to change their costume during a performance or during competition, unless it is ordered because of an infraction of the Costume Rules.
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.

Time limit of Disco Dance Small Group in the Children age division is 1:30 min.
2. Tempo: 34 - 35 bars per minute (136 - 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 groups at a time in all rounds up to the 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.

Disco Dance Formation competitors are not allowed to change their own music during the competition from one to another round.
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.
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.

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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.

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 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 of General Rules & Regulations for Competitions.
Both opening and final presentations 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.
7. Dancers are not allowed to change their costume during a performance or during competition, unless it is ordered because of an infraction of the Costume Rules.

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.

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 and Duo entries. Small Groups and 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

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the stage and in taking it off, as soon as the last piece is off the stage. This rule applies to all Street dance show disciplines. Dancers have to carry the props in one trip, on and off.

SOLO MALE/FEMALE, DUO

1. Duration of Performance: 1:45 minutes minimum – 2:15 minutes maximum.
2. MUSIC: Dancers dance to their own music. No limits. Music genre needs to support the choreography that has to be done 100% in street disciplines as presented in the rulebook.
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.
 - 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 cm). 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: Dancers dance to their own music. No limits. Music genre needs to support the choreography that has to be done 100% in street disciplines as presented in the rulebook.

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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.
 - 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. The dancers in the Group dance together. Group will be evaluated as a whole. Solo parts may be performed, but should not dominate.
6. 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.
7. Props: permitted as outlined under General Provisions of Street Dance Disciplines. One solid piece must not exceed the dimensions of a standard door (200x80 cm). 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).

FORMATIONS (8 - 24 dancers)

1. Duration of Performance: 2:30 minutes minimum – 4:00 minutes maximum. Children Formations maximum three (3) minutes
2. MUSIC: Dancers dance to their own music. No limits. Music genre needs to support the choreography that has to be done 100% in street disciplines as presented in the rulebook.
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

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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.
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. The dancers in the Formation dance together. Formations will be evaluated as a whole. Solo parts may be performed, but should not dominate.
- 6. 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.
- 7. Props: permitted as outlined under General Provisions of Street Dance Disciplines. One solid piece must not exceed the dimensions of a standard door (200x80 cm). 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).

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 music. 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 pre- dominate the *con 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

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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.

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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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

SECTION 3 COUPLE DANCE DISCIPLINES

The rules outlined below cover the following Couple Dance Disciplines:

- Argentine Tango
- Salsa
- Merengue
- Bachata
- Caribbean Dances
- Jitterbug
- Hustle/ Disco Fox / Disco Swing
- Couple Dance Formations and Teams
- Salsa Rueda de Casino
- Latino Show
- Salsa Shines
- Couple Dance Master Showcase
- West Coast Swing
- Synchro Dancing

3.1. GENERAL PROVISIONS – COUPLE DANCE DISCIPLINES

Stage Props:

Hats, coats, sweaters, shawls, etc., may be used as long as they remain part of the costume and 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.

Stage props not definable as clothing **may NOT be used**. Such as:

Hand props like sticks, umbrellas, balloons, skateboards, bags, headsets, masks, sunglasses/image glasses, etc. and other non-clothing articles.

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 must follow the General rules governing costumes, make-up, movements and theme.

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

Drops: Permitted in all disciplines. Drops are defined as: A movement in which the Lady, or the Man, drops' down into a pose that must be supported by her partner in some manner. This can be with the help of his or her hands and arms.

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.

Music: 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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

3.2 ARGENTINE TANGO (TANGO, MILONGA, TANGO VALS AND TANGO ESCENARIO)

The categories of Argentine Tango are: Couples.

Argentine Tango competitions are not organized for Children and Junior age division.

3.2.1 ARGENTINE TANGO

1. **Music:** Organizer's music in all rounds.
2. **Duration of Performance:** Two (2) minutes long, to conform to the end of the musical phrase, in all rounds.
3. **Tempo:** Tango 30 - 32 bars per minute.
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. Dancers should avoid using obvious choreography, only improvisation, which is the true heart of the Tango.
7. No **lifts** or separations are allowed. Only normal dance hold is allowed.
8. Format Qualifying Rounds:
 - a. Organizer's music played in strict tempo.
 - b. In the opening round all couples shall be seen by the judges in a presentation dance for 1 minute. In the event of many entries and therefore the floor will be too crowded, the presentation dance could be divided in two or more groups.
 - c. The couples will thereafter be divided into heats. Number of couples or duos in the same heat is depending of the size of the dance floor but should not exceed 6 couples. The Chairman of judges gives a signal when all judges are ready but each heat will never last longer than 1 minute 30 seconds.
 - d. In the opening round, all couples shall than be seen by the judges in a closing dance for 30 seconds according to the same rules as for the presentation dance.
 - e. In all following qualifying rounds, including the semifinal there will be no presentation dance in the beginning or closing dance at the end of the round.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

9. **Final Round:** All couples will dance together for 2 minutes and may only use normal dance hold. The judges will place the couples in order of merit.

The SKATING SYSTEM will be used to find the places of the couples.

3.2.2 TANGO MILONGA

1. **Music:** Organizer's music in all rounds.
2. **Duration of Performance:** Two (2) minutes long, to conform to the end of the musical phrase, in all rounds.
3. **Tempo:** 25 – 31 bars per minute.
4. Dancers should avoid using obvious choreography, only improvisation, which is the true heart of the Tango.
5. In Milonga little jumps are accepted as part of the character of the dance.
6. No LIFTS or separations are allowed. Only normal dance hold is allowed.
7. **Format Qualifying Rounds:**
 - a. In the opening round all couples shall be seen by the judges in a presentation dance for 1 minute. In the event of many entries and therefore the floor will be too crowded, the presentation dance could be divided in two or more groups.
 - b. The couples will thereafter be divided into heats. Number of couples or duos in the same heat is depending of the size of the dance floor but should not exceed 6 couples. The Chairman of judges gives a signal when all judges are ready but each heat will never last longer than 1 minute 30 seconds.
 - c. In the opening round, all couples shall than be seen by the judges in a closing dance for 30 seconds according to the same rules as for the presentation dance.
 - d. In all following qualifying rounds, including the semifinal there will be no presentation dance in the beginning or closing dance at the end of the round.
8. **Final Round:** All couples will dance together for 2 minutes and may only use normal dance hold. The judges will place the couples in order of merit.

The SKATING SYSTEM will be used to find the places of the couples.

3.2.3 TANGO WALTZ

1. **Music:** Organizer's music in all rounds.
2. **Duration of Performance:** Two (2) minutes long, to conform to the end of the musical phrase, in all rounds.
3. **Tempo:** 45 – 56 bars per minute.
4. Dancers should avoid using obvious choreography, only improvisation, which is the true heart of the Tango.
5. No LIFTS or separations are allowed. Only normal dance hold is allowed.
6. **Format Qualifying Rounds:**
 - a. In the opening round all couples shall be seen by the judges in a presentation dance for 1 minute. In the event of many entries and therefore the floor will be too crowded, the presentation dance could be divided in two or more groups.

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- b. The couples will thereafter be divided into heats. Number of couples or duos in the same heat is depending of the size of the dance floor but should not exceed 6 couples. The Chairman of Judges gives a signal when all judges are ready but each heat will never last longer than 1 minute 30 seconds.
 - c. In the opening round, all couples shall than be seen by the judges in a closing dance for 30 seconds according to the same rules as for the presentation dance.
 - d. In all following qualifying rounds, including the semifinal there will be no presentation dance in the beginning or closing dance at the end of the round.
7. **Final Round:** All couples will dance together for 2 minutes and may only use normal dance hold. The judges will place the couples in order of merit.

The SKATING SYSTEM will be used to find the places of the couples.

3.2.4 TANGO ESCENARIO (TANGO SHOW)

1. **Music:** Dancers use their own choice of music. The music can either be only Argentine Tango or be a mix of Tango, Milonga and Waltz or a mix of two dances but tango must always be at least 50% of the performance.
2. **Duration of Performance:** Music for Tango Escenario must not exceed three (3) minutes or to the end of the musical phrase.
3. **Lifts**, separations and all different elements are permitted.
4. Couples dance their performance one by one from the first round on. Couples are not permitted to change the music and/or the choreography of their performance during the whole of the competition.

The CROSS MARKING SYSTEM will be used in all rounds.

The SKATING SYSTEM will be used in the final to find the places of the couples.

Couples taking part in all four disciplines will compete for the Championship title and the Skating system will be used to find the overall winner over the four dances.

3.3 SALSA

Categories: Couples

Age Divisions: see in General Provisions (Book 2, 3.4. Age Division).

1. **Music:** Organizer's music in preliminaries and semi-final, Organizer's music OR music of the dancers' choice in the final solo performance.
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:** Salsa 50 - 52 bars per minute (200 - 208 beats per minute)

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4. **Characteristics and Movement:** Salsa is of Latin-American origin but has been developing in different ways the last 10 years. There are four main styles of Salsa. The Salsa Cuban style, the Salsa Puerto Rico/New York style (Street Mambo), the L-A style and the Columbian (Cali) 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 1st and 3rd beat in the bar or the 2nd and 4th 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. **Lifts:** Not permitted. Only in the final in the solo performance in Adults and Junior Division they are allowed. Lifts and acrobatic figures are forbidden in Children’s divisions.
6. **Hold:** The main part of the performance should be danced with a hold.
7. **Format Qualifying Rounds:**
 - a. In the opening round all couples shall be seen by the judges in a presentation dance for 1 minute. In the event of many entries and therefore the floor will be too crowded, the presentation dance could be divided in two or more groups.
 - b. The couples will thereafter be divided into heats. Number of couples or duos in the same heat is depending of the size of the dance floor but should not exceed 6 couples. Each heat will last 1 minute 30 seconds.
 - c. In the opening round, all couples shall than be seen by the judges in a closing dance for 60 seconds according to the same rules as for the presentation dance.
 - d. In all following qualifying rounds, including the semifinal there will be no presentation dance in the beginning or closing dance at the end of the round.
8. **Format Final Round:** In the Final the Show is added
 - a. All couples will dance together for 1 minute Salsa.
 - b. Each couple will dance the solo Show number with organizer’s music or music of their own choice, not exceeding 2 minutes 15 seconds.
 - c. All couples in the final dance 1 minute closing overview.
 - d. The judges will place the couples in order of merit.
 - e. The SKATING SYSTEM will be used to find the places of the couples.
9. **Forbidden Figures:** Acrobatics. Only in the final round, when couples perform alone, it is proposed to allow an acrobatic figure.
10. **Stage Props and Scenic Background:** forbidden

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3.4 MERENGUE

Categories: Couples.

Age Divisions: See in General Provisions Book 2, 3.4. Age Division.

1. **Music:** 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 minutes 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. **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.
5. **Hold:** The main part of the performance should be danced with a hold.
6. **Lifts:** Not permitted. Only in the final in the solo performance in Adults and Junior Division they are allowed. Lifts and acrobatic figures are forbidden in Children's divisions.
7. **Format Qualifying Rounds:**
 - a. In the opening round all couples shall be seen by the judges in a presentation dance for 1 minute. In the event of many entries and therefore the floor will be too crowded, the presentation dance could be divided in two or more groups.
 - b. The couples will thereafter be divided into heats. Number of couples or duos in the same heat is depending of the size of the dance floor but should not exceed 6 couples. Each heat will last 1 minute 30 seconds.
 - c. In the opening round, all couples shall than be seen by the judges in a closing dance for 60 seconds according to the same rules as for the presentation dance.
8. **Final Round:** is danced according to the one dance system
 - a. All couples in the final dance 1 minute overview.
 - b. All couples dance their solo performance one by one and can chose their own music not exceeding 2 minutes and 15 seconds.
 - c. All couples in the final dance 1 minute closing overview.
 - d. The judges will place the couples in order of merit.
 - e. The SKATING SYSTEM will be used to find the places of the couples.

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9. **Forbidden Figures:** Acrobatics. Only in the final round, when couples perform alone, it is proposed to allow an acrobatic figure. Forbidden in Children's age divisions
10. **Stage Props and Scenic Background:** forbidden.

3.5 BACHATA

Categories: Couples.

Age Divisions: see in General Provisions in Couple Dance Disciplines.

1. **Music:** 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 minutes 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. **Lifts:** Not permitted. Only in the final in the solo performance in Adults and Junior Division they are allowed. Lifts and acrobatic figures are forbidden in Children's divisions.
6. **Hold:** The main part of the performance should be danced with a hold.
7. **Format Qualifying Rounds:**
 - a. In the opening round all couples shall be seen by the judges in a presentation dance for 1 minute. In the event of many entries and therefore the floor will be too crowded, the presentation dance could be divided in two or more groups.
 - b. The couples will thereafter be divided into heats. Number of couples or duos in the same heat is depending of the size of the dance floor but should not exceed 6 couples. The Chairman of judges gives a signal when all judges are ready but each heat will never last longer than 1 minute 30 seconds.
 - c. In the opening round, all couples shall than be seen by the judges in a closing dance for 60 seconds according to the same rules as for the presentation dance.
8. **Final Round:** is danced according to the one dance system
 - a. All couples in the final dance 1 minute overview.

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- b. All couples dance their solo performance one by one and can chose their own music not exceeding 2 minutes and 15 seconds.
 - c. All couples in the final dance 1 minute closing overview.
 - d. The judges will place the couples in order of merit.
 - e. The SKATING SYSTEM will be used to find the places of the couples.
9. **Forbidden Figures:** Acrobatics. Only in the final round, when couples perform alone, it is proposed to allow an acrobatic figure.
 10. **Stage Props and Scenic background:** forbidden.

3.6 CARIBBEAN DANCES

Categories: Couples.

Age Divisions: see in General Provisions, Book 2, 3.4 Age Division.

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 are Salsa, Merengue and Bachata.

1. **Music:** Organizer's music in preliminaries and semi-final, Organizer's music OR music of the dancers' choice in the final solo performance.
2. **Duration of Performance:** In all rounds including 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 in the Caribbean Show solo medley, 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:** See specific rules for Salsa, Merengue and Bachata.
4. **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.
5. **Lifts:** Not permitted. Only in the final in the solo performance in Adults and Junior category they are allowed. Lifts are forbidden in Children's age divisions.
6. **Hold:** The main part of the performance should be danced with a hold.
7. Order of dances:
 - a. Salsa
 - b. Bachata
 - c. Merengue

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8. **Format Qualifying Rounds:**
 - a. In the opening round in Salsa all couples shall be seen by the judges in a presentation dance for 1 minute. In the event of many entries and therefore the floor will be too crowded, the presentation dance could be divided in two or more groups.
 - b. The couples will thereafter be divided into heats. Number of couples or duos in the same heat is depending of the size of the dance floor but should not exceed 6 couples. The Chairman of judges gives a signal when all judges are ready but each heat will never last longer than 1 minute 30 seconds.
 - c. All couples must perform each dance before the next dance is commenced.
 - d. The judges mark the qualified couples in each of the 3 dances separately.
9. **Final Round:** all couples dance all together in each dance prior to each couple performing the Caribbean Show Medley as a solo. The judges place the couples in order of merit for each dance separately. The placing in the final will be found by using the Skating System over 4 dances: Salsa, Bachata, Merengue and Caribbean Show.
10. **Forbidden Figures:** Acrobatics. Only in the final round, when couples perform alone, it is proposed to allow an acrobatic figure. Forbidden in Children's age divisions
11. **Stage Props and Scenic Background:** forbidden.

3.7 JITTERBUG

Categories: Couples

Age Divisions: see in General Provisions, Book 2, 3.4 Age Division.

Slow round only Adult and Adults2.

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. Music and style for Jitterbug must be from the time 1930's to 1960's.
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 be 2 minutes but not exceed 2 minutes 15 seconds.
 1. Tempo Adult I and Juniors: 46 – 48 bars per minute (184 – 192 bpm) in the Fast Jitterbug
Tempo Adult II: 42 – 44 bars per minute (168 – 176 bpm) in the Fast Jitterbug
 2. Tempo: 27 – 28 bars per minute (108 – 112 bpm) in the Slow Jitterbug, Organizer's music.
 3. Tempo: Free in the Jitterbug Solo Show. Music of the couples own choice.
3. **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.

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4. **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. 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.
5. **Lifts:** Lifts permitted only in the final solo performance. Lifts are forbidden in Children's age divisions.
6. **Hold:** The main part of the performance should be danced with a hold.
7. **Format Qualifying Rounds:** One tempo only, the Fast Jitterbug.
 - a. In the opening round all couples shall be seen by the judges in a presentation dance for 1 minute. In the event of many entries and therefore the floor will be too crowded, the presentation dance could be divided in two or more groups.
 - b. The couples will thereafter be divided into heats. Number of couples in the same heat is depending of the size of the dance floor but should not exceed 6 couples. Each heat will never last longer than 1 minute 30 seconds.
8. **Format Quarter-final Round:** As for 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 final round.
9. **Format Semi-final Round:** As for above.
10. **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.
11. **Stage Props and Scenic Background:** forbidden

Final Round Children and Juniors: is danced according to the one dance system.

- a. All couples in the final dance 1 minute overview.
- b. All couples dance their solo performance one by one and can choose their own music not exceeding 2 minutes and 15 seconds.
- c. All couples in the final dance 1 minute closing overview.
- d. The Judges will place the couples in order of merit.
- e. The SKATING SYSTEM will be used to find the places of the couples.

3.8 DISCO-HUSTLE / DISCO-SWING / DISCO-FOX

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.

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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 and Lines:** Poses and drops and lines are allowed. These figures should not dominate the performance.
6. **Acrobatic Figures:** In every round except the final show acrobatic figures are not allowed.
In the Final Show there is no limit for how many Acrobatic figures that can be used.
An acrobatic figure is:
 - a. When a dancer is lifting the partner above the dance floor, so he or she has no contact to the floor (lift).
 - b. A dancer is swinging or throwing the partner, like in figure skating or in Rock-n-Roll.
7. **Format Qualifying Rounds:**
 - a. In the opening round all couples shall be seen by the judges in a presentation dance for 1 minute. In the event of many entries and therefore the floor will be too crowded, the presentation dance could be divided in two or more groups.
 - b. The couples will thereafter be divided into heats. Number of couples or duos in the same heat is depending of the size of the dance floor but should not exceed 6 couples. The Chairman of judges gives a signal when all judges are ready but each heat will never last longer than 1 minute 30 seconds.
 - c. In the opening round, all couples shall than be seen by the judges in a closing dance for 30 seconds according to the same rules as for the presentation dance.

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
There must be a break for the couples to change clothes before Final Show starts.						
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

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Final Show: Longer music will be faded out after 2:15 min.

Preliminary Rounds

The intro part of the music should be no 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.

Semifinal:

In the semi-final the Slow round is added.

Opening overview (1minute slow) - first heat Slow - second heat Slow - ... first heat Fast - second heat Fast - ... closing overview (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.

The overall 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.

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.

3.9 COUPLE DANCE FORMATIONS

Categories: Formations

Age Divisions: see in General Provisions, Book 2, 3.4 Age Division.

1. **Number of Dancers:** 10 – 24
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. **Characteristics and Movement:** Choreographies of couple dances. Competitors can perform any dance style or dance technique of IDO couple dance disciplines - Salsa, Merengue, Jitterbug, West Coast Swing, Disco Fox, Salsa Rueda de Casino, Latino Show, Bachata, Argentine Tango, Milonga and Tango Vals. 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. Permitted and recommended figures and movements are in accordance with description of IDO couple dance disciplines.

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5. **Tempo:** No restrictions.
6. **Hold:** The Majority of the performance must be in some kind of dance hold, couple wise.
7. **Forbidden Figures:** 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.
8. **Lifts:** forbidden in Children's age divisions.
9. **Stage Props:** Hand and floor props are allowed, scenic backgrounds not.

3.9.1 COUPLE DANCE TEAMS

Categories: Teams

Age Divisions: see in General Provisions, Book 2, 3.4 Age Division.

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 and Movement:** Choreographies of couple dances. Competitors can perform any dance style or dance technique of IDO couple dance disciplines - Salsa, Merengue, Jitterbug, West Coast Swing, Disco Fox, Salsa Rueda de Casino, Latino show, Bachata, Argentine Tango, Milonga and Tango Vals. 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. Permitted and recommended figures and movements are in accordance with description of IDO couple dance disciplines.
6. **Lifts:** Forbidden in Children's age divisions.
7. **Hold:** The Majority of the performance must be in some kind of dance hold, couple wise.
8. **Forbidden Figures:** 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.
9. **Stage Props:** hand and floor props are allowed, scenic backgrounds not.

3.10 SALSA RUEDA DE CASINO TEAMS AND FORMATIONS

The categories of Rueda de Casino Formation is: Teams and Formations dancing together.

Age Divisions: see in General Provisions, Book 2, 3.4 Age Division.

1. **Number of Dancers:** 4 - 24.
2. **Music:** Organizer's or own music is used in all rounds. Either the same music or 2/3 different tracks, and then shuffled around.
3. **Duration of Performance:** 150 - 180 seconds (2 minutes & 30 seconds to 3 minutes).
4. **Tempo:** No restrictions, but the character of the music must be in the typical Salsa rhythm marked by the "claves".

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5. **Characteristics and Movements:** The caller of the Rueda teams and formations must call out the figures. 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.
6. **Lifts:** Lifts permitted, but forbidden in Children age division
7. **Hold:** The majority of the performance must be in some kind of dance hold, couple wise. Groups will be judged as a whole. Solo parts may be performed, but must not dominate.
8. **Format Qualifying Rounds:** not defined
9. **Format Final Round:** not defined
10. **Forbidden Figures:** Acrobatic Movements are permitted, 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.

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.
11. **Stage Props:** not Permitted.

3.11 LATINO SHOW

The categories of Latino Show are: Solo male, solo female, duo, groups, formations.

Age Divisions: see in General Provisions, Book 2, 3.4 Age Division.

1. **Tempo:** not defined
2. **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, Meringue, Son, or any other type of Latino-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.
3. **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.
4. **Forbidden Figures:** Figures, that are recognized as figures which could be used at International Latin American dance competitions can be danced only 4 bars during whole choreography. During the performance the technique of IDO Latino dances (Salsa, Bachata, Merengue, and Argentine Tango) MUST dominate. When this rule is broken it is considered as "obvious wrong discipline".
5. **Lifts:** Lifts permitted, but forbidden in Children age division.
6. **Acrobatic Movements:** Permitted
7. **Stage Props:** Permitted if the dancers can bring it to the stage in one go.
8. **Format Qualifying Rounds:** In the Solo male, Solo Female and the Duo competition, the duration of Performance will be 1 min to 1 min 15 sec.

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9. **Format Final Round:** In the Solo male, Solo Female and the Duo competition, the duration of Performance will be 1 min 45 sec to 2 min 15 sec.
10. **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.

SOLO MALE / SOLO FEMALE

1. **Duration of Performance:** 1 minute minimum to 2 minutes & 15 seconds maximum. In the first round it is 1 minute minimum to 1 minute & 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 minute minimum to 2 minutes & 15 seconds maximum. In the first round it is 1 minute minimum to 1 minute & 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.

3.12 SALSA SHINES

Categories: Solo male, Solo female, Duo.

Adult division duo is divided in following categories: Duo male, Duo female, Male/female.

Age divisions: see in General Provisions, Book 2, 3.4 Age Division.

1. **Organizers music** in Preliminaries and Semi Final. Organizers music and music of the dancers own choice in the Final.
2. **Duration of Performance.** In all rounds, except the final, the length of performance should be 1 minute 30 seconds, to conform to the end of musical phrase. In the Final round, the dancers

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may use music of their own choice, or Organizers music, but must be 2 minutes long to the end of musical phrase, but must not exceed 2 minutes 15 seconds.

3. **Tempo:** 48 - 55 Bars per Minute (192 - 220 beats per minute).
4. **Characteristics and Movement.** Salsa Shines are an off shoot of Mambo and Salsa, so can be danced on the "1" or "2". This style must show good Body isolation, together with clean fast footwork - some of which uses every beat, half beat, and quarter beat of the Bar - so syncopation is important.

When dancing Duo Male, we expect to see slick, clean, strong footwork, and good subtle isolation. When dancing Duo Female, while similar to Male, it should be more feminine in its approach, with possibly more body work. In all Duo we need to see good synchronization, good "question & answer" type moves, good contact (although not in hold) and musical interpretation between the 2 dancers. We expect to see the first 4 Bars of Mambo Break/ Forward & Back to be danced, so it is noted which beat the dancer is breaking on. No acrobatic moves or lifts will be allowed in any round.
5. **Lifts:** NOT permitted.
6. **Hold:** No hold is allowed.
7. **Format qualifying rounds:**
 - a. In the opening round all couples shall be seen by the judges in a presentation dance for 1 minute. In the event of many entries and therefore the floor will be too crowded, the presentation dance could be divided in two or more groups.
 - b. The couples will thereafter be divided into heats. Number of couples or duos in the same heat is depending of the size of the dance floor but should not exceed 6 couples. The Chairman of judges gives a signal when all judges are ready but each heat will never last longer than 1 minute 30 seconds.
 - c. In the opening round, all couples shall than be seen by the judges in a closing dance for 30 seconds according to the same rules as for the presentation dance.
8. **Format Final Round:** is danced according to the one dance system.
 - a. All couples in the final dance 1 minute overview.
 - b. All couples dance their solo performance one by one and can chose their own music not exceeding 2 minutes and 15 seconds.
 - c. All couples in the final dance 1 minute closing overview.
 - d. The judges will place the couples in order of merit.
 - e. The SKATING SYSTEM will be used to find the places of the couples.
9. In all categories we must have and must see good Floor Craft. You must not invade other dances space. You must respect other dancers. This will be taken into account when being marked by the Adjudicators.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

3.13 COUPLE DANCE MASTER SHOWCASE

A Master Showcase is defined as an entertaining presentation of dances, choreographed to be performed by a number of dancers, Solos, Duos, Couples Groups and Formations, which may include dances chosen from the Couple dance Department dances.

Allowable Dance Forms: This category will be open to all or any combination of dance disciplines under the auspices of the Couple dance Department.

Age Limits: There will be no age restrictions and all ages may be represented in a Master Showcase.

Time Limits: The minimum performance time limit, including the opening entrance and the final exit, is 4:00 minutes and the maximum is 5:00 minutes. (Set up time is explained below)

Stage Props and Scenery: All set ups and breakdowns must be made by the team itself and should not exceed 2 minutes all together. Liquids or other substances that can litter, damage or make the dance floor/stage unsafe, may not be used. Fire or working weapons are not permitted.

Number of Performers: At least 16 dancers minimum, with no maximum, are allowed in this category. There is no minimum or maximum limit how many dancers are on the stage at the same time. However, in the final minute of the performance, all participants of the Showcase must be dancing on the stage together.

Presentation: 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 or audience.

Judging System: The TCIS system of judging will be used with the final round, using the skating system.

Music: Of the Showcase own choice.

3.14 WEST COAST SWING

Categories: Couples

Age Divisions: see in General Provisions, Book 2, 3.4 Age Division.

1. **Music:** Organizer's music in all rounds except the final round of West Coast Swing Solo Show, where dancers may use their own choice of music.
3. **Duration of Performance:** 1:30 minutes long, to conform to the end of the musical phrase, in all rounds except the final round of West Coast Swing Solo Show. Music chosen for West Coast Swing Solo Show final round performances must not exceed 2 minutes 15 seconds.
4. **Tempo:** 28-32 bars per minute (112-128); Organizer's music. Free in the West Coast Swing Solo Show (own music or Organizer's music).
5. **Lifts:** Not permitted. Only in the final solo performance in Adults and Junior category are allowed.
6. **Hold:** The main part of the performance should be danced with a hold.
7. **Characteristics and Movement:** West Coast Swing is a social dance that falls into the Swing dance family. West coast swing is a "slot" dance, which means that the woman travels forward and back along a single straight line on the floor, with the man moving off and onto her line. Although there are turning figures, they still keep the woman on her line. As done in the West Coast Swing community the end of patters typically use an "Anchor step" and not a "Coaster step". The follower is discouraged from moving forward under her own power at the end of the pattern. Instead, she hangs out until the leader remembers to lead.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

Depending on the style lots of turns or lots of footwork. Syncopations are common. The man stays pretty much in one place while the woman moves back and forth in a slot. Therefore, it's the woman's movements that are emphasized. West Coast Swing is developed from the Lindy Hop. West Coast Swing is a living dance, still evolving. It follows the music trends of each decade, and adjusts to accommodate new dance styles. In the 1970s it adopted some of the styling's of Disco and the Hustle. Now, it can be danced to most of the music played on the radio today, and incorporates many dance elements of Hip Hop and Jazz. Figures begin with two walking steps, followed by two triple steps (or a triple step, two walks and another triple, in 8-count figures). The second triple step is generally danced in place ("anchor step") its main purpose is to re-establish physical tension between the partners, generally achieved by leaning slightly back. Dancers should avoid using obvious choreography but rather improvisation, which is the true heart of the West Coast Swing so that it is possible to adjust the steps to the music.

8. **Format Qualifying Rounds:**

- a. In the opening round all couples shall be seen by the judges in a presentation dance for 1 minute. In the event of many entries and therefore the floor will be too crowded, the presentation dance could be divided in two or more groups.
- b. The couples will thereafter be divided into heats. Number of couples or duos in the same heat is depending of the size of the dance floor but should not exceed 6 couples. The Chairman of judges gives a signal when all judges are ready but each heat will never last longer than 1 minute 30 seconds.
- c. In the opening round, all couples shall than be seen by the judges in a closing dance for 30 seconds according to the same rules as for the presentation dance.

9. **Final Round:** Couples will dance all together 1 minute 30 seconds. In the West Coast Swing Solo Show each couple will perform alone 2 minutes to 2 minutes 14 seconds. All couples will than dance 1 last minute all together.

The judges give one final placing for the final performance all together.

3.15 SYNCHRO DANCE

Categories: 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 direction, maintaining their alignment throughout the performance. (The last 15-20 seconds may incorporate free alignment as a finale to the performance.)

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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.
8. The Synchro teams are dancing one by one to their own music throughout the all rounds including the final. The Cross system is used in qualifying rounds and placing in order of merit in the final.

SECTION 4 PROCEDURE AND GUIDELINES HOW TO PRESENT A NEW IDO DISCIPLINES

1. Short description of the dance discipline (history and background, style, technique,...)
2. Basic rules of the discipline (age divisions, categories solo/duo/groups/formations, music, length and style, technical rules, forbidden and allowed figures, other specification)
3. Possible future and perspective of the discipline; Make list of reasons why to adopt this new discipline and why is it worth for IDO to start this discipline!
4. Present situation/investigation – Are there already any national competitions? In which countries? How long/ how many years? How many competitors attend the events? Is there any Organizer or organizing country interested to host competition in such discipline in future? Are there any Judges and specialists? Is there any literature/ publications? Is there any international organization ruling this discipline? If yes – which one, how long; website, number of members, type of events, other possible information.
5. Short DVD – at least 3 different presentations/performances of the new disciplines.

PROCEDURE for Inserting a New Discipline into IDO System:

1. Which disciplines are similar or close to the new one? In which department the new discipline fits best?
2. Short investigation – which country may be interested in the new discipline, which age divisions and which categories
3. Start with test competition – on national level (e.g. open national event)
4. Make an analysis and report about test competition
5. After approving test competition accept a new discipline in IDO (through department and AGM)
6. IDO will grant Cup and then later Championships.
7. Adjudication department may start a process of education of new Judges in the specific discipline (or searching for VIP judges).

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

SECTION 5 DISQUALIFICATION AND COMPLAINTS

5.1 DISQUALIFICATION

NOTE: Procedure of issuing the warnings and disqualification

WARNING:

A warning is issued when an infraction of rules has been done in the preliminary or first rounds.

1. Adjudicators are required to issue warnings for possible disqualification of competitors who make infractions of IDO rules if he or she sees the infraction of the 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.
2. In subsequent rounds, the Chairman of Judges should disqualify competitors who continue to make infractions. Only the Chairman of Judges may impose penalties on those violating IDO rules and regulations by giving a warning, disqualification or a direct disqualification. In case when adjudicators have not put a warning (W), the Chairman of Judges can issue the warning but not in the final rounds.
3. Chairman of Judges can always consult with the panel of judges at the competition and/or Supervisor. The final decision is made by the Chairman.
4. All Warnings, Suggestions for Disqualification and Actual Disqualifications must be announced three (3) times by the moderator and posted in the Check-in office after the round in which the infraction has been made. The Chairman of Judges communicates only with the Team Captain. If the Team Captain is not present and the warning cannot be given in person or writing in time to correct it, the dancer will be disqualified in the next round.
5. 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).
6. In cases where a competitor is disqualified, he or she, group or a team will have no placing and will be marked with a D.
7. **DIRECT DISQUALIFICATION :**
This is used when there is only one, final round or if the infraction has been done in the finals for the first time. In this case the Chairman will discuss the problem with the Judges on how the matter will be handled. 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).
If and when a problem arises the final decision should be made by the Chairman and Supervisor.
Infractions where a direct disqualification is obligated/can be issued:
 - wrong age division
 - tempo of music
 - length of music
 - obvious wrong discipline
 - lifts
 - acrobatics
8. All Warnings, Suggestions for Disqualification and Actual Disqualifications must be announced to the team captain involved by the Chairman of Judges.
During the competition protests regarding warnings, disqualification or direct disqualification can only be submitted to the IDO Chairman of Judges immediately after the round concerned and only by the official national Team captain. In case of a subsequent round the protest has to be submitted after the round concerned and before the beginning of the next. Later protests shall not be considered.
9. The IDO Supervisor and Chairman of Judges must be able to make decisions quickly and balance with appropriate measures that are required under the circumstances.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

10. In the Street Dance disciplines, the Judges will not deduct points when they see someone leave the floor before the end of the music, but will write a "W" as a warning and the Chairman will notify the dancer/s that if he/they repeat the infraction in the next round he/they will be given a "D" and disqualified.

If this infraction happens in the final round, the Chairman of Judges will give a "W", the marks will be given and a decision will be made as to how to handle the situation.

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.

5.2 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.

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.

BOOK 4 CODE OF ETHICS / DISCIPLINARY RULES

SECTION 1 CODE OF ETHICS, STANDARDS OF CONDUCT

1.1 RULES FOR 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 administrated 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, aggression *or sexual misbehavior* 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.

BOOK 4 CODE OF ETHICS / DISCIPLINARY RULES

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.

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.

1.2 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.
9. Coaching and directing 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.

BOOK 4 CODE OF ETHICS / DISCIPLINARY RULES

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.

SECTION 2 DISCIPLINARY COMMITTEE RULES

STRUCTURE

The Disciplinary Committee shall consist of five (5) members, one Chairman and four officers. The Chairman is appointed by the Presidium for a period of 3 years (renewable). He is not an ex-officio member of the IDO Presidium but may simultaneously hold office in another function as member of the Presidium.

The Officers of the Committee shall hold office for a period of 2 years (renewable). They are elected by the AGM in a staggered way, i.e. at each AGM two officers are elected. Presidium members are excluded to serve as Officers in the Committee.

The Disciplinary 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 in a specific case, or if required by the complexity of a particular case, the Chairman may replace any of the elected Officers by another person (IDO Member) or by a professional with legal background who is bound to professional confidentiality and secrecy. If incurring costs, in particular legal fees, the Chairman has to obtain the prior consent of the IDO Presidium.

Each member country will hold not more than one (1) seat on this committee. If possible, no fewer than three (3) continents shall be represented on the Committee. Each member of this committee shall have one (1) vote, but the Chairman shall vote only to break a tie.

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 behaviour of any Officer, Member

Organization, individual representing a Member, Adjudicator or Competitor/Dancer involved in IDO Events, or while such persons or entities are representing IDO in any official capacity whatsoever.

BOOK 4 CODE OF ETHICS / DISCIPLINARY RULES

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. To this hearing, the complaining and the accused party shall be invited with the right to speak to the Committee on the matter in issue. Robert's Rules of Order apply.
6. Alternatively if a hearing is not necessary and if the complaining party and the accused party agree, to make the investigation by way of e-mail-communication.
7. 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:
 - membership rights be suspended until the next IDO AGM resolves on a further suspension or expulsion of the member;
 - rights of individuals to represent Member Organizations or to attend IDO meetings or events (in particular AGM's and ADM's as well as IDO Events) be suspended for a period of 6 (six) months to 36 (thirty-six) months;
 - rights of any person holding an IDO License or permission to exercise any IDO function (Officers, Adjudicators, Choreographers, Scrutineers, etc.) be suspended for a period of 6 (six) months to 36 (thirty-six) months;

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- the right of any Competitor/Dancer to participate in any IDO Event (in particular Championships and Cups) be suspended from 6 (six) months to 36 (thirty-six) months.
- 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 by resolution of the next AGM.
- 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 place at an extraordinary General 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. 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.

The penalties no. 1 to 6 are to be administrated by the Presidium determined by a simple majority vote of the members present.

MEETINGS

Under normal circumstances, the business of the Disciplinary Rules Committee will be carried out during the regular Annual General Meeting of the IDO or by correspondence amongst the members in the Committee by e-mail. If justified by the urgency and significance of the matter, the Committee may request that a Special General Meeting be held. The decision to call for such Special General Meeting shall be in 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

BOOK 5 IDO OFFICIALS AND JUDGING

SECTION 1 GENERAL PROVISIONS

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/>

SECTION 2 SCRUTINEERING

2.1 GENERAL RULES

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

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

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

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

2.2 PROTOCOL, SCRUTINEERING AND SCRUTINEERING RULES

1. Any national Scrutineer who wants to become an IDO registered Scrutineer must take the IDO upgrading Scrutineer 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 Scrutineer at IDO events.
3. All Scrutineering 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 Scrutineering 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 fulfill all other criteria listed below. The Scrutineer/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 Scrutineers who are listed in the IDO web site under Official Scrutineers, and who are licensed to scrutinize IDO competitions.
6. The Scrutineer, 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.

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7. It is the duty of the Scrutineering 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 Scrutineer 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 Scrutineers working.
10. The Scrutineer 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 Scrutineer 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 Scrutineer 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 Scrutineer, 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 Scrutineer 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 Scrutineer.
16. In this case the Chairperson can also consider a Re-Dance (on paper or on the dance floor).
17. The Scrutineer 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.
18. At the decision of the Scrutineer, a random selection starting order will be created by computer. The Scrutineer will make these selections with the assistance of the Supervisor who will record the results.
19. After each round the Scrutineer 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 Scrutineering system to find the dancers for the next rounds. If the Scrutineer 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.

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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 the skating system.
23. In the final round, the Scrutineer 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 Scrutineer on paper before. If there are differences the Chairperson and the Scrutineer will ask the Judge to make a correction. Before finals Scrutineer 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 Scrutineer 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. Blanc diplomas/certificates will be arranged and given to the Scrutineer by the Organizer.
27. The Scrutineer 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 Scrutineer has copied all the Scrutineering 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. Scrutineer 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 Scrutineer – and published to the participants, which will be clearly visible and understandable in conjunction with the Organizer and the staff.
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 2nd chance round. In 2nd 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 2nd 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.

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38. The number of crosses the judges are asked to give must equal the number of competitors wanted for the next round. This rule is applicable, unless stated otherwise in the specific rules governing a specific discipline.
39. In cases where a competitor is disqualified, he or she, group or a team will have no placing and will be marked with a D.

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 Scrutineering Committee publishes a new Scrutineering format.)

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 Scrutineer 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 Scrutineering Committee publishes a new Scrutineering format.)

The Chairman of Judges and the Scrutineer 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.

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 Scrutineers must be aware of judging procedures listed in the Section "Protocol and Judging Procedure"

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SECTION 3 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.

If a listed Adjudicator cannot be expected to perform adjudication duties for personal reasons or if a reason for suspension of the license exists, such Adjudicator may be deleted from the list of IDO Adjudicators with immediate effect. Once a person has been deleted from this list, he/she will no longer be nominated to adjudicate or officiate at any IDO Competition or IDO event.

Membership in an IDO National Member Organization is a continuous requirement for obtaining and keeping the IDO Adjudicators or officials license and for the nomination as Adjudicator or an IDO official.

3.1 ORGANIZATIONAL STRUCTURE / INVITATIONS FOR NOMINATION OF ADJUDICATORS

The Adjudication Director will appoint the member countries responsible for the specific dance department to send an official qualified Adjudicator and display the appointed countries for official judge's seats on IDO website not later than January 15th of each calendar year. The Adjudication Director will follow up with the selected member countries to ensure that each of them provides a named qualified Judge not later than February 15th for the competitions in the first part of the year (until July) and not later than June 1st for the competitions in the second part of the year (August-December). 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.

IDO members must send the names of their voluntary Judges 2 months before the IDO event.

If needed the Chairman and Organizer in cooperation with the Adjudication Director may appoint additional Voluntary Adjudicators.

3.2 THE ADJUDICATION COMMITTEE

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.

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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.

3.3 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.

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.

3.4 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.

3.5 GENERAL RULES AND REGULATIONS FOR IDO EXAMS

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

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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.

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.

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.

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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. A time period lasting between 60 and 90 minutes will be allotted for taking the written portion of the theoretical examination.
3. The Examiner conducting the seminar will evaluate each candidate's given answers.

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.

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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
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.

3.6 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.

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

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3.7 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' 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

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. After the judges refresher seminar at an IDO event which usually takes 90 minutes (Judges attend voluntarily if they want to refresh their license), IDO judges meeting will follow which usually takes 30 minutes and is obligatory for all Judges serving at the competition!
NOTE: The schedule of the refresher seminars will be published on the IDO Website under Seminars and Exams.
7. Refer any and all problems encountered while judging to the Chairman of Judges or the Chairman's designated representative(s).
8. 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.
9. All Judges must either speak English or have an English speaking interpreter with them at all times while judging.
10. To decline judging nominations if he or she is not qualified to judge the dance disciplines offered at the IDO Event in question.
11. 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.

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12. 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.
13. 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.
14. 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.

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.

When an Official IDO Judge does not meet the requirement of taking an IDO seminar every three years and it is maximum period of 2 years of expiration date of judges' licence, he/she may take an international refresher 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 refresher or examination seminar. The schedule of IDO refresher seminars will be published in the beginning of calendar year.

If there is more than 2 years after expiration date of judges' license, he/she must take General Theoretical Exam and Examination Seminar.

(Implementation date 01st January 2015)

3.8 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.

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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.
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.

DRESS CODE FOR JUDGES

The Judges should be dressed according the discipline they judge. They may also follow organizers instruction regarding dress code for opening ceremony, but in that case Organizer must inform the Judges at least one week before the competition.

3.9 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.

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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.

When judging any of Performing Arts disciplines Judges would have the freedom of choice to view Small Groups either from the dance floor level or from the upper stands as the individual Judge sees fit.

3.10 SELECTION OF OFFICIAL ADJUDICATORS

3.10.1 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.

3.10.2 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)

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 5th in the final.

2 additional points for the entry placed 4th in the final.

3 additional points for the entry placed 3rd in the final.

4 additional points for the entry placed 2nd in the final.

5 additional points for the entry placed 1st in the final.

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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 (1st place 6 points, 2nd place 5 points, 3rd place 4 points, 4th place 3 points, 5th place 2 points, 6th place 1 point).

If we have only one country competing in one discipline only points for participation will be counted.

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.

In special occasions, when IDO is developing new areas, the Presidium has the right to choose the Adjudicators and officials without using the appointing by the ranking list system.

(Implementation date 01st September 2015)

3.10.3 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	5 up to 7 Judges
World Championships	7 or 9 Judges

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.

Each country with a nominated official judge is allowed to bring a Ballet specialist at their own expense to judge Ballet World Championships. CV of the Ballet specialist must be submitted 6 weeks prior to the World Ballet Championships for review by the Adjudication Director. It is up to each country to make sure their Ballet specialist is aware of the IDO rules.

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.

BOOK 5 IDO OFFICIALS AND JUDGING

7. Process of Replacing a Judge who judged the 1st, 2nd or any other round and then he/she cannot continue The Chairman of Judges will select replacements and if necessary may do the job themselves. However, once a Judge is replaced that Judge must remain in that position throughout the rest of the event. The Chairman should be careful that only one country may be represented in a judging panel.

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.

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.

3.11 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, and Belly Dance final.
- Production System – The Judges give a numerical score to two dimensions, to each start number.
- 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). In each IDO final, excluding Street Dances and Couples Dances, the IDO judge has to evaluate following the 3D or 4D system and finally to list the ranking/placement from the highest to the lowest scores.

BOOK 5 IDO OFFICIALS AND JUDGING

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 1st 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).

In case of a tie for the first place the tying competitors must redance their routines so that a winner may be determined.(only competitors in tie for the 1st place).

SYSTEM OF JUDGING AND COMPETITION FOR PRODUCTIONS

1. Judges use points to evaluate each Production (10 points is minimum, 100 points is maximum from one judge in two dimensions).

2. Every Judge must distribute the points as follows:

1st dimension

- TECHNIQUE, MUSICALITY AND DANCE ABILITY (5-50 points)

2nd dimension

- INTERPRETATION, PRESENTATION, COSTUME AND ENTERTAINMENT (5-50 points)

Criteria for performance are following:

5-10 BAD - OUT OF CATEGORY (Really not a Production)

11-20 NOT BAD - NEEDS MORE WORK

21-30 AVERAGE – NEEDS MORE CREATIVITY, WE HAVE SEEN IT BEFORE

31-40 VERY GOOD

41-45 EXCELLENT

46-50 OUTSTANDING

3. Production will be judged by 7 Judges minimum.

4. In case we have 7 or more Production enrolled, total number of points given by Judges will be counted to select the 3 best Productions, which are qualified for the next round. The highest and the lowest score in each dimension will be dropped from the total score. If we have 7 Judges in the panel, overall point for performance will be 500 points. (High and low will be dropped)

5. All those who are not qualified into the final round, will get diploma.

6. Three Productions with the highest number of points perform in the final round. Judges use the points to come to a placement and placement system (1st, 2nd and 3rd place) to distribute the places 1-3. Skating system will be used by Scrutineers for final placement.

7. In the case of 6 or less enrollments, a final round is not necessary, and should be judged using the placement system (1st through 6th place). Judges use points according 2 dimensions which are explained above (#2).

BOOK 5 IDO OFFICIALS AND JUDGING

3.11.1 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.

3.11.2 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. Open marking in the finals may only be used when it is requested by the Organizer and/or Chairman no later than 2 months before the competition.

3.11.3 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** = Image **S** = Show value

3.11.4 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

BOOK 5 IDO OFFICIALS AND JUDGING

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.

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?

BOOK 5 IDO OFFICIALS AND JUDGING

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?

BOOK 6 FINANCIAL REGULATIONS

6.1. GENERAL INFORMATION

1. International Dance Organization (IDO) bills different fees by the power of IDO Statutes, By Laws and these regulations.
2. All fees are listed in EUR.
3. All officials serving in IDO are paid in EUR, except in case of different agreement with IDO Executive Secretary.

6.2. ANNUAL MEMBERSHIP FEES

1. The membership fees are fixed by the IDO Annual General Meeting.
2. According to the Article 6 of Statutes IDO charges membership fees to its Ordinary, Probationary as well as Contacts. Honorary members shall not pay membership fees.
3. Membership fees will be charged as following:

TYPE OF MEMBERSHIP	per year (EUR)
Full Members administrating three departments	1.200
Department Members administrating two departments	900
Department Members administrating one department	600
The Membership fee for a Contact Person for a country	see below

4. Contact members will be accepted for a maximum of two years at 150 EUR fee per year. Extensions may be granted with special dispensation from the Presidium.
5. 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 member.
6. 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.
7. 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.
8. A late payment penalty of 50 EUR will be added to all past due fees paid after this deadline has been reached.
9. 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.
10. In case of acceptance after June 30, 50% of the annual membership fee is payable for that particular calendar year.

NOTE: There are three (3) dance departments in the IDO, consisting of the Performing Arts, Street Dance and Special Couple Dance Departments. Details about Member Categories are in IDO By-Laws.

BOOK 6 FINANCIAL REGULATIONS

6.3. FEES FOR LICENSE HOLDERS and REGISTERED COMPETITORS

1. The fees for license holders and registered competitors are fixed by the IDO Annual General Meeting. The IDO Presidium, with consent granted at a General Meeting, may change the license fee.
2. License holders and registered competitors will be charged by IDO as following:

COMPETITORS License	free
COMPETITORS Annual Registration Fee	20 EUR
SCRUTINEERS License	50 EUR
JUDGES License/ Yearly Registration Fee	30 EUR

3. All fees are lifetime except the Annual Registration Fee which is a yearly fee.
4. All dancers will pay a 20 EUR registration fee each year to the IDO.
5. Dancers who do not compete in any given year will not have to pay the 20 EUR registration fee, but their license will remain valid for life.

Judges are obligatory to pay 30 EUR for the yearly registration fee. (Implementation date is January 01, 2015)

6.4. START FEE AT IDO COMPETITIONS, CHAMPIONSHIPS OR EVENTS

1. The start fee at IDO events (championships/cups), are fixed by the IDO Annual General Meeting.
2. Each dancer must pay a start fee of 20 EUR per person, per event (championship/cup) to the Organizer. (Implementation date January 01, 2015).
3. The responsibility of collecting these fees will be by the Organizer.
4. IDO members have to pay start fee and yearly registration fee for all dancers enrolled till deadline to IDO events.
5. The penalties for late enrollments will be as follows:
 - a. Up to seven days before the event, changes in name only will not result in a penalty. Name changes after this deadline has to be accepted by the Organizer.
 - b. After the deadline and up to the day of the competition, the fee will be double.
 - c. 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.

BOOK 6 FINANCIAL REGULATIONS

6.5. FEES FOR IDO EVENTS

Event Type		Competition Fee										
1	International Championships	1	2	3	4	5	6	7	8	9	10	11+
A	World Championships	750	1000	1250	1500	1750	2000	2250	2500	2750	3000	3250
B	Continental Championships	600	800	1000	1200	1400	1600	1800	2000	2200	2400	2600
C	World Cups	490	630	770	910	1050	1190	1330	1470	1610	1750	1810
D	Continental Cups	350	490	630	770	910	1050	1190	1330	1470	1610	1750
E	Regional Championships	300	400	500	600	700	800	900	1000	1100	1200	1300
2	Other IDO Events											
	IDO Approved Events	500										
	IDO Licensed Competitions	500										
	Dance Festivals	500										

All competition fees must be paid prior to event, according to the deadline(s) defined in IDO competition/event contract.

6.6. OTHER FEES

1. The other fees are fixed by the IDO Presidium.
2. All complaints at IDO events must be made in writing by Team Captains only, and be accompanied by a fee of 25 EUR.

6.7. FEES FOR JUDGES' EXAMINATION AND SEMINARS

1. The fees for judges' examinations are fixed by the IDO Presidium.
2. Candidate pays general judges' examination fee 100 EUR. Supplementary examination fee is free of charge.
3. If the candidate wishes not to take the exam there will be no refund of the Seminar fee.
4. The refresher seminar for all IDO officials is free of charge.
5. The examination fee shall be paid at the time of the examination.
6. If candidate pass exam then he/she pays 50 EUR for the lifetime license.
7. The examination fee shall be paid at the time of the examination.
8. 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.
9. The National Federation will pay the fee for National IDO examinations and seminars as agreed by both parties.
10. 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.

BOOK 6 FINANCIAL REGULATIONS

6.8. REIMBURSEMENT, COMPENSATION AND PER DIEM OF IDO OFFICIALS

1. The reimbursement and per diem are fixed by the IDO Annual General Meeting.
2. Reimbursement and per diem of IDO officials that are serving at IDO events are done by the organizer.
3. Reimbursement and per diem for IDO officials and other involved persons who are working for IDO (meetings, seminars, exams etc.) are done by the IDO Executive Secretary.
4. If the reimbursement and per diem are requested to be paid extra than specified in these regulations, the decision must be done by Executive Presidium or Presidium (depending on the amount).
5. Each Official will be paid a minimum honorarium ("per diem") as following:
 - Official Judge 200 EUR without deduction,
 - Scrutineer 200 EUR without deduction,
 - Chairman of Judges 250 EUR without deduction (1 extra day to be paid),
 - Supervisor 250 EUR without deduction (1 extra day to be paid).

Honorarium and other costs should be paid in cash, but in case when cash payment is not possible the organizer must make an agreement about payment with the Official, in advance.

(Implementation date 01st January 2015)

6. Presidium members and Directors for meetings will be paid honorarium ("per diem") 200 EUR without deduction. *(Implementation date 01st January 2015)*
7. When IDO examination and seminars are conducted by IDO, per diem for lecturer, examiner and proctor at exams will be 300 EUR per day, per person, leading the seminar.
8. Lecturer of judges' refresher seminar before IDO events will be paid by IDO.
9. Reimbursement of actual transportation costs must be based on the most cost-effective means of roundtrip transportation available. The Organizer is obligated to pay the officials for the travel days a per diem (24 hours) based on the financial regulation of the organizers country.

(Implementation date 01st January 2015)

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. Reimbursement will include supplementary costs, such as 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 IDO appointed Official.

(Implementation date 01st January 2015)

10. Judges will be treated in a respected manner and should be entitled to door to door expenses. The Organizer is obligatory to ensure:
 - at least 4 star hotel (exceptions can be done by the competition director), single room (double room when accompanied by a spouse or companion), including breakfast for the day/s of the competition.

BOOK 6 FINANCIAL REGULATIONS

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.

- internet service should be provided by the organizer for all competition days,
- decent meals, two suitable **meals**, per person, per day, (At least one of the meals must be served hot.)
- if they travel by car they should be entitled to free parking,
- reasonable flight and rail, without minimum discomfort and without long stopovers should be allowed.

11. At the recommendation of the Organizer/ IDO Office, the following means of transportation may be used:

- 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.

If appointed 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.

12. If the IDO member country has confirmed the official seat and is not able to send the name of official Judge according to the time frame defined in IDO Rules, a Judge must accept the reimbursement for the travel expenses that was on the day of deadline for sending the names of Judge for the official seat.

If the IDO member has sent the name that was confirmed by the Organizer and Adjudication Director and the IDO member replaces Judge that was confirmed by the organizer and the Adjudication Director, a Judge must accept the reimbursement for the travel expenses that was on the day of deadline for sending the names of Judge for the official seat.

The same principle will be used for the other Officials.

(Implementation date 01st January 2015)

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. Flight, train or bus ticket could be booked by the Organizer, but this must be negotiated before.

Implementation date 01st January 2015.

BOOK 6 FINANCIAL REGULATIONS

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.
6. In case that IDO official needs visa and related costs, he/she is responsible to inform the Organizer about necessary information and papers to be sent by Express post at least 8 weeks before the event. Otherwise the responsibility and financial risk is on IDO member and Judge.
7. Express post (DHL, Fedex, etc.) costs for sending visa invitation are covered by the Organizer.
8. When visa and related costs are above 150 Euro, the IDO will pay the balance.

(Implementation date 01st January 2015)

6.9. MANAGING FINANCES

1. Responsible person for IDO financial matters is Treasurer (IDO Executive Secretary).
2. Financial matters are run according to the Statutes (Article 11) and By Laws.
3. All payments of IDO fees may be done in cash or by bank transfer. Cheque payment is not acceptable.
4. Executive Secretary must give an information to the Executive Presidium (EP) on a half year basis if any of the fees are not paid in time.
5. The EP is responsible for the daily business. If an invoice that does not belong to regular expenses or budget (approved by AGM) exceeds more than Euro 3000.- the IDO Presidium must approve it.
6. All IDO Officials must ask the Presidium for approval about financial activities that exposes IDO to any financial or commercial risk.

ANNEX 1: 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 Tušák, Ph.D.

ANNEX 2: 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.

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	
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	
IDO National Member Organization						Date	
Signed by			Position held				

APPLICATION FORM	
IDO SUPERVISOR AND CHAIRMAN SEMINAR	DATE
LOCATION	DATE
Name	
Surname	
Male/Female	
Date of Birth	
Address	
Zip Code	
Country	
Phone	
Fax	
E-mail	
IDO license number and year of issue	
Date and place of last IDO seminar you attend (competition)	
Holder of IDO Chairman license	YES/NO
If YES, please write at least 3 competitions where you have been served as a chairman	
Holder of IDO supervisor license	YES/NO
If YES, please write at least 3 competitions where you have been served as a supervisor	
Short CV	
Authorized person in IDO member federation (full name)	

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 or by fax +387 51 219 023.



DANCE COMMITTEE REPRESENTATION FORM

All delegates to dance committee meetings must be appointed by their official national member federation. If your delegate/s are not current members of the dance committee involved, you must fill out the form below, which must be presented to the dance committee chairperson prior to the meeting.

I authorize the following delegates (please print in block letters)

1. _____ (voting power)

2. _____

To attend the _____ Dance 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

THIS FORM MUST BE SENT BY IDO NATIONAL MEMBER BODY SECRETARIAT IN THE COUNTRY WHERE THE APPLICANT IS SITUATED. IF ACCEPTED THE NATIONAL SECRETARIAT WILL FORWARD THE FORM WITH YOUR CV TO MR. VELIBOR SRDIC (SEN.VICEPRESIDENT@IDO-DANCE.COM)

I hereby apply to IDO following adjudicators examination:		Place of exam	Date of exam
First Name		Surname	Gender
Street Address			Apt. #
City		Postal Code	Country
Mobile		Tel.	Fax
School/Club		Please specify your position in your school/club with X Owner Director Teacher Choreographer Other	
Date of birth	Year	Citizenship	
Email address		Formal Education	
Disciplines you would like to be qualified to adjudicate (please X)		Please specify below disciplines you want to do supplementary exam. Please put the disciplines in proper department.	
PERFORMING ARTS			
STREET DANCE			
SPECIAL COUPLE DANCES			
In becoming an IDO adjudicator, I agree to abide by the rules as specified at the IDO web site, including those on ethical behavior.			
Date	Candidates Signature _____		

THE FOLLOWING MUST BE FILLED IN BY AN AUTHORISED PERSON IN THE IDO NATIONAL MEMBER ORGANIZATION

Hereby IDO MEMBER ORGANIZATION confirms the Application for Judges Examination:

Name	Position
NAME OF IDO MEMBER ORGANIZATION	Stamp and signature of authorised person

This form must be sent together with candidates CV (please use IDO CV form)!

INTERNATIONAL DANCE ORGANIZATION CHECK SHEET FOR MOCK JUDGING EXAM			
1) CANDIDATE			
Name Surname			
Date of birth			
Country			
Examiner, lecturer and proctor at theoretical exam			
Theoretical exam passed (place and date of exam)			
Supplementary exam passed (place and date of exam)			
2) MOCK JUDGING			
Date			
Competition title			
Place of competition			
Examiner (mock judging)			
1.	Did he/she attend the required judges seminar prior to the competition?	YES	NO
2.	Did he/she arrive at least 30 minutes before the event, to make sure everything was in order?	YES	NO
3.	Is he/she dressed properly for the competition involved?	YES	NO
4.	Is he/she marking neatly in ink?	YES	NO
5.	Is he/she secure in what they are doing?	YES	NO
6.	Is there any sign of home judging?	YES	NO
7.	Does he/she know how to use the W & D in disqualification?	YES	NO
8.	Has he/she used the W & D when other judges or the examiner notices an infraction?	YES	NO
9.	Was he/she able to do a re-dance in the proper manner after being instructed by the Chairperson on what is needed?	YES	NO
10.	Did he/she sign their score sheet in the proper manner?	YES	NO
11.	Did he/she make corrections as prescribed in the IDO Rules Book?	YES	NO
12.	Did he/she have too many dancers tied with the same score? (By marking all dancers in the same point range 5's & 6's they will always average out with the rest of the judges.	YES	NO
13.	Is he/she able to mark quickly and positively without conferring with other judges?	YES	NO
14.	Did he/she follow the Rules regarding ethics and conducts during the event?	YES	NO
15.	Does he/she speak English?	YES	NO
DISCIPLINES he/she judged (mark with „X“)			
Solo female		Solo male	
Small group		Formation	
		Duo	
		Production	
COMMENT(S)			
FINAL RECOMMENDATION TO ADJUDICATION COMMITTEE			
Signature			



IDO AGM

Location :

Date :

DELEGATES

COUNTRY;

VOTING DELEGATE:

POSITION:

SECOND DELEGATE:

POSITION:

PLEASE RETURN TO THE PRESIDENT NO LATER THAN

EMAL: President@ido-dance.com

SIGNED



IDO ORGANIZER APPLICATION FORM FOR THE IDO BIDDING PROCESS

IDO National Member Organization (NMO)

.....

and its Organising Committee (OC) (when appointed and empowered to commit) or approved

Organizer

.....

would like to bid to organise..... (NAME OF THE COMPETITION) (hereinafter referred as the Event) in (NAME OF COUNTRY), subject to certain terms and conditions including those set out below.

NMO has agreed that if IDO accepts its bid then NMO will assume all responsibilities regarding the organising of the Event and will do so through a specially constituted Organising Committee (OC) and will be liable for all costs associated with the Event and with this contract unless specifically stated to the contrary in this text.

Now therefore it is agreed as follows:

1. The Event is planned to take place on(DATE, YEAR) in(CITY and COUNTRY). Any change in the date and venue must be approved by the IDO in writing before it will be accepted and included in the Competition Calendar.
2. The MB has secured or will secure the use of an appropriate venue suitable for the IDO Event and with seating for a minimum of 1.000 people. The venue will have suitable lighting, audio facilities, changing rooms and warm up areas for the competitors. The dance floor will be of the highest quality and shall be installed in time for the training requirements of the competitors. All information can be checked on(LINK)
3. The venue has been checked by(NAME AND SURNAME OF THE PERSON ASIGNED BY THE IDO SPORT DIRECTOR).
4. The competition will be held in following disciplines and age groups:

a. Performing Arts Disciplines	<input type="checkbox"/> YES	<input type="checkbox"/> NO
b. Street Dance Disciplines	<input type="checkbox"/> YES	<input type="checkbox"/> NO
c. Couple Dance disciplines	<input type="checkbox"/> YES	<input type="checkbox"/> NO

Mini Kids	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Children	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Junior	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Adult	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Adult 2	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Senior	<input type="checkbox"/> YES	<input type="checkbox"/> NO

Solo	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Duo	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Trio	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Small Group	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Formation	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Mini Production	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Production	<input type="checkbox"/> YES	<input type="checkbox"/> NO

Place and Date: _____

SIGNED for and on behalf of:

IDO National Member Organization

Please send the Bidding Form to the following e-mail address: sportdirector@ido-dance.com

Contact:

FIONA JOHNSON

Mobil phone: +386 (0) 41 705 515