



IDO Dance Sport Rules & Regulations

2023

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:

<i>Book 1</i>	<i>General Information, Membership Issues</i>
<i>Book 2</i>	<i>Organization and Conduction of IDO Events</i>
<i>Book 3</i>	<i>Rules for IDO Dance Disciplines</i>
<i>Book 4</i>	<i>Code of Ethics / Disciplinary Rules</i>
<i>Book 5</i>	<i>Financial Rules and Regulations</i>
<i>Separate Book</i>	<i>IDO Official's Book</i>

IDO Dancers are advised that all Rules for IDO Dance Disciplines are now contained in Book 3 ("Rules for IDO Dance Disciplines").

IDO Adjudicators are advised that all "General Provisions for Adjudicators and Judging" and all rules for "Protocol and Judging Procedure" (previously: Book 5) are now contained in separate IDO Official's Book.

*This is the official version of the IDO Dance Sport Rules & Regulations passed by the AGM and ADMs in May/July 2022. All rule changes after the AGM/ADMs 2022 are marked with the Implementation date in **red**. All text marked in **green** are text and content clarifications. Dance rules for **TEST** competitions are in **dark red**. Some **explanations** are in **purple**.*

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.



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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. Comply with WADA Code and IDO Anti-Doping rules
4. Always strive to ensure that all their respective members are represented fairly and without favors in all dealings with IDO.
5. Do all in its power to provide equal opportunity to all of its respective members who wish to participate in IDO Events.
6. Communicate all information issued on the IDO website to all persons interested in participating in IDO Events, Seminars or Meetings.
7. Ensure under established procedures that the most qualified dancers within their respective countries can participate in IDO Events.

1.3 TYPES OF MEMBERSHIP

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, Chairpersons and Adjudicators), Presidium Members.

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/**General Assembly 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. 13.

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. Implementation of the latest changes for the next championships will be decided following IDO contract and agreement with IDO Sport Director.

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

Rule changes for different IDO disciplines (Book 3) and any rules concerning Adjudicators' procedures of evaluation will be eligible every 3 years beginning from implementation date. When the urgency arises the Presidium can make necessary changes that should be ratified by the ADM/AGM (ADM/ **GAM**).



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 Adjudicator'd 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. Other IDO Events
 - IDO Ranking Competitions
 - IDO Licensed Competitions
 - Dance Festivals

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 Sport 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).

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 Sport 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 division or category.

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

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

1.2 IDO RANKING COMPETITIONS

IDO is introducing new competition “IDO GRAND PRIX” (IDO Ranking competition title) - Sport for All events, which are open to all dancers, regardless their dance knowledge and experiences. Four (4) IDO Grand Prix editions will be organized annually, results will be counted into the IDO RANKING. Dancers with the IDO licence may qualify (“wild card”) to the next year World Championship if they are ranked in the highest IDO ranking places.

These events are widely opening the door to dancers which rarely or never qualify for the World Championship. Participating in IDO Grand Prix events, being high ranked, can get a special “wild card” which open them a door to the World Championship. This “wild card” is not counted to the national quota of participation in the World Championship. Such new concept of competition is not only a benefit for dancers, but also for organizers and adjudicators. Having more IDO events means that there are more possibilities to organize IDO events, where may have not been organized yet.

Adjudicators have more events to participate, which will help them to get more experiences. At the same time, these events are good for new adjudicators – where they can start their careers.

The IDO Grand Prix is good for promotion of IDO events, and enrolment of new IDO licensed dancers.

1. APPLYING FOR AN IDO RANKING COMPETITION

Bidding procedures, regulations and rules for an IDO Ranking competition are same as the bidding for IDO Championships and Cups.

2. TITLE OF THE EVENT

2.1 IDO Ranking competitions must comprise the following titles:

- a. IDO (official IDO logo) GRAND PRIX or IDO (official IDO logo) GRAND PRIX OF XXX (name of the city, country)

2.2 A CONTINENTAL or WORLD CHAMPIONSHIP and CUPS cannot be a Ranking competitions.

2.3 All other titles or names of the competition must be published as sub-titles.



3. COMPETITION FEE

- 3.1 The competition fee for all IDO ranking competitions for year 2020 confirmed by the IDO Competition Managing Committee is set to 500,00 euro (flat fee for all days of the ranking competition).
- 3.2 Competition fees in 2021:
 - 1 day competition = 500,00 euro
 - 2 day competition = 750,00 euro
 - 3 day and more = 1.000,00 euro
- 3.3 In case the Organizer is applying for more event titles the competition fee is an additional costs added to the existing competition fee as a new competition contract.

NOTE: The fees should be under competition fees in Book 6, 6.5. and taken out from here.

4. RANKING LIST

- 4.1 Only competitions of the Adults age division for solo, duo, couples and groups are counted in the ranking.
- 4.2 The ranking list for 2020 will be based on the results from (the last) 2 years (2018 and 2019).
- 4.3 The ranking list will be published as explained below each year and is the actual list of the eligible participating at the IDO World Championships in that year in the dance discipline(s) ranked. All competitions after this date are counting for the following year.
- 4.4 First 10 best ranked dancers for Street Department, first 5 best ranked dancers for Performing Arts disciplines and 10 best ranked dancers for Couple dance Department will be considered to receive the – “Wild card”
As ranking is ranking there are no limits per country – and as the event is open to anyone, then it is important to respect results (ranking). The proposal is to give some minus points to those athletes who participated in the World Championship in the last two years.
- 4.5 The annually published IDO-ranking list is only for registered IDO dancers enrolled by their IDO NMO. Non-IDO dancers will receive points and will be visible on the published ranking list, but will not be able to receive a “wild card” until they are not registered by their IDO NMO.

5. POINTS

Title of the competition	Factor Competition factor (CF)	Factor Number of dancers/dance groups (NF)	Factor Number of countries (NCF)	Factor international IDO adjudicators (AF)
Grand Prix	70	Real number of competitors	3 per participating country in this discipline	5 points for IDO international adjudicators from 0-3 countries 10 points for IDO adjudicators from 4-5-6 countries 15 points for IDO adjudicators from 7 and more countries

Example:

The points will be given as following:

$POINTS = (CF + NF + NCF + AF) / \text{place in the competition}$

Competition: Grand Prix of Taiwan:

Information: 56 competitors from 6 countries with IDO adjudicators from 5 countries

$CF = 70$

$NF = 56$

$NCF = 6 \times 3 = 18$

$AF = 10$

TOTAL: 154 POINTS

1st place gets $154/1 = 154$ points

2nd place gets $154/2 = 77$ points

3rd place gets $154/3 = 51,3$ points

4th place gets $154/4 = 38,5$ points

5th place gets $154/5 = 30,8$ points ... 56th place gets $154/56 = 2,75$ points

6. COMPETITION RULES and REGULATIONS

- 6.1 All Ranking competitions must follow the officially published IDO Dancesport rules and regulations from the IDO website.
- 6.2 Only IDO disciplines, age divisions and categories shall be considered for ranking competitions. From time to time the IDO Presidium can decide to add a new discipline to support the development.

7. REGISTRATION FEES and STARTING FEES (PM will decide after receiving data from all the test competitions in year 2017-2018-2019)

Alternative 1

- 20,00 euro registration fee and 20,00 euro starting fee for IDO registered competitors
- 20,00 euro registration fee and 40,00 euro starting fee for non IDO competitors

Alternative 2

- 20,00 euro registration fee and 20,00 euro starting fee for IDO registered competitors
- 20,00 euro registration fee and 20,00 euro starting fee for non IDO competitors for the first category competing and 5 per additional category (example solo female = 20 euro plus duo 10 euro + small group 10 euro – in total 40 euro)

Alternative 3

- The aim is to attract as much as possible dancers.
- 20,00 euro registration fee and 10,00 euro starting fee for IDO registered competitors
- 20,00 euro registration fee and 20,00 euro starting fee for non IDO competitors

Alternative 4

- The aim is to attract as much as possible dancers.
- 20,00 euro registration fee and 20,00 euro starting fee for IDO registered competitors
- 20,00 euro registration fee and 40,00 euro starting fee for non IDO competitors
- If they come to the next ranking event in the same year they have a discount of 5 EUR (15 EUR fee), if they come to the third grand prix (10 EUR) and 5 EUR last annual grand prix.
- Organizers need to work on discounts – more competitions in one event and / or more competitions in the same year means higher discounts.

8. MEDALS and TROPHIES

First three places receive a medal following the IDO Dance sport rules and regulations.

If an Organizer wants he can give out participating medals that must not be in the same colour and dimension as the ones given out to the 1st, 2nd and 3rd place.

(AGM 2018)



BOOK 2 ORGANIZATION AND CONDUCTION OF IDO EVENTS

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 Sport Director.
2. All events must have a Supervisor, appointed by the IDO.
3. IDO Supervisor will be reimbursed as specified in the Rules Book.
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.

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

An IDO Festivals are defined as any non-competitive events including concerts, performances, workshops, lectures and other related events.

The purpose of a Festival is to bring dancers of the world together, to present their skills and special dance traditions and national pride to an interested audience and public.

An IDO Festival must have an IDO Supervisor as an official observer, approved by the IDO Sport Director.

The rules governing an IDO Festival are up to the discretion of the Organizer. They must be published visibly in the Organizer's website for everybody to prepare



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 Sport 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 follow the IDO Competition Bidding procedure. Any oral or spoken agreement between individuals or organizations and IDO Officials will not be binding or official.
2. Upon receiving of the bidding form, and after the decision of the Competition Managing Committee the IDO Sport 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 Sport 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 Sport Director will appoint a Supervisor and the Adjudication Director will appoint a Chairperson of Adjudicators.
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:

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

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

1. Unless special circumstances exist, Events will not be granted later than 6 months (½ year) Before the Event.
Events should be applied for at least 24 months (2 years) in advance, but exceptions due to special circumstances may be granted by the Presidium.



BOOK 2 ORGANIZATION AND CONDUCTION OF IDO EVENTS

2. When an IDO contract is sent out, the IDO Sport 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 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

Any bid to organize an IDO World- or Continental Championship or Cup must have the full support of the IDO NMO.

If other official bodies within the country, for example government, local council, or others will be part of the Organizing Committee they should also sign the bidding. All parties must be aware of and accept their responsibilities in organizing the event, including all 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.

In addition, each bidding party must guarantee the security and public health resources allocated to protecting the event.

The IDO Sport 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 lower level event before seeking to stage a major IDO Dance Championship, and this is a path that is recommended to new Organizers.

All IDO World and Continental Championships and Cups must be bid at least two years prior to the planned date.

IDO Approved and Licensed events as well as Festivals must be applied by email to the IDO Sport Director. Deadline for the bidding is May 31st of each year.



To make a bidding, the NMO must send the IDO Sport Director a filled out and signed “Bidding Form” by email. The Bidding Form can be downloaded from the IDO website (in the Competitions section → “Bidding Form”). The decision to grant the rights for IDO World and Continental Championships / Cups and any other form of IDO competition to an Organizer will be made by the IDO Competition Managing Committee which consists of the chairing IDO Sport Director, the Adjudication Director, the responsible Directors of the Dance Department (Performing Arts, Street- and Couple dance) and two more appointed members when needed. It must be understood and agreed to by the NMO that if the IDO Competition Managing Committee accepts its bid then the NMO must cover all responsibilities regarding the organizing of the Event and will be liable for all costs associated with the Event.

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 Director to decide how to handle special cases that could be seen as a 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 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 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 Organization

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



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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 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.
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 (*see in Book 2, under 2.2.1*).
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 Sport 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, Adjudicators, or audience.
 - c. Keeps all topics within good taste.
 - d. Will cooperate with the IDO, Supervisor, Scrutineer and the Chairperson of Adjudicators, 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



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- 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.
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 Sport 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 Chairperson 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.

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

*NOTE: A new version of the **Organizers' Rule Book** was accepted by the IDO AGM 2017 and is effective from January 1st 2018*

2.4 SUPERVISING

All details about Chairperson of Adjudicators can be found in the **IDO OFFICIAL'S BOOK**.

2.5 SCRUTINEERING

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

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

All details about Scrutineers and Scrutineering can be found in the separate **IDO OFFICIAL'S BOOK**. (AGM 2019)

2.6 LANGUAGE REQUIREMENTS

All Supervisors, Chairpersons of Adjudicators, Team Captains, Adjudicators, 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.



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2.7 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 Sport 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.

2.8 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 are highly recommended to appoint an **IDO TEAM CAPTAIN** for each IDO Championship, Cup or Approved event 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.



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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 (only music which was not submitted through DIES); 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 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 team members have to be informed about a re-dance, a time change, a “whatever” and especially about possible problems because of warnings or even disqualifications.
15. To contact the IDO Supervisor and/or the Organizer if there are problems with her/his dancers, or because of any other problems.
16. To file a complaint or, better still, solve the problem together with the IDO Supervisor.
17. To help if one of the dancers is injured and needs medical treatment
18. To observe the time schedule and inform the dancers about any changes.
19. To be available by mobile at any time during the competition.
20. To fill in competition and place of that IDO event into the dancers IDO License Books and stamp them (he/she may get the stamp from the Organizer).
21. An **IDO TEAM CAPTAIN** can be:
 - The national IDO representative of the country,
 - A choreographer, teacher, studio owner etc. of one team taking care of all dancers of the country,
 - A parent taking care of all dancers of the country,
 - An older dancer taking care of all dancers of the country,
 - Someone else of the delegation taking care of all dancers of the country.
22. 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.

Just to be a nice and competent Team Captain!



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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.

2.9 CHAIRPERSON OF ADJUDICATORS

All details about Chairperson of Adjudicators can be found in the **IDO OFFICIAL’S BOOK**. (AGM 2019)

2.10 RULES AND REGULATIONS FOR MODERATORS AT IDO WORLD/CONTINENTAL CHAMPIONSHIPS AND CUPS

In all rounds, except the finals, in disciplines where own and organizers music is used, only the start number, the given name of the dancers and the title (when needed) is announced. In the children division - when a dancers is not present - the announcer can use the given name, surname and country (reason: Children do not always understand English language) to call her/him on the floor.

EXAMPLE OF THE ANNOUNCEMENT:

“Start number 5, Fiona, title of the performance: Showgirl”

In the final rounds for solo and duo performance, the moderator can announce the start number, given name and surname, title of the performance (when needed) and the country of origin. In the final rounds for trios, groups, teams, crews and formations, the moderator can announce the starting number, name of the group, title of the performance (when needed) and the country of origin.

EXAMPLE OF THE ANNOUNCEMENT:

SOLO, DUO:

“Start number 5, Fiona Johnson from Slovenia, the title of the performance: Showgirl”

ALL OTHER:

“Start number 5, Slovenian national team, the title of performance: Showgirls”

OR

“Start number 5, Ragazzi from Germany, the title of performance: Showgirls”



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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. For countries whose territory extends on two continents, the geographical borderline is decisive for the participation in continental competitions. Participation in Continental Championships or Cups requires residency or citizenship of the dancers on the respective continent. For the participation in World Championships or World Cups the national member may elect dancers from either continent or both continents. (AGM 2017, Implementation 1.9.2017)

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.

3.1.2 Installing of an IDO Flag at a Competition to Represent a Country

The IDO Presidium can decide that in special cases as:

- when an IDO NMO that represents the country fails to meet international standards for conduct,
- when there are special conditions that the dancer cannot represent his/her country as their political identity is not clearly defined (refugee situation)
- when there is a higher political dispute between IDO and IDO NMO,
- when IDO has proof of mismanagement and corruption of IDO NMO, IDO flag may be used for representing competitors at the official IDO Championships.

Decision of the Presidium must be solved case by case and competition by competition. The decision is valid only for 1 competition per case. Request needs to be sent to the IDO Sport Committee that will collect all necessary documentation for the Presidium Meeting. (AGM 2018, Implementation 01.01.2019)

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 Sport 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 trio, groups and formations, it is the team name that defends the title. The dancers in the trio, group and formation may change but they must all be within the rule regarding age. A trio, 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



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his/her title in the next Championship in that discipline. In the event their age has advanced, they may then compete in the next age level up.

World Cup

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

3.3 CORRECT USAGE OF TITLES

The correct title of the competition shall be used only in this way:

- “IDO” (IDO) +
- “Competition level” (World /Continental) +
- “Discipline” (Hiphop) +
- “Championship” (Championship / Cup) +
- “Year” (Year)

example IDO World Hip Hop Championships 2015

At competitions for Juniors, Children, Adults 2 (= non adults) the title must also include the correct “Age Division”.

example IDO Junior World Hip Hop Championship 2015
 IDO Junior European Disco Dance Cups 2015

If the IDO Competition is part of any traditional named event or if there is a general sponsor, both titles can be connected, but the IDO Competition title must be given,

example IDO World Hip Hop Championships 2015 (main title)
 “DANCE IT” (second title as sub headline)

In **Mini Kids** no World- or European Championship title can be given. The highest title is “**Mini Kids Dance Star**”.

3.4 AGE DIVISIONS

The following age divisions will be used in all IDO Events in **SOLO, DUO, COUPLE**:

AGE DIVISION	AGE RANGE <i>(years of birth listed below are for competition year 2023)</i>
Mini Kids	7 and under <i>(born in 2016, 2017, 2018 ..)</i>
Children	12 and under <i>(born in 2011, 2012, 2013 ..)</i>
Junior 1	13 – 14 <i>(born in 2010, 2009)</i>
Junior 2	15 – 16 <i>(born in 2008, 2007)</i>
Adult 1	17 and over <i>(born in 2006, 2005, 2004...)</i>
Adult 2	31 and over <i>(born in 1992 and before)</i>
Senior	50 and over Belly Dance /Oriental, Couple Dance <i>(born in 1973, 1972, 1971,..)</i>

The rules of the 2-year span is applicable – not in adults 2.

Age divisions in **TRIO, GROUPS, TEAMS, CREWS and FORMATIONS**

AGE DIVISION	AGE RANGE <i>(years of birth listed below are for competition year 2023)</i>
Mini Kids	7 and under <i>(born in 2016, 2017, 2018 ...)</i>
Children	12 and under <i>(born in 2011, 2012, 2013 ...)</i>
Junior	13 – 16 <i>(born in 2007, 2008, 2009, 2010)</i>
Adult 1	17 and over <i>(born in 2006, 2005, 2004...)</i>
Adult 2	31 and over <i>(born in 1992 and before)</i>
Senior	50 and over Belly Dance /Oriental, Flamenco, Couple Dance <i>(born in 1973, 1972, 1971, ..)</i>

The rules of the 2-year span is applicable – not in adults 2.

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



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It is not possible to compete in the same discipline and category in two different age divisions during one calendar 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.

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 in the year of competition and where applicable in all disciplines, no exceptions.

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 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 cannot compete in Disco Children Solo category, but can compete in Disco Children Formation.

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 **two** years.

Example: One dancer is **12** and one is **14**, they may dance in the **Junior 1** Division but if the younger dancer is only **11** they may not.

One dancer is **14** and one is **16** they may dance in the Junior 2 Division, but if the younger dancer is only **13** they may not.

(AGM 2019, Implementation 1.1.2020)

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 **12** dancing in the **Junior 1** 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 Trios, Crew, Groups, Teams, 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 2** 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 **12** or **11** may dance in **Junior 1** Show Dance Duo and still participate in all Children categories Show Dance Solo, Disco Dance Duo, Hip Hop Group, Tap Formation but **NOT** CHILDREN Show Dance Duo.

- b. In **Trio, Groups, Teams, Crews 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, Groups, Teams, Crews 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,



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Crew 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, Crew or Formation must fall within the specified age range.

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

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

Dancers are permitted to dance in two specific age divisions only under the following conditions: A dancer cannot dance in both the Junior Show Dance Group and in the Adult Show Dance 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 12 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 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 12 and under. This will be called "Mini Kids"

3.5 REPLACEMENT OF A DANCER DURING A COMPETITION

During a competition, a replacement of dancer/dancers can be done in case of an injury or otherwise incapacitated (severe illness of the dancer, death or severe injury to a family member, stolen costume or shoes, transportation problems, etc.) upon approval of the IDO officials (Chairperson and Supervisor). Not more dancer than 1 in trio / groups / crews / team / - maximum 3 in formations / productions can be changed. In case of more dancers the dancers needs to fulfil all the enrolment conditions set by the organization (in this case IDO registration and the starting fee need to be paid to the Organizer). When the dancer that is injured is taken out of the competition, the substitute needs to dance all consequent rounds of the category until the end of the competition. Dancer in SOLO, DUO and COUPLES cannot be replaced as their enrolments and titles are personal.

3.6 PUBLICATION OF COUNTRY NAME

The name of the country must be published on the IDO Web-site, competitions and all official IDO publications under the same criteria as used in the International Olympic Committee regulations (Olympic Games).

This rule is not valid for already accepted member and may be updated in case of official name changes.

(AGM 2018, Implementation 01.01.2019)



3.7 DANCE DISCIPLINES

Productions

A: Performing Arts Disciplines:

Show Dance
Jazz Dance
Tap Dance
Acrobatic Dance
Ballet
Modern and Contemporary Dance
Bollywood

Character – Ethnic – Folk
Belly Dance / Oriental
Show Belly Dance / Oriental Show
Folk Belly Dance / Oriental Folk
Flamenco
Flamenco Fusion
Light Dance Show
Performing Arts Improvisation (test)

B: Street Dance Disciplines:

Breaking /Break Dance
Hip Hop
Hip Hop Solo and Crew Battle
Disco Dance
Popping

Disco Dance Free Style
Street Dance Show
Disco Show
IDO Disco Slow (test)

C: Couple Dance Disciplines

Argentine Tango
Salsa
Merengue
Bachata
Caribbean Dances
Jitterbug
Couple Dance Formations

Disco Hustle/Disco Swing/ Disco Fox
Salsa Rueda de Casino
Caribbean Show
Jack & Jill
West Coast Swing
Synchro Dance
Latin Show
Latin Style



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3.8 CATEGORIES OF IDO EVENTS

SOLO	Male and/or Female <i>(if divided, this must be specified in the title of the Event)</i>
DUO	two males, two females or one male and one female
DUO female (in ADULT Disco Dance, Show Dance and Salsa)	female and female
DUO mixed (in ADULT Disco and Show Dance)	male and female or male and male
DUO male (in ADULT Salsa)	male and male
DUO male/female (in ADULT Salsa)	male and female
COUPLE	male and female
TRIO in Tap and Bollywood	any combination of three dancers
GROUP	3 – 7 dancers (Tap, Bollywood 4 – 7 dancers)
CREW in Breaking/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)
PRODUCTION	25 dancers and more

3.9 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.

3.10 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.



These passes may be used for reserve dancers, staff, bus drivers, etc. For the dancers doing solos, duos, couples, trios, crews, 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 Adjudicators' 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, Chairperson of Adjudicators 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.

3.11 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.

Group, Team, Crew, 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/crew /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.

The Production dancers will be awarded with medals and diplomas.
(AGM 2019, Implementation with immediate effect)

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.



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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.

3.12 TRAVEL AND ACCOMMODATION ARRANGEMENTS

3.12.1 TRANSPORTATION FOR INTERNATIONAL COMPETITORS

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

3.12.2 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.

3.12.3 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.

3.13 RULES GOVERNING COSTUMES, MAKE-UP, MOVEMENTS AND THEMES

1. GENERAL COSTUME RULES FOR ALL AGE DIVISIONS

Costumes must cover the intimate parts of the dancer's body during the whole performance.
Intimate parts: buttocks, bust and pubic areas (see picture 1)

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

a. LOWER BODY:

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

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

Panty Line: panties bottom line (how high)

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

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

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

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

**b. UPPER BODY**

Abbreviated bikini tops, tube tops and tank tops are prohibited in all age divisions (see pictures 3 and 4). Female dancers: Exposing the breasts beyond what is shown in picture 4 is prohibited.

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

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

- a. Make-up and costume have to be age and gender appropriate, and they must suit the discipline in which they are used. Make-up and costume may never be offensive to the public or other competitors. Music must also be appropriate for the age division of the dancer/s. Explicit sexual lyrics and guttural sounds are prohibited. All dancers must be aware of the lyrics in the music they use.
- b. Teachers and choreographers should pay close attention to age appropriateness when choosing themes for children and juniors, making a special effort to avoid sexually inviting moves, morbid themes, brutal fighting, killing, etc.
- c. If religious or political symbols are used as decoration and/or costume, they must suit the theme and choreography in which they are used. Such symbols must always be in good taste, and they may never be offensive to the public or other competitors. Personal jewelry should not be worn unless it is a part of the costume.
- d. All dancers and coaches should be aware that if the Chairperson of Adjudicators 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.

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.

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.

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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 Adjudicator should always be very careful when commenting or deducting points for visual things that they personally do not like. It is not Adjudicators' duty to Adjudicator morality; Adjudicators' job is to Adjudicator talent. If the costume, theme, choreography and presentation are offensive to Adjudicators' 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.

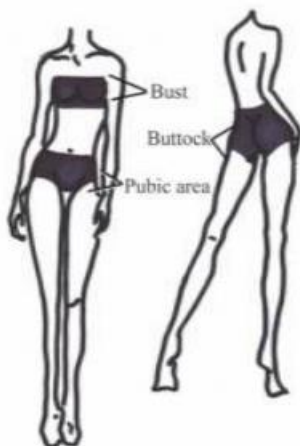
Rulings by the Chairperson: If a Chairperson finds inappropriate costuming, grooming, music, gestures or otherwise offensive behavior by the dancer they may give a warning to correct the situation and subsequently penalize or disqualify the dancer/s if the Supervisor and Organizer agree.

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”, IDO OFFICIAL’S Book .

Picture 1



Picture 2



Picture 3



Picture 4





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3.14 MUSIC AND STAGE REQUIREMENTS

3.14.1 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 submitted through DIES as a part of an official enrollment. The deadline for submitting music is later than the deadline of the competitors' enrollments (5 days before the 1st day of the event/competition).
Back up must be brought to the competition on compact disc (CD). Use of other forms must be approved by the Organizer before the event.
4. Back up given to the Organizer at registration must 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, and in case of not respecting time limit he will inform Supervisor. 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 Chairperson of Adjudicators in cooperation with the Organizer.

Information for using compulsory music:

Music provided by the Organizer must follow IDO rules for each specific dance disciplines.

3.14.2 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 Chairperson of Adjudicators, 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 Chairperson of Adjudicators, Supervisor and Organizer.

Finals: Each act appears alone.

3.14.3 FORMAT OF THE COMPETITION

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



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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 group, duo or solo.

3.14.4 DANCE OR STAGE FLOOR DIMENSIONS AND REQUIREMENTS

Measurement:

For solo, duo, couples, trios, teams, crews 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.

3.14.5 REHEARSAL RULES AND TIME ALLOTMENTS

The following will apply to rehearsals for all competitions:

1. **IDO Compulsory Music** Disciplines:
There is a ten minute time limit and all dancers on the stage at the same time.
2. Performances with **competitor's own** music: Solo, Duo, Couple, Trio, Group/Team/Crew Routines:
There is a twenty minutes time limit. All dancers may dance on the stage at the same time without music. This will be referred to as "dry rehearsal".

Formations:

Each formation will rehearse without music 1 minute. CHILDREN formations will rehearse 3 minutes with music.

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

Productions:

Each production will rehearse without music 5 minutes. The order of rehearsals will follow the start list. The Organizer must provide scheduled rehearsal time. It may be on the stage or in a suitable rehearsal area. When the flooring surface of the rehearsal area differs from that of stage, a period must be set aside to allow the dancers to test the floor.



3.14.6 STAGE LIGHTING

In general, stage lighting must be full stage. Technical parameters for stage lighting may not be changed throughout the competition rounds, and lighting, once set at the beginning of the round, may not be changed for all disciplines where own music is used.

Technical parameters for stage lighting can be changed from round to round in all disciplines where organizers music is used. The lighting must be in the spirit of the dance discipline performed. Effects and lights that disturb the dancers and adjudicators during their performance and work are not allowed.

(AGM 2019, Implementation with immediate effect)

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 Chairperson. 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.

3.14.7 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 Chairperson of Adjudicators 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 Chairperson of Adjudicators, 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.



3.15 IDO VIDEO / TV RIGHTS AND SPONSORING AGREEMENT RULES

3.15.1 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.

3.15.2 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.



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3.15.3 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.

3.15.4 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.

3.15.5 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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3.15.6 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.

3.15.7 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.

3.15.8 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.
- 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.



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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.

3.15.9 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

PRODUCTION

Production is a special IDO discipline covering all possible IDO Departments and disciplines.

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 is 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.

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.

TIME LIMITS:

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)

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:

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.

FEES:

Every performer appearing in the Production, including dancers, singers, and musicians, along with any other supporting cast must pay the start fee as well as IDO yearly fee as outlined in the IDO Rules Book (Financial Rules and Regulations, Book 5).

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.
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.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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.

Some more rules see under General Provisions of Performing Arts



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

SECTION 1 PERFORMING ARTS

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

- Show Dance
 - Jazz Dance
 - Tap Dance
 - Acrobatic Dance
 - Ballet
 - Modern and Contemporary Dance
 - Bollywood
 - Character – Ethnic – Folk
 - Belly Dance / Oriental
 - Show Belly Dance / Oriental Show
 - Folk Belly Dance / Oriental Folk
 - Flamenco
 - Flamenco Fusion
 - Light Dance Show
 - **Performing Arts Improvisation (test)**
- **Production**

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

DUO female / female and DUO male/ female or male/ male in Show Dance Adults only

TRIO (Tap Dance and Bollywood only) - any combination of three dancers

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

FORMATION 8 – 24 dancers

PRODUCTION 25 dancers and more

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.

NOTE: Attachment – **GUIDELINE** table – describing some **Performing Arts** disciplines can be found at the end of the Rule Book, as **ANNEX 3 (Ballet was added)**

AGE DIVISIONS

AGE DIVISION	AGE RANGE (years of birth listed below are for competition year 2023)
Mini Kids Children	7 and under (born in 2016, 2017, 2018 ...) 12 and under (born in 2011, 2012, 2013...)
Junior 1 in solo duo Junior 2 in solo, duo Junior trio, group, formation	13 – 14 (born in 2010, 2009) 15 – 16 (born in 2008, 2007) 13 – 16 (born in 2007, 2008, 2009, 2010)
Adult 1 Adult 2	17 and over (born in 2006, 2005, 2004...) 31 and over (born in 1992 and before)
Senior	50 and over Belly Dance /Oriental / Flamenco (born in 1973, 1972, 1971 ..)

The rules of the 2-year span is applicable – not in adults 2.

In the Modern Dance Discipline Mini Kids are not allowed.

Competitors in all dance disciplines dance to their own music. No dancer shall compete against him or herself.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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).

Props, liquids shoes, costumes or other substances that can litter, damage, or make the dance floor / stage unsafe may not be used in any discipline.

NOTE: This means that the use of such props, liquids, shoes, costumes or other substances will be punished with a warning and/or direct disqualification. (AGM 2017, Implementation 1.9.2017)

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 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)
Groups	2 minutes & 30 seconds (2:30)	3 minutes (3:00)
Formations	2 minutes & 30 seconds (2:30)	4 minutes (4:00)
Production	5 minutes	8 minutes

Children's and Mini 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

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.

Exception:

Jumps in one hand-hold are not considered as a lift.

Forbidden elements for Mini kids and Children age divisions:

- Elements, stands on head are not allowed.
- Movements where most of weight is carried by another dancer are not allowed.
- Any kind of jumps from the props at the height of more than 1 meter are not allowed.
- Toe work in Tap Dance, all IDO disciplines.
- Pointe work in Ballet, all IDO disciplines.

Special NOTE for Productions:

For Mini kids and Children the rules above are not applicable when competing in Productions. All elements carried out/performed are on their own risk. (AGM 2019, Implementation 1.1.2020)



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.

In all disciplines where applicable, in Children and Mini Kids age divisions acrobatics are allowed if a body part is touching the floor. Acrobatics must not dominate the routine.

In Children and Mini age division, all acrobatics must be performed without any physical support of a dancer/dancers. (AGM 2017, Implementation 1.1.2018, no change possible before 2021)

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 and Mini Kids Age Divisions

OTHER RULES

Competitors who are not present on stage to dance following the starting order, without a valid reason, will be disqualified by the Chairperson of the Adjudicators. (AGM 2019, Implementation with immediate effect)

Jumping from the stage when somebody is waiting to catch the dancer is **not** allowed.

(ADM 2021, Implementation date 1.1.2022)

If a dancer needs to wear **glasses** (for medical reasons) during their performance, it is **recommended** that the dancer has an elastic holding them on/around head. If **hearing aids** must be worn, dancer shall fasten them properly. (example pictures see in **ACROBATIC DANCE**, Book 3, section 1, point 1.5) (PA ADM 2022, Implementation 1.9.2022)

1.2 SHOW DANCE

The categories in Show Dance are: Solo Male, Solo Female, Duo, 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 does not have an own dance technique.

Show dance is based in the broadest sense on Ballet, Jazz and/or Modern and Contemporary dance techniques. Even though it is not a must, it is possible to use any variety of these PA dance disciplines in the composition of the show.

Other dance disciplines/techniques (e.g. Disco Dance, Hip-Hop, Popping, Break Dance/Breaking, Tap Dance etc.) and even artistic sports like acrobatics and gymnastics can also be incorporated but should not control / cannot dominate the routine, because the evaluation has to be under the IDO PA umbrella, and the adjudicators have to be educated for it.

- Show Dance also allows the use of lifts (except for Children), props, lip-sync and other theatrical effects.
- An IDO Show Dance always has to have a concept by having a guideline, a story or a visible concept to entertain, attract, touch and/or send a message to the audience. 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 in the IDO Official's Book)
- 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. (see in *General Rules Performing Arts under Acrobatic Movements restriction for Children*)



6. Lifts: Permitted as outlined in General Provisions of Performing Arts.
NOTE: Lifts are NOT permitted in the Children’s age division.
7. Stage Props: Permitted as outlined under General Provisions of Performing Arts.
8. 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.
9. Groups and formations will be judged as a whole. Solo, duo or ensemble parts may be performed, but must not dominate.

IDO Show Dance compared with IDO Jazz and Modern and Contemporary

The evaluation difference between Show Dance and the other IDO Performing Arts disciplines Jazz and/or Modern and Contemporary first lays in the judging system, as we pay more attention to the presentation by using the 4 D System (the additional Show dimension).

As is written in the definition of Show Dance, you need to make a Show based on a concept by having a guideline, a story or a visible concept to entertain, attract, touch and/or send a message to the audience. This will be evaluated with the fourth dimension and differentiates it from an IDO Jazz and/or Modern and Contemporary piece/competition where you can also do it this way, but will not get a separate evaluation with the 4th dimension.

While the focus in the IDO Jazz and/or Modern and Contemporary disciplines is on their respective techniques and styles, Show Dance can also take the liberty of mixing, softening or reinventing all techniques and styles from them and also through other dance styles to form a choreography.

Show Dance not only needs dancers and a choreographer, it also needs a director (who doesn't always have to be the same person as the choreographer). *(ADM 2021, Implementation date 1.1.2022)*

1.3 JAZZ DANCE

The categories of Jazz Dance are: Solo Male, Solo Female, Duo, 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

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.

Lyrical Jazz: Lyrical Jazz is a fusion dance style that blends Jazz and Ballet technique. It combines the classical lines and technical aspects of ballet with the freedom, fluidity, and musicality of jazz.

It relies heavily on the dancer’s connection with the music and challenges choreographers and dancers to use movement to interpret music and /or song lyrics and express emotion. *(ADM 2021, Implementation date 1.1.2022)*

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.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

2. The music choice can also be acapella (no music), but the beginning and ending of performance must be marked with clear audible sound (beep). (AGM 2018, Implementation 01.01.2019)
3. 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.
4. **Acrobatic Movements:** In Jazz Dance limited acrobatics will be allowed as long as a body part is touching the floor or a dancer in duo/ group/formation has a partner support. (Junior and Adult Age Division) Acrobatics should not dominate the routine.(AGM 2018, Implementation 01.01.2019)
5. **Lifts:** Permitted as outlined under General Provisions in Adult and Junior divisions.
NOTE: Lifts are NOT permitted in the Children's age divisions.
6. **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 state, 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 state 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.
7. **Lip-sync** is not allowed in Jazz Dance.
8. **Footwear:** Depending on style of Jazz routine and floor conditions, footwear, or lack of footwear, is left to the decision of the performer. (ADM 2021, Implementation date 1.10.2021)

IDO Jazz dance compared with IDO Modern and Contemporary dance

Jazz Dance is primarily based on the different Jazz techniques, diverse, highly expressive and energetic performance based, and entertaining, but Modern dance is varied and self-expressive and based on the individual dancer and their purpose for moving. Jazz dance and Modern dance are judged using the 3 D system (Technique-Composition-Image). Specific rules apply for Jazz dance vs Modern dance, for example backdrops, lip sync and acrobatic lines are not permitted in Jazz dance.

A Jazz dance routine can be based on the pure technique of the dance discipline and may contain a story or a theme. Choreography is musically driven with an emphasis on polyrhythm and improvisation. Dependent on preserving historical roots of the discipline while leaving room for innovation.

Whereas the primary focus of Modern and contemporary dance is the need to encourage dancers and choreographers to use their emotions and moods to design their own steps and routines. It is free and experimental with a deliberate use of gravity.

*For more rules details, please refer to the specific IDO dance rules of each mentioned dance discipline.

Show Dance VS Jazz

IDO Jazz dance compared with IDO Show dance

Jazz Dance is primarily based on the different Jazz techniques and is judged using the 3 D system (Technique-Composition-Image). Show Dance can be based on a single or a combination of the following IDO disciplines: Modern & Contemporary, Jazz dance, Ballet. Other IDO dance disciplines (Disco Dance, Hip-Hop, Electric Boogie, Break Dance, Tap etc.) can be used as long they do not dominate the routine. Show dance is judged using the 4 D system (4th dimension = Show). Specific rules apply for Jazz dance vs Show dance, for example backdrops, lip sync are not permitted in Jazz dance.

A Jazz dance routine can be based on the pure technique of the dance discipline and may contain a story or a theme.



Whereas the primary focus of Show Dance is the need to make a Show by having a guideline, story or visible concept to entertain, attract, touch and/or send a message to the audience.

It is up to the choreographer's discretion which discipline a jazz routine is best suited, either Jazz dance or Show dance for that IDO competition year.

*For more rules details, please refer to the specific IDO dance rules of each mentioned dance discipline. (ADM 2021, Implementation date 1.1.2022)

1.4 TAP DANCE

The categories of Tap Dance are: Solo Male, Solo Female, Duo, Trio, Group, Formation.

Age Divisions see in General Provisions of Performing Arts.

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

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

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

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

7. **Acrobatic Movements** that are an *integral part of the routine* are permitted as outlined under General Provisions of Performing Arts, but will not enhance the dancer's score. (*see in General Rules Performing Arts under Acrobatic Movements restriction for Children*)
8. Regarding health and safety issues in Tap dance, it is not allowed to dance or perform toe work (dancing on pointe) in the Children's age division for longer than one beat of music. The definition of this being dancing or standing on the tips of the toes in weight-bearing steps on one or both feet.

Toe work/dancing on pointe will be for no longer than one beat of the music on one or both feet in Children's Division.

NOTE: No more than one beat and NO weight bearing pointe work at any time. This is stated strictly to clarify the rule already in effect

LIVE MUSIC during Junior and Adult 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.



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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, Group, Formation.
Age Divisions, Time Limits and Costume Rules 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. Dance and Acrobatics should be in the same proportion (approximately half and half).

Aerial tricks are iconic elements in this kind of dance, they are allowed in all age divisions except MINI KIDS. In MINI KIDS age division, all tricks are allowed if a body part is touching the floor.

Recommended groups of elements:

- 1) Flexibility elements / balances (intended figure shall be executed to show strength and control)
- 2) Gymnastics rolls / acrobatic skills
- 3) Jumps & Leaps
- 4) Turns

It is forbidden to choreograph an acrobatic dance routine based on Aerobic and sport Rock' n 'Roll elements.

For **safety reasons** it is forbidden in MINI Kids age division:

- a) To perform supports/lifts higher than dancers' height as well as different throws from hands of other dancer except in the adult division.
- b) To fall on the knees, stomach and back from the jumping position.
- c) To perform the same acrobatic element more than three times in a row/consecutive (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.).
- d) To perform headstand (head balance).

IMPORTANT NOTE :

Dancers are not allowed to perform tricks/elements that they have not been fully trained for or tricks/elements that are above their level/expertise. Physical development, core strength and age of each individual dancer should be taken into consideration by the trainer.

Lifts, pyramids, throws: Lifts are permitted in all age divisions except MINI Kids.

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 to show strength and control.

In **Children's** age division: different throws of one dancer by another are not allowed.

In **Children's** age division: performed lifts and pyramids should reflect the real age and physical ability of dancer/dancers.

Gymnastic lines are allowed with a limit of four continuous tricks.

Groups (3-7 dancers) and **Formations** (8-24 dancers):

The choreography utilizes the full floor coverage with multiple formations/pictures, levels, partnering being presented. Transitions are smooth and continuous while dancers maintain a high caliber of dance technique throughout performance.

Clothing and decorative elements: Costume rules and regulations are 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.

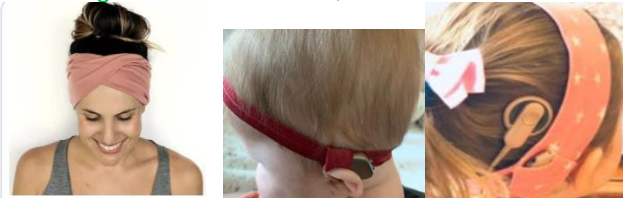


If a dancer needs to wear glasses (for medical reasons) during their performance, it is recommended that the dancer have an elastic holding them **on/around head (example picture)**:



HEARING AIDS:

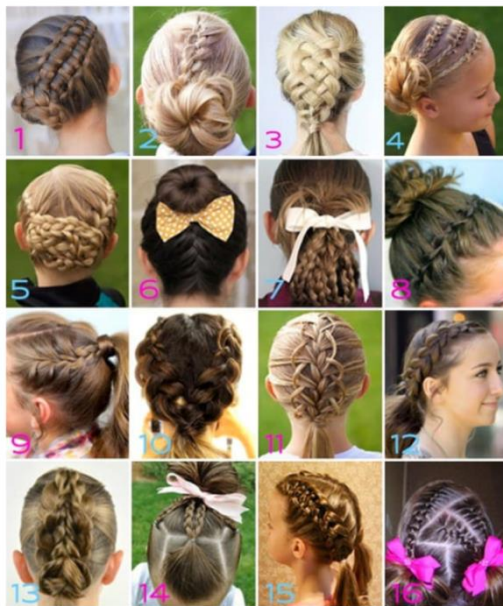
If hearing aids must be worn, dancer shall fasten them properly. Example, see Ear Gear Hearing Aid Accessories



← Use of 0-ring and clip under headband

The gymnastic hairstyle is recommended for safety reasons. (see picture examples)

16 Gymnastics Hairstyles – Braids



16 Gymnastics Hairstyles – Buns



It is recommended if using rhinestone or beading that they are affixed to costumes as recommended by the stone manufacturer to avoid coming off onto the dance floor.

Footwear is optional and left to the discretion of the performer and according to the information of the Organizer about the dance floor surface that will be used at the competition.

Stage Props, Hand Props and floor props are NOT permitted.

Evaluation: Musicality, variety and difficulty of moves, acrobatic and dance elements performed technically correct, originality of composition as well as harmony of concept, music, choreography and acrobatic/dance elements will be highly evaluated.

Aspects and features that are **evaluated** for Acrobatic Dance include:

- flawless technique as both a dancer and acrobat
- fluidity, seamless transitions into and out of tricks, technical excellence in extension
- stretched knees, feet, elbows
- height of jumps
- floor work incorporated
- extension and flexibility
- visual pictures, theme, costuming, artistry concept, variety of tricks and dance, transitions, age appropriate, authenticity, original thought, creativity, uniqueness, appropriate difficulty level for dancer. Appropriate choice of music. (ADM 2021, Implementation date 1.1.2022)



1.6 BALLET

The categories in Ballet are: Solo Male, Solo Female, Duo, 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.

1. Ballet has **two sections in the SOLO** category in all the age divisions: the **Repertoire** section and the **Open Classical ballet** section. Dancers may enter **BOTH** sections at the competitions **OR ONLY ONE**. The choice is theirs. *(since 1.1.2020)*
2. **Repertoire** : Must be chosen **from the list** that the IDO has drawn up (different for male/female and different for age divisions).
No changes may be made to these Repertoires that have been selected and no **other** Repertoires may be danced in the Open (own) Classical section.
The MALE Junior section has a choice of six repertoires. Junior 1 and Junior 2 may choose from ANY of the six. The solos have been marked as Junior 1 and Junior 2 solos, but this is just a suggestion to aid in the decision of which solos to choose. This is in line with the Junior females who can also choose any of the seven solos in their list.
Children MAY NOT dance on pointe (although the video in IDO link shows it on pointe).
Junior and Adult female must be on pointe in the Repertoire section.
NO VARIATIONS OF THESE REPERTOIRES WILL BE ACCEPTED (except **pirouettes/turn, sur place** turn may be done right or left).
3. The **Open Classical** section must be pure classical ballet and not “modern” or neo classical”. It was decided that these could be put into the modern or show section (it must be 100% OWN choreography, no repertoire from any other ballet. This means that **NO music, theme or costume from any other repertoire may be used**).
4. The original rule of no pointe for Children, choice of pointe or demi pointe in Junior and compulsory pointe in Adult female section will apply
5. **NO other REPERTOIRES MAY BE DANCED IN THE OPEN CLASSICAL CHOREOGRAPHY SECTIONS.**
6. Enrollment must be accompanied with the name of repertoire number
(PA ADM 2022, Implementation 1.9.2022)

The list of obligatory choreographies for Ballet solo repertoire category together with videos is public:
<https://www.youtube.com/playlist?list=PLoHVrDoyXi2pDvTYJSYpy2kNaBs0Oq34C>

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.
Adult Division (female dancers) – must dance on en pointe (AGM 2018, Implementation 01.01.2019)
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.

1.7 MODERN AND CONTEMPORARY DANCE

The categories of Modern and Contemporary Dance are: Solo Male, Solo Female, Duo, Group, Formation.
Age Divisions see in General Provisions of Performing Arts.
In the Modern Dance Discipline Mini Kids are not allowed.

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.

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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, Mary 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 divisions 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. The music choice can also be acapella (no music), but the beginning and ending of performance must be marked with clear audible sound (beep). (AGM 2018, Implementation 01.01.2019)
Every Modern&Contemporary performance can have a title, but it is not mandatory (AGM 2019, Implementation 1.9.2019, 1.1.2020)
3. **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. (*see in General Rules Performing Arts under Acrobatic Movements restriction for Children*)
Lifts are allowed in Junior and Adult age divisions and are prohibited in the Children age division.
4. **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.
5. **Clothing:** aesthetic, tasteful and age division appropriate.

1.8 BOLLYWOOD

The categories of Bollywood are: Solo Male, Solo Female, Duo, 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.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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 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.

1.10.1 ORIENTAL DANCE

CHILDREN Oriental Dance

CHILDREN Oriental Show Dance

CHILDREN Oriental Folk Dance

The **categories** are: Solo Female, Duo Female, Group (3-7 dancers), Formation (8-24 dancers).

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

AGE DIVISIONS

AGE DIVISION	AGE RANGE <i>(years of birth listed below are for competition year 2023)</i>
Mini Kids	7 and under <i>(born in 2016, 2017 ...)</i>
Children	12 and under <i>(born in 2011, 2012, 2013 ...)</i>

2. Dance disciplines for Oriental Dance

2.1 **Oriental Dance:** based on the classical style Raqs 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



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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 (*only children lyrics or children 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 (*just dummy*), 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, finale).

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 name/title (oriental folk) should consist of a specific dance name, not only the name of the country. (e.g. Iraqi hacha, Moroccan Chaabi, Moroccan regada...).

In Oriental FOLK it is forbidden to use movements and choreographic techniques from other dance styles, such as jazz, modern, ballet, hip-hop, and other modern dance styles, as well as gymnastic elements.

(PA ADM 2022, Implementation 1.9.2022)

Recommended Dance styles **Oriental FOLK DANCE:**

- Saidi
- Khaleegy
- Nubian
- Dabke
- Ghawazee
- Haggallah
- Falaahii
- Baladi Shaabi (used only for children vocals)
- Muashahat
- Bandari
- Simsimiya (Bambutu)
- Bedouin

Not recommended for children Style:

- Moroccan
- Iraqi
- Tunisian (because there are movements of after wedding ceremony)
- Algerian
- Iranian
- Shamadan
- Eskandarani
- ritual dances 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...

Shaabi and baladi can be danced in both classical and folk. (PA ADM 2022, Implementation 1.9.2022)

The judges in this case evaluate which technique is used (classic or folk), costume, image all in 3D.

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.



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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.

For the Oriental classic dance discipline only Oriental classic music is allowed.

For the Oriental folk dance discipline only Oriental folk music is allowed.

(PA ADM 2022, Implementation 1.9.2022)

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 4-6 1 minute all together 10-12
	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
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
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, Group, Formation it is possible to use solo dance but only four bars.

5. Rules for the Costume

5.1 Oriental Dance

Costume may consist of

- Special integral dress
- Long skirt and traditional or stylized top over a tricot
- Pantaloon or leggings worn with a long skirt

Children should be encouraged to dress like children and not like teens and adults. Dancers in the children's division may never appear nude, so that cosume should be integral and must not distort body natural for this age.

Children are allowed to dance in a sleeveless costume. (PA ADM 2022, Implementation 1.1.2023)

Limits:

- Rather shallow neckline (not allowed deep decollete)
- Covered shoulders (costume must have sleeves of any length)
- Slit must not be higher than knee
- All dancers in the children division must have their torso covered (allowed net or lace, but NOT skin colored)

Prohibited:

- Costumes made entirely from see-through materials, but the same material may be used for decoration elements, sleeves and to cover legs
- Costumes made of skin colored materials or costumes implying nudity
Intimate parts of body (bust, buttock and pubic area) must be covered with cloth materials or must have a lining (not skin colored)



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

5.2 Oriental Folk

Costume must correspond to the chosen dance style. It must also correspond to general limits of children's costume

5.3 Oriental Show

Costume can be of any type but it must correspond to general limits of children's costumes

Prohibited:

- Costume materials that suggest sexual, deviate, sadomasochistic or other adult themes
- Deep neckline
- All dancers in the children's division must have their torso covered (allowed net or lace materials, but NOT skin colored)
- Costumes made entirely from see-through materials, but the same material may be used for decoration elements, sleeves or to cover legs
- Costumes made of skin colored materials or costumes implying nudity

Allowed:

- Mini skirts and shorts if it is required by the image. In this case, the costume must fit in way to cover the intimate parts of the dancer's body (buttock and pubic area) during all the performance
- Light make-up, if it is required by the image

6. Choreography and Image

Children should appear as children and not as teens and adults. Their image, music and choreography should be appropriate to the children's age division. Children's costumes, hair and make-up must be age appropriate and not distort the age of the child. It is possible to use make-up in Oriental Show Dance discipline to bring out the features of the face or to portray a character. In other Oriental dance disciplines it is **prohibited** to use make-up.

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

- use a partner in Oriental dance discipline, while it is allowed in Oriental Folk and Oriental Show disciplines, if it is required by the image
- use sharp cutting devices (knives, swords, etc.), if they are not dummy
- the extensively executed shimmy movement in standing and walking positions is allowed not more than 4 bars
- Use make-up (except Oriental Show, point 5.3)

1.10.2 BELLY DANCE

Belly Dance / Oriental

Show Belly Dance / Oriental Show

Folk Belly Dance / Oriental Folk

The categories are: Solo Female, Solo Male (only in Oriental Folk Dance and Oriental Show), Duo, Group (3-7 dancers), Formation (8-24 dancers)

AGE DIVISIONS

All listed Belly Dance disciplines are only for Junior and older age divisions. Seniors may compete in Adult 2

AGE DIVISION	AGE RANGE (years of birth listed below are for competition year 2023)
Junior 1 solo, duo	13 – 14 (born in 2010, 2009)
Junior 2 solo, duo	15 – 16 (born in 2008, 2007)
Junior group, formation	13 – 16 (born in 2007, 2008, 2009, 2010)
Adult 1	17 and over (born in 2006, 2005, 2004, 2003, ...)
Adult 2	31 and over (born in 1992 and before)
Senior	50 and over (born in 1973, 1972, 1971, ...)

Dance disciplines for BELLY DANCE:

Improvising in drum solo and Raqs Sharqi with organizers music.

3.1. **BELLY DANCE/ORIENTAL:** based on the classical style Raqs Sharqi and includes or may consist of elements of Oriental folk dances and styles, but they should not dominate. It is forbidden to use



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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.

Oriental competitive dance is performed using **strictly the technique and movements of the oriental dance**. The traditional oriental dance consists mainly of movements such as shimmy, waves, hip work, chest work, belly waves, dynamic steps "highway", “chaînés” (chaîné turns) and so on.

It **is not** allowed to use gymnastic jumps, falls on the floor and similar movements to enhance the visual effect.

It **is possible** to add movements from another style, for example waltz, if there is a waltz rhythm in the composition of the dance; or ballet movements are possible if muwashahat music is inserted in the choreographic composition. Such insertion of movements is possible in a minimal amount in order to emphasize the rhythm. But it is important not to forget that these movements are not oriental and may be present in the composition minimally. *(PA ADM 2022, Implementation 1.9.2022)*

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, finale).

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 – limit to bring: 15 seconds solo/duo; 25 seconds group; 45 seconds 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 name/title (oriental folk) should consist of a specific dance name, not only the name of the country. (e.g. Iraqi hacha, Moroccan Chaabi, Moroccan regada...)

In Oriental FOLK it is forbidden to use movements and choreographic techniques from other dance styles, such as jazz, modern, ballet, hip-hop, and other modern dance styles, as well as gymnastic elements.

(PA ADM 2022, Implementation 1.9.2022)

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.

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), sticks for Saidi, a pitcher for Tunisian.

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

4. Music

(Semi-final: one of either CD with one track. Final: another CD with one track). In the event that these

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requirements are not met by the performer the right to participate in the competition may be revoked.

For the Oriental classic dance discipline only Oriental classic music is allowed.

For the Oriental folk dance discipline only Oriental folk music is allowed.

(PA ADM 2022, Implementation 1.9.2022)

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 10 to 12) - 1 minute Drum solo by group of dancers 4 to 6, 1 minute (Raqs Sharqi together in a group of 10 to 12) – 1 minute Raqs Sharqi solo by group of dancers 4 to 6
		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
GROUPS		Preliminaries, Semi-final	1:30 – 2:00 minutes
		Final	2:00 – 3:00 minutes
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
GROUPS		Preliminaries, Semi-final	1:45 – 2:15 minutes
		Final	2:00 – 3:00 minutes
FORMATION		All rounds	1:45 – 2:15 minutes
		Final	3:00 – 4:00 minutes

Note: In Duo, Group, 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

6.1 Change of Costumes and Choreography

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.

NOTE: In Oriental Show and Oriental Folk disciplines, in all the rounds a dancer must perform the same choreography

6.2 Costume Limits:

- Costume must cover all the intimate parts of a dancer during all the performance. The intimate parts are: bust, buttock, pubic area
- Intimate parts must be covered with cloth materials of any color (except skin color and tan materials). In case of using lace materials, the costume must have a not see-through lining
- In case of using skin colored materials to cover intimate parts, the costume must not imply nudity. So, these parts must be decorated with lace, strass etc.
- The costume must fit in way to cover intimate parts of dancer during all the performance.

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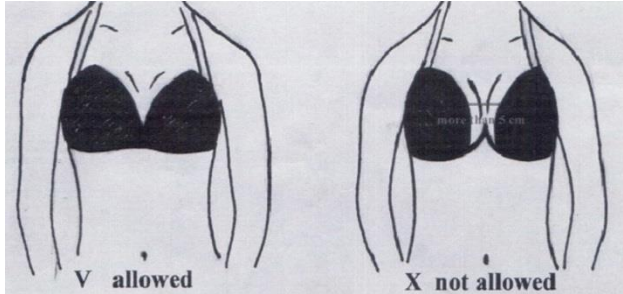
- It is recommended that all male dancers wear a men's dance belt underneath their costume. A costume consisting only of a men's dance belt is prohibited. Male dancers are allowed to perform bare-chested

6.2.1 Belly Dance / Oriental

Possible to use integral dress or special bra with a skirt (with or without belt)

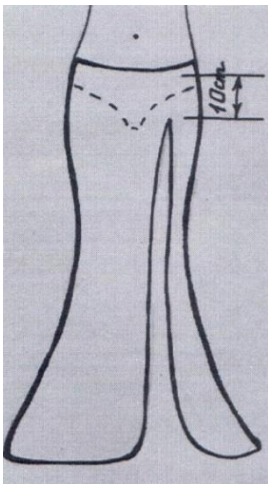
Upper Body

- Forbidden to use open bra
- The distance between the bra cups should not be more than 5 cm



Lower Body

- Lower part of costume should be a skirt (slit skirt or simple skirt)
- Fitting the lower part of the costume should ensure the cover of the vertical line of the buttocks.
- Buttocks and Pubic area must be covered with cloth material
- In case of the lower part of the costume (skirt) made with see-through or lace materials, the intimate parts must be covered with special panties.
- The panties should cover the entire buttock in the back. In the front, the panty line should follow the line between the body and the flexed leg. The distance from the hip line to the panty line should be at least 5 centimetres (2 inches) when measure from the side (pants must cover buttocks and pubic area).
- Abbreviated bikini bottoms, thongs, thong appliqués and any shorts imitating a thong look are prohibited. 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.
- The panties must have the same color as the costume. Panties made with skin colored, lace or net materials are forbidden.
- A dance costume should not be associated with a beach suit and/or underwear.
- In case of a slit skirt, the slit should start not higher than at a distance of 10 cm from the iliac bones.



6.2.2 Oriental Folk

The costume should completely correspond to the chosen style. When choosing a costume design, one should follow the general restrictions on costumes (item 6.2). The folk costume should not look open, therefore these elements are not recommended:

- High slits (above the middle of the hip)
- See-through or lace materials (in case of its use, a costume must have a not see-through lining)

6.2.3 Oriental Show costume can be of any type, but it must comply with the general rules of costumes, including all the restrictions (item 6.2).

6.2.4 Age Restrictions: Costumes and Image

Juniors: Juniors should always be dressed age-appropriately and their image should be that of a junior and not that of an adult. Therefore, these elements are not recommended: "adult" costumes; high slits; see-through or skin colored materials.



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Adults: 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 a good taste.

Seniors: When choosing a costume for Seniors, should be considered the physiological characteristics, as well as the moral component of the image of dancers of “elegant” age. Therefore, these elements are not recommended: high slits; see-through or net materials.

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, Groups and Formations – the name of the ensemble or pseudonym (stage name) is sufficient, as it is in Oriental Folk Dance and Oriental Show Dance.

8. Competitors During their Performance

- 8.1 In Duo, Group, 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 an 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.
- 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 FLAMENCO

The categories in Flamenco are: Solo Male, Solo Female, Duo, Group, Formation.

Time duration for solo and duo:

Preliminary rounds maximum 3.00 minutes

Final round maximum 3.00 minutes

Description of Flamenco **PURO** dance style

Flamenco puro is an authentic, folk Spanish dance, which can be represented as one of the following puro styles:

1. Alegria
2. Caracoles
3. Romera
4. Mirabras
5. Solea and others....

Flamenco puro technique consist of

- turns of the hands,
- tap of the legs,
- claps of the hands,
- turns in the technique of flamenco puro,
- clicks,
- claps on to the body,
- knowledge of structure of the dance

Structure of the Flamenco puro dance:

1. Salida – entrance at the stage.
2. Letra – when the singers start to sing.
3. Llamada – small taps, accent in legs for show all that after will start a new part of the dance.

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4. Remate – accents in the legs or claps before singer starts to sing or after, when singer keep calm.
 5. Silencio – very softly melody in the music, and very flexible and sensitive movement in the body and the arms of the dancer.
 6. Falseta – guitar solo in the music, and not very difficult movements of the dances.
 7. Subida – when the tempo starts to be faster and faster, and dancers start to tap with a speed of the music.
 8. Final normally it the last part of the dance, when one flamenco puro style goes over to another one.
- Example: Tientos (slow dance) will finished Tangos (very active and quick dance style). (ADM 2021, Implementation 1.1.2022)

1. SOLO

- Solo performers represent one dance on a competition.
- Use of additional subjects is allowed.
- Participation in dance of supernumeraries or dancers of the second plan is forbidden.

Costumes:

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

2. DUO

Duo will be danced by female/female, male/female or male/male

The first round will be organizer's music to Sevillanas. The duo can choose one of the 4 parts of the Sevillanas.

The second round for those who have passed to the next round then do a performance to music of their own choice.

DUO Costumes:

First Round

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

Second Round

- 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.

3. GROUP consist of 3 to 7 competitors.

The time limits: The first round can be no less than 2:30 and not longer than 3:30. In the final round the time limit is raised to 4:30 with a minimum of 2:30. Sevillanas may be used in Small Group.

4. FORMATION consist of 8 to 24 competitors

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

The same rules will apply as for Group, but the final round will be increased to 5:00.

In the Children's division the limit will be 3:00 minimum and 4:00 maximum.

5. 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.

The costume must fit the type of dance they are doing. Hand props may be used such as castanets, fans, Bolero hats and canes.

Characteristic: The majority of the dance must be traditional Flamenco to Flamenco music.

Deviations from the above must be minor.

1.11.2 FLAMENCO FUSION

(ADM 2021, Implementation date 1.1.2022)

1.12 LIGHT Dance Show (*TEST competitions will be run*)

The categories in Light Dance Show are: Solo Male, Solo Female, Duo, Group, Formation.

1. DEFINITION OF LIGHT DANCE SHOW

A. Light Dance Show in the broadest sense is based on **any dance technique**. All IDO dance disciplines can be incorporated. Ballroom, Latin or Rock 'n' Roll are excluded and cannot be performed. Light Dance Show allows the use of lifts (except Children), acrobatics, props, lip-sync and other theatrical effects. The number always has to have a guideline, story or visible concept to entertain the audience.

B. One can use electrical devices, such as personal light effects or others which the dancer plugs into an electric



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socket – props or using the energy from battery. Light on the costumes powered only by battery wearing under the clothes of the dancer.

2. Lighting in the hall during the performance: the organizer is obliged to provide a complete shutdown of the general light in the hall to create the necessary blackout on the stage, allowing the dancers to demonstrate the full scope of the show with light and other instruments.

3. Scene equipment and additional instruments: The cloth of the scene should be black. Each light performance has its own nuances. The organizer must offer participants an accredited company at the event to install additional devices used in the show: ultraviolet lamps, screen min 6x8 meters, laser guns, smoke machines, projectors. Participants pay extra fee for this services in accordance with the proposed rates and according to their applications no later than 3 weeks before the competition. The scene must be equipped with the necessary number of sockets.

4. To control the light, all instruments and equipment, the official representative of the participants must be next to the master of the light or stage administrator before, during and after the performance. The organizer and all the services involved should have a detailed script of the dancers' performance.

5. 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 dominate a performance a significantly reduction of points in the technique dimension should be the consequence. (see in General Rules Performing Arts under Acrobatic Movements restriction for Children)

6. Lifts: Permitted as outlined in General Provisions of Performing Arts. NOT permitted in the Children's age division.

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

8. Musicality, variety of dance and patterns, originality, total performance, and individual choreography will be evaluated. It is important to present harmony of idea, music, dance, choreography, light, costume and props in the presentation, as the entire image will be used in evaluating the performance.

9. Groups/formations is evaluated as a whole. Solo, duo or ensemble parts may be performed, but must not dominate.

10. All Light Dance Show 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 Procedures.

NOTE: *In Light Dance Show the Show Dance scoring system is used. The only criteria which should be added – "The quality, variety, complexity and continuity of light show during the performance. Integrating the light show into the overall concept of the performance". (AGM 2020)*

1.13 PERFORMING ARTS IMPROVISATION (PA IMPRO) - rules for TEST competitions

Categories Solo

Age Divisions Junior 2, Adult (possible other age divisions may be added in the future)

Duration of each performance

1:00 minute

(Each round, every dancer dances a one minute presentation three times)

Music/Tempo

Music of each round and heat is chosen randomly with an approved playlist from the PA Department. The music selection can be/should be fast, slow, lyrical, excessive and much more (each mood). It has to be age appropriate. The tempo should vary.

Characteristics and Movement:

PA improvisation gives solo dancers the opportunity to develop freely on previously unannounced music and to shape it in dance, in order to interpret it in the sense of a PA dance, reduced to their own physicality without a fixed choreography/routine. It should mainly be based on the specific Performing arts techniques and variations of Ballet, Jazz, Modern & Contemporary.

Competition procedure

Dancers will compete according in order of their start numbers which have to be presented clearly on the costume's front side. Different music should be played for each round and heat. Each round should be redesigned by the dancers and the music should be re-interpreted. Dancers shouldn't copy their presentation from round to round but improvise to the music which they listen to in the moment of their presentation.

The competition consists of preliminary rounds, semi-final and the final.

Each round starts with an opening presentation, followed by main presentation, ends with a closing presentation.

Preliminary rounds:

Opening and closing presentation: The dancers can be divided into several heats with up to 12 dancers if necessary.

Main presentation: The dancers can be divided into heats up to 4.



Semi-final:

Opening and closing presentation: The dancers can be divided into two heats with up to 8 dancers if necessary.

Main presentation: The dancers can be divided into heats up to 2.

Final:

Opening and closing presentation: The dancers will all dance together.

Main presentation: The dancers will dance alone, one by one.

Costumes/Props

Only tight black dancewear is allowed in this discipline. No extras on the costume (glitter, stones, accessories etc.) are allowed. Skin-colored tights can be added as a supplement. Costumes must be age appropriate, have to fit properly and must always be in good taste. They have to follow the Code of Ethics and the general costumes rules.

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

To dance barefoot, in socks or jazz shoes is obligatory. Shoes that could damage the dance floor cannot be worn and are prohibited.

Props are not allowed.

Acrobatic Movements:

Acrobatic movements are allowed, but only during the main presentation. It doesn't have to dominate the performance.

Gymnastic lines (gymnastic tricks) are not allowed. The PA improvisation should not look like an acrobatic dance routine.

Acrobatics for Children follow the General rules in the PA.

Evaluation

Preliminaries and Semi final: Crossing system, optional point system

Final: 3D (exchange Composition with the **Capability to Improvise**)

Judging:

Adjudicators should be licensed in any of the PA disciplines: Ballet, Jazz, Modern & Contemporary, Show Dance.

(PA ADM 2022, Implementation 1.9.2022, only TEST competitions possible)



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SECTION 2 STREET DANCE/URBAN

The rules outlined below cover the following Street Dance/**Urban** Disciplines:

- Breaking /Break Dance
- Popping
- Hip Hop
- Hip Hop Solo and Crew Battle
- Disco Dance
- Disco Dance Free Style
- Street Dance Show
- Disco Show
- **IDO Disco Slow (test)**
- **Production (rules for Productions see at the beginning of Book 3)**

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

GROUP/ CREW 3 – 7 dancers

FORMATION 8 – 24 dancers

PRODUCTION 25 dancers and more

2.1 GENERAL PROVISIONS – STREET DANCE/URBAN 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 <i>(years of birth listed below are for competition year 2023)</i>
Mini Kids	7 and under <i>(born in 2016, 2017, 2018 ...)</i>
Children	12 and under <i>(born in 2011, 2012, 2013 ...)</i>
Junior 1 in solo duo	13 – 14 <i>(born in 2010, 2009)</i>
Junior 2 in solo, duo	15 – 16 <i>(born in 2008, 2007)</i>
Junior group, crew, formation	13 – 16 <i>(born in 2007, 2008, 2009, 2010)</i>
Adult 1	17 and over <i>(born in 2006, 2005, 2004...)</i>
Adult 2	31 and over <i>(born in 1992 and before)</i>

The rules of the 2-year span is applicable – not in Adults 2.

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 groups and formations. Adult 2 shall be at least 31 in the year of competition, no exceptions.

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

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



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

issued. If a dancer/dancers do not perform in any of the required minutes (first, solo/presentation and final minute) this absence will result in a direct disqualification (D).

NOTE: In special cases when the dancers/s cannot continue the competition the dancer/s will be marked as the last place in the round the dancer/s had performed in.

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. Props, liquids shoes, costumes or other substances that can litter, damage, or make the dance floor / stage unsafe may not be used in any discipline.

NOTE 1: This means that the use of such props, liquids, shoes, costumes or other substances will be punished with a warning and/or direct disqualification.

(AGM 2017, Implementation 1.9.2017, no change possible before 2021)

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 **25** seconds in 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 and Mini divisions.

Exception:

Jumps in one hand-hold are not considered as a lift.

Forbidden elements for Mini kids and Children age divisions:

- Elements, stands on head are not allowed.
- Movements where most of weight is carried by another dancer are not allowed.
- Any kind of jumps from the props at the height of more than 1 meter are not allowed.
- Toe work in all IDO disciplines.
- Pointe work in all IDO disciplines.

Special NOTE for Productions:

For Mini kids and Children the rules above are not applicable when competing in Productions. All elements carried out/performed are on their own risk.

(AGM 2019, Implementation 1.1.2020)



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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.

In all disciplines where applicable, in Children and Mini age divisions acrobatics are allowed if a body part is touching the floor. Acrobatics must not dominate the routine.

In Children age division, all acrobatics must be performed without any physical support of a dancer, dancers.

(AGM 2017, Implementation 1.1.2018)

OTHER RULES

Competitors who are not present on stage to dance following the starting order, without a valid reason, will be disqualified by the Chairperson of the Adjudicators. *(AGM 2019, Implementation with immediate effect)*

RECOMMENDATION: If a dancer needs to wear **glasses** (for medical reasons) during their performance, it is **recommended** that the dancer has an elastic holding them on/around head. If **hearing aids** must be worn, dancer shall fasten them properly. *(example pictures in Performing Arts section, 1.5 ACROBATIC DANCE) Impl.1.9.2022*

2.2 BREAKING /BREAK DANCE

The categories of Breaking/Break Dance are: Solo and Crews.

Starting January 1st, 2018 the categories of Breaking/Break Dance are: Solo Female, Solo Male (B-Boys and B-Girls) and Crews *(ADM 2017, Implementation 1.1.2018)*

Age Divisions see in General Provisions of Street Dance Disciplines.

Breaking/Break Dance is for Juniors and Adults only

SOLO

1. Music: Organizer's music in Breaking /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 Chairperson of Adjudicators 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 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. Breaking competitions are not organized in the Children age division.
9. Procedure of Breaking/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 Adjudicators



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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 Adjudicators an opportunity to compare the dancers.

To avoid any risk of injuries, Adjudicators shall walk around the competition floor during the final presentations. Best 16 competitors will be qualified and continue with battles (knock out system).

- b. **QUALIFICATION:** If there are 18 dancers or more in the 1st round, Adjudicators should qualify the best 16.

In the first round, the Adjudicators evaluate each dancer with the points from 1 to 10. Criteria for the points are:

- 1- bad- none of the elements are performed in correct way, out of music
- 2- bad- one or two elements are performed correct but out of music
- 3- not bad- dancer is performing weak, choreography is poor
- 4- not bad- dancer is performing various elements or style
- 5- satisfactory- dancer is performing various elements or style, but there is no fluidity or is repeating the same element two or more time
- 6- good- dancer is performing various elements and style, there is not enough power or image is poor
- 7- very good- dancer is performing the elements and style correctly, but with the small mistakes
- 8- very good- dancer is performing the elements and style correctly, but losing the power
- 9- excellent- dancer is using different styles and performing various elements on a very high level
- 10- outstanding- dancer is using different styles, performing various elements and bringing personal note in performance

Following the given points Adjudicators will give A, B, C, D letters and additionally X's, for those that they want into the next round.

The Scrutineers count each given letter with the points. The points are given in the following manner:

A- 4 points, B- 3 points, C- 2 points, D- 1 point. The cross is counted as 0.5 point. The dancers are sorted out for the next round (spider) by the total amount of points that comes from the given letters and crosses.

In case of tie the Scrutineer will use the following rule for the start numbers in tie: first, the number of letters will be counted (C and D for one start number is better than B) and if the tie cannot be broken the given points from all Adjudicators (1-10) will be used in order to select the dancers for the next round. If it is not possible to select the start numbers for the next round after procedure explained in 1 and 2, then the actual re-dance will be organized by giving the points from 1-10 and letters that are needed for the next round.

- 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 (Chairperson of Adjudicators) 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 Chairperson of Adjudicators.)

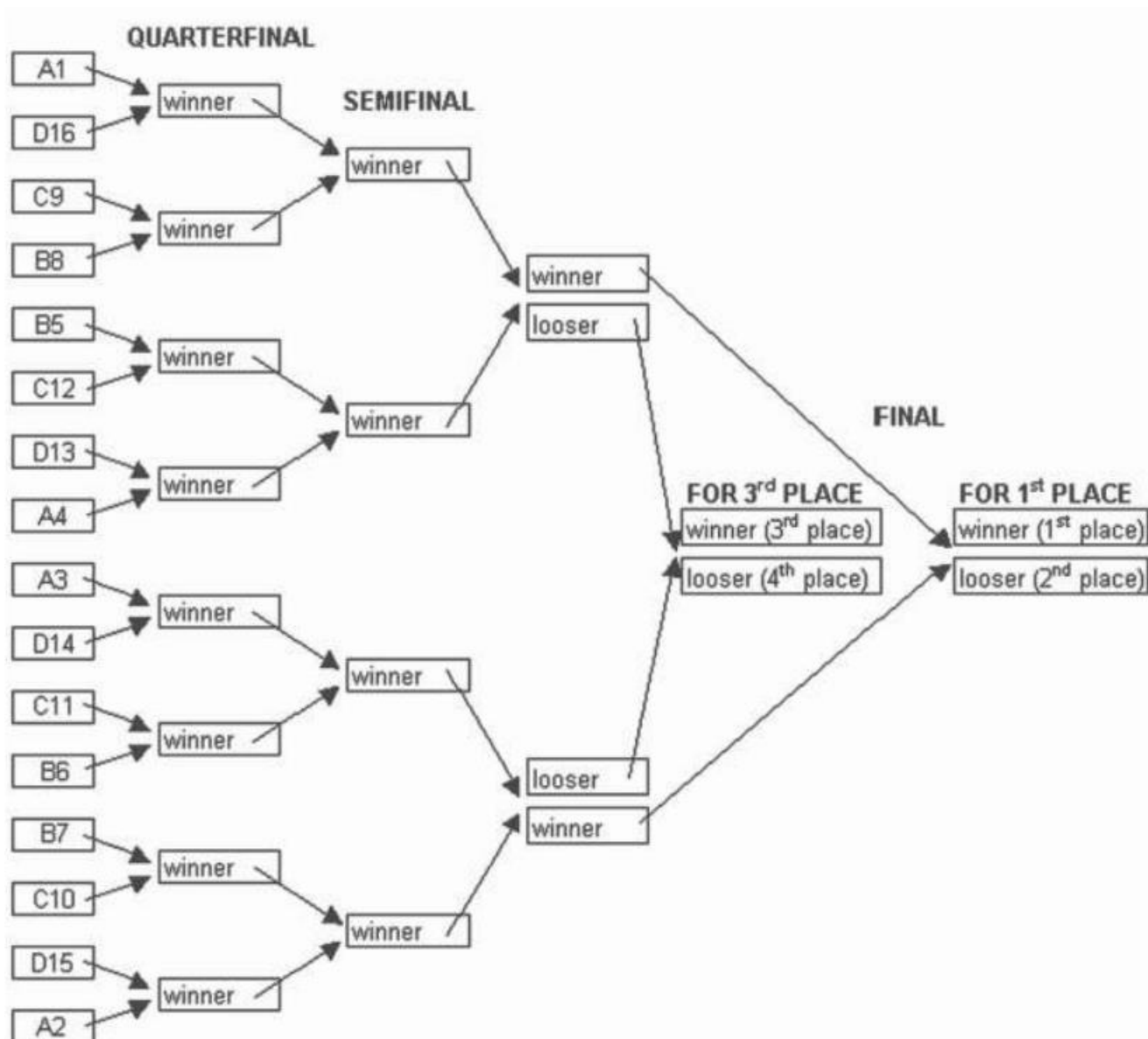
If there is no clear majority in the break dance battles (crossed arms), one more round (one entrance of each) will be done. After the additional round (entrance), Adjudicators have to clearly decide about their choice, showing the hand to the dancer they would like to see as a winner. Adjudicators have to use the given Adjudicators sheet who they would like to see in the next round. The Adjudicators then show the hand to a dancer following the judging sheet. The Chairperson and Scrutineer control the showing of hands.

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Ranking after the 1st round:

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

SPIDER of BATTLES:



If there is 10 to 17 competitors in the 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).



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

CREW BATTLES

1. Number of Dancers: 3-7
2. Music: Teams = Crews 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/crew’s performance may be danced using the team’s/ crew’s music. In case that the music is too long or short the crew 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 Breaking Elements: Same as for Breaking 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 Breaking/Break Dance should be performed – Styles - Pop Locking - Power moves – Popping.
6. If one crew 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 crews in which each dancer must dance his or her solo part at least one time, and the crew’s performance will be Adjudicator’d as a whole.
8. Based on the first round results, the Chairperson of Adjudicators will determine the order of “battles” between 1st - 2nd ranked crews and the 3rd - 4th ranked crews.
9. All other rules are as outlined under Breaking Solo.
10. Procedure of Breaking/ Break Dance Crew competition
First round is a show of crews who will dance to their own music.

See SYSTEM OF JUDGING QUALIFICATION ROUND HIP HOP AND BREAK DANCE BATTLE in Book 5, under 3.11

The Adjudicators will evaluate and select the four best crews. The Adjudicators give the best crew 4 points (A), the next best crew 3 points (B), the next best crew 2 points (C) and the next best crew 1 point (D) .Only the 4 best crews will battle to the Organizer’s music (3rd against 4th and 1st against 2nd).

If there are more than 8 crews in the 1st=preliminary round, a Supervisor together with a Chairperson of Adjudicators may decide to ask for additional crosses for crew/crews on the next position after 4 best crews (cross means placement).

Special note for Breaking/Break Dance and Popping:

When asked to select Adjudicators for this discipline, each nation should only invite Adjudicators who are very experienced in Breaking and Popping. 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.



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2.3 POPPING

The categories of Popping 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)
Implement rule of a "free tempo round" in SOLO, ideally in the semifinals (Street ADM 2022, Implementation 1.9.2022)
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, Adjudicators shall walk around the competition floor in opening and final presentations. Both the opening and final performance give the Adjudicators an opportunity to compare the dancers.

2.4 HIP HOP

The categories of Hip Hop are: Solo Male, Solo Female, Duo, Group, 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).
Implement rule of a "free tempo round" in SOLO, ideally in the semifinals (Street ADM 2022, Implementation 1.9.2022)
Tempo Hip Hop SOLO:
First minute/presentation: 108 - 112 BPM (downbeat, more groove)
Second minute/presentation: 108 - 112 BPM (downbeat, more groove)
Third minute/presentation: 90 - 100 BPM (downbeat, more groove)
(Street ADM 2022, Implementation 1.9.2022)
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 Popping 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. (see in General Rules restriction for Children, p. 60)
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.



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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 Adjudicators an opportunity to compare dancers.
To avoid any risk of injuries Adjudicators shall walk around the competition floor in opening and final presentations.

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. The music in Hip Hop Formation shall be really Hip Hop music with clear Hip Hop beat but without restriction in tempo. Only 30 sec. may be out of Hip Hop music.
(AGM 2016, Implementation date 1st January 2017)
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 Crews.

Age Divisions see in General Provisions of Street Dance Disciplines.

Hip Hop Battles are for Juniors and Adults only

Starting January 1st, 2018, Hip Hop battles are allowed for **Children** solos and crews

(ADM 2017, Implementation 1.1.2018)

SOLO

Music: Organizer's music in different Hip Hop styles.



HH BATTLES MUSIC SCHEDULE:

1. always NEW STYLE
2. DIFFERENT STYLES
Dancehall
 R&B
 House
Locking
 Popping
(Street ADM 2022, Implementation 1.9.2022)
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 Hip Hop 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.
 In the first round, the Adjudicators evaluate each dancer with the points from 1 to 10. Criteria for the points are:
 - 1- bad- none of the elements are performed in correct way, out of music
 - 2- bad- one or two elements are performed correct but out of music
 - 3- not bad- dancer is performing weak, choreography is poor
 - 4- not bad- dancer is performing various elements or style
 - 5- satisfactory- dancer is performing various elements or style, but there is no fluidity or is repeating the same element two or more time
 - 6- good- dancer is performing various elements and style, there is not enough power or image is poor
 - 7- very good- dancer is performing the elements and style correctly, but with the small mistakes
 - 8- very good- dancer is performing the elements and style correctly, but losing the power



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

9- excellent- dancer is using different styles and performing various elements on a very high level

10- outstanding- dancer is using different styles, performing various elements and bringing personal note in performance

Following the given points Adjudicators will give A, B, C, D letters and additionally X's, for those that they want into the next round.

The Scrutineers count each given letter with the points. The points are given in the following manner:

A- 4 points, B- 3 points, C- 2 points, D- 1 point. The cross is counted as 0.5 point. The dancers are sorted out for the next round (spider) by the total amount of points that comes from the given letters and crosses.

In case of tie the Scrutineer will use the following rule for the start numbers in tie: first, the number of letters will be counted (C and D for one start number is better than B) and if the tie cannot be broken the given points from all Adjudicators (1-10) will be used in order to select the dancers for the next round. If it is not possible to select the start numbers for the next round after procedure explained in 1 and 2, then the actual re-dance will be organized by giving the points from 1-10 and letters that are needed for the next round.

New criteria of judging hip hop battles

We keep the existing system for judging the hip hop battles with points (1-10) and crosses.

Points from 1-10 will be distributed as following:

- 1 point for each style performed and presented with the character of compulsory style (maximum 3-4 points)
- 1-2 points for average performance (considering all presented styles); dancer(s) stays with the music, follows the musical phrasing and presenting basic steps
- 1-2 points for very good performance (considering all presented styles); dancer(s) stays with the music, follows the musical phrasing and presenting various elements, unity and having a good image
- 1-2 points for very good performance (considering all presented styles); dancer(s) stays with the music, follows the musical phrasing and presenting various elements, unity and having an excellent image, able to capture the audience...

(AGM 2019, Implementation with immediate effect)

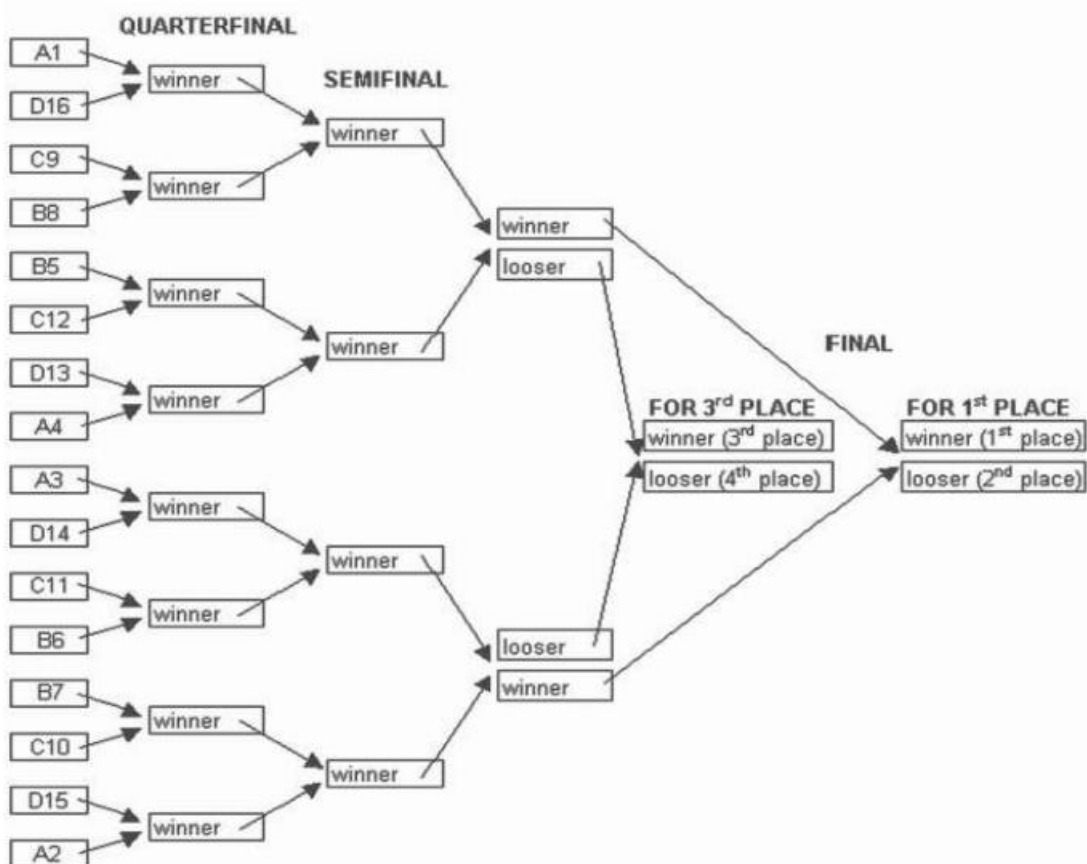
- c. **BATTLES:** In the 8 battles that follow, the dancers from A class will battle with dancers from D class, and dancers from B class will battle with dancers from C class (1st in a ranking from group A with last from group D, etc.). Neither dancers, nor Adjudicators will be informed who belongs to which class, only Scrutineer and Supervisor (Chairperson of Adjudicators) 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 Chairperson of Adjudicators).

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).

CREWS

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



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

HH BATTLES MUSIC SCHEDULE:

1. always NEW STYLE
2. DIFFERENT STYLES
 - Dancehall
 - R&B
 - House
 - Locking
 - Popping
 - (Street ADM 2022, Implementation 1.9.2022)*
3. always OLD SCHOOL

Crew 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 crews = teams.
6. If one crew disturbs another crew’s performance or endangers another crew’s safety, a loss of evaluation points will result.
7. Based on the first round results, the Chairperson of Adjudicators will determine the order of “battles” between 1st - 2nd ranked crews and the 3rd - 4th ranked crews.
8. All other rules are as outlined under SOLO.
9. Procedure of Hip Hop Battle Crew competition:

First round is a show of crews who will dance to their own music.
See SYSTEM OF JUDGING QUALIFICATION ROUND HIP HOP AND BREAK DANCE BATTLE in the Official’s Book.

Adjudicators must be aware that crews are presenting at least 2 different styles. The Adjudicators will evaluate and select the four best crews. The Adjudicators give the best crew 4 points (A), the next best crew 3 points(B), the next best crew 2 points(C) and the next best crew 1 point (D). Only the 4 best crews will battle to the Organizer’s music (3rd against 4th and 1st against 2nd). If there are more than 8 crews in the 1st=preliminary round, a Supervisor together with a Chairperson of Adjudicators may decide to ask for additional crosses for crew/ crews on the next position after 4 best crews (cross means placement).

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



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

If there is no clear majority in the hip hop battles (crossed arms), one more round (one entrance of each) will be done. After the additional round (entrance), Adjudicators have to clearly decide about their choice, showing the hand to the dancer/crew they would like to see as a winner. Adjudicators have to use the given Adjudicators sheet who they would like to see in the next round. The Adjudicators then show the hand to a dancer/crew following the judging sheet. The Chairperson and Scrutineer control the showing of hands

2.6 DISCO DANCE

The categories of Disco Dance are: Solo Male, Solo Female, Duo, Group, 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 : the first presentation is 30 seconds, then 1 minute, last presentation 1 minute. (*Implementation 1.1.2018*)
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 with **30 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 General Rules & Regulations for Competitions. Both opening and final presentations are to give the Adjudicators an opportunity to compare dancers. To avoid any risk of injuries Adjudicators shall walk around the competition floor in the opening and final presentations.
4. Characteristics and Movement: Disco Dance movements must dominate all performances. The dance is free, and all styles of disco dancing are permitted.
5. Acrobatic Movements are defined under General Provisions of Street Dance Disciplines and are not permitted.
6. Lifts are defined under General Provisions of Street Dance Disciplines and are not permitted.
7. Stage Props are defined under General Provisions of Street Dance Disciplines and are not permitted.
8. Allowable Figures and Movements: Slides, leaps, jumps, kicks, spins and pirouettes. Floor figures such as splits, back and bump spins are allowed but should be kept to a minimum. Long running jumps moving across the floor must not exceed four steps at a time.
In the first and last presentation of disco dance DUO the dancers are not allowed to perform jumps over in duos. (*Implementation 1.1.2018*)
Restriction for MINI Kids age division:
The following elements are not allowed in Mini Kids division: jump over in duos, split jumps into the floor and combination of elements using extreme back flexibility.
(*Implementation 1.1.2018*)
9. Musicality, (rhythm, breaks), dance variety and originality will be highly evaluated.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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.

Group

1. Duration of Performance: Organizer's music 2 minutes.
Time limit for **all DISCO DANCE groups** in **all age divisions** is **1:30 min. (90 sec.)**
(Street ADM 2022, Implementation 1.1.2023)
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.
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.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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 - the first presentation is 30 seconds, then 1 minute, last presentation 1 minute. (*Implementation 1.1.2018*)
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 **30** seconds presentation 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. (*Implementation 1.1.2018*)
Both opening and final presentations are to give the Adjudicators an opportunity to compare dancers. To avoid any risk of injuries Adjudicators 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, Group, 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. Groups will be allowed 25 seconds 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 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.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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.
- 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 and Disco Dance.
- 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. (*see in General Rules – Street Disciplines restriction for Children under Acrobatic Movements*)
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).

GROUPS

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.
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, Break Dance, Electric Boogie (no Disco Dance *starting 1st January 2018*).
 - 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 and Break.
 - 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



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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. Breaking 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. (*see in General Rules – Street Disciplines restriction for Children under Acrobatic Movements*)
- 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

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, Break Dance, Electric Boogie (no Disco Dance *starting 1st January 2018*).
 - 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 and Break.
 - 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. (*see in General Rules – Street Disciplines restriction for Children under Acrobatic Movements*)



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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).

2.8. B DISCO SHOW

The categories of Disco Show are: Group, 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. Groups will be allowed 25 seconds 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 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.

GROUPS

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 Disco 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: Disco Dance and Disco Free Style
 - 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. Dangerous (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. (see in General Rules – Street Disciplines restriction for Children under Acrobatic Movements)
 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)
 7. The dancers in the Group dance together. Group will be evaluated as a whole. Solo parts may be performed, but should not dominate.

FORMATIONS

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 disco disciplines as presented in the rulebook.
- 3.- 6. SEE rules for Disco Show GROUPS
7. The dancers in the Formation dance together. Formation will be evaluated as a whole. Solo parts may be performed, but should not dominate.

(ADM 2017, Implementation 1.1.2018)

2.9 IDO DISCO SLOW - rules for TEST competitions

The categories of IDO Disco Slow are: Solo Male /Female.
Age Divisions see in General Provisions in Street Dance Disciplines.

1. Music

The music used must be SLOW MUSIC. (By checking the BPM of different DISCO SLOW dance music tracks the tempo range: 55 to 85/90 beats per minute).

The music track of the final must be the same for all the finalists!



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

2. Procedure of Competition_

The dancers will dance all the selection rounds, only once for 1 minute, their number may be variable (10-15 dancers per round) will depend on the size of the stage.

In the **semifinal** the dancers will dance 3 times:

30 sec (presentation) all semifinalists on the floor.

40 sec (Spot) 2 dancers on the floor.

1 min (last minute) all semifinalists on the floor.

In the **final** round the dancers will dance 3 times:

30 sec (presentation) all finalists on the floor.

40 sec (Spot) 1 dancers on the floor.

1 min (last minute) all finalists on the floor.

3. Acrobatic elements

Acrobatic in IDO Disco Slow must have acrobatic elements in which a part of the body touches the floor, and they can only be performed in the 40sec (spot) of the final, when they will dance alone.

Recommendation: the acrobatic movements cannot be more than 10% of the entire performance.

In all selection rounds, including the 3 semifinal rounds, no acrobatic element is allowed.

Because, IDO Disco Slow cannot be a series of acrobatic elements, but must be part of the dance, routine, thus raising the artistic profile of the performance, and should not dominate the routine.

Movements with 360 degree rotation in any direction without contact with the floor are not allowed.

All movements in IDO Disco Slow Dance competitions should be safe and cannot endanger the health of any of the dancers.

Acrobatic moves will not always improve a dancer's score and may even detract from the score if they are not performed technically correctly. Slow dance should be neither modern nor disco, it should create a new discipline.

4. Obscene or suggestive movements are not allowed.

The movements must be appropriate for each age division.

In IDO Disco Slow elegance and harmony of movements are appreciated.

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 flowing movement across the floor must not exceed four steps at a time.

Dancers should dance at an adequate distance from a judge, leaving the judges their own space.

5. Musicality, (rhythm, breaks), feeling, dance variety and originality will be highly evaluated

6. Outfits should be suitable for the age division of the dancer (follow IDO rules)

The glass trimmings in costume, including beads, are not allowed

No make-up or fake tan of any type on children under 12 years.

The false eyelashes, or false nails, are not allowed on children under 12 years (follow IDO rules)

(Street ADM 2022, Implementation 1.1.2023, only TEST competitions possible)



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
- Salsa Rueda de Casino
- Caribbean Show
- Latin Show
- Jitterbug
- Disco - Hustle / Disco - Fox / Disco - Swing
- West Coast Swing
- Couple Dance Formations
- Synchro Dancing
- Jack & Jill
- Latin Style
- **Production** (rules for Productions see at the beginning of Book 3)

3.1. GENERAL PROVISIONS – COUPLE DANCE DISCIPLINES

AGE DIVISIONS

AGE DIVISION	AGE RANGE (years of birth listed below are for competition year 2023)
Children	12 and under (born in 2011, 2012, 2013...)
Junior 1 in solo, duo	13 – 14 (born in 2010, 2009)
Junior 2 in solo, duo	15 – 16 (born in 2008, 2007)
Junior group, formation	13 – 16 (born in 2007, 2008, 2009, 2010)
Adult 1	17 and over (born in 2006, 2005, 2004, ..)
Adult 2	31 and over (born in 1992 and before)
Senior	50 and over (born in 1973, 1972, 1971, ..)

The rules of the 2-year span is applicable – not in Adults 2.

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 which are not definable as clothing's **may NOT be used.**

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

Props, liquids shoes, costumes or other substances that can litter, damage, or make the dance floor / stage unsafe may not be used in any discipline.

NOTE 1: This means that the use of such props, liquids, shoes, costumes or other substances will be punished with a warning and/or direct disqualification. (AGM 2017, Implementation 1.9.2017, no change possible before 2021)

Duration (length) of Exhibition / Routine / Performance: Refer to the specific 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 are NOT permitted in ALL Children's divisions.

Exception: Jumps in one hand-hold are not considered as a lift.

Forbidden elements for Children age division:

- Elements, stands on head are not allowed.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

- Movements where most of weight is carried by another dancer are not allowed.
- Any kind of jumps from the props at the height of more than 1 meter are not allowed.
- Toe work in all IDO disciplines.
- Pointe work all IDO disciplines.

Special **NOTE** for **Productions**:

For Children the rules above are not applicable when competing in Productions. All elements carried out/performed are on their own risk. (AGM 2019, Implementation 1.1.2020)

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.⁴

NOTE 4: *This is also a solo hand wheel in Salsa!*

In all disciplines where applicable, in Children age division acrobatics are allowed if a body part is touching the floor. Acrobatics must not dominate the routine.

In Children age division, all acrobatics must be performed without any physical support of a dancer, dancers. (AGM 2017, Implementation 1.1.2018, no change possible before 2021)

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.⁵

NOTE 5: *This is not relevant if there is a time reduction in the first round and a longer one in the next round. The first part up to the time limit has to be the same; the other one is already new.*

OTHER RULES

Competitors who are not present on stage to dance following the starting order, without a valid reason, will be disqualified by the Chairperson of the Adjudicators. (AGM 2019, Implementation with immediate effect)

HEARING AIDS: *If hearing aids must be worn, dancer shall fasten. (example picture in Performing Arts section, under ACROBATIC DANCE) Implementation 1.9.2022*

3.2 ARGENTINE TANGO⁶ TANGO SALON (TANGO, VALS and MILONGA) and TANGO ESCENARIO

NOTE 6: *Argentine Tango is a discipline that contains 3 different Tango dances and the Tango Escenario*

The categories of Argentine Tango are: couples.

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

Each of the three different dances, Tango, Vals and Milonga, contributes equally to the overall placing of the dancers. The judgment for each couple will be determined by using the Skating System.

All couples in the final must also dance a Tango Escenario, which will be adjudicated as an additional dance. In the event of a tie between couples, the placing in the Tango Escenario will have the higher (decisive) value.

The competition will be developed in three rounds: 1) qualification, 2) semifinal, 3) final.

The music, selected from the repertoire of the great Argentine Tango orchestras, must respect the competition times and must have a similar duration for all the couples participating in the different rounds of the competition. The difficulty of the musical pieces will be similar within the same round of the competition and will increase between the different rounds of competition.

Qualifying rounds:

- In the qualifying round all the couples will be seen by the jury in a presentation Tango, danced entirely and lasting a maximum of 2.50 minutes. If necessary, the Chairperson will divide the participating couples into two or more groups.
- The couples will thereafter be divided into heats. The number of couples in the same heat depends on the size of the dance floor but must not exceed 6 couples. The Chairperson gives a signal when all Adjudicators are ready. In each heat, the couples must perform an entire Tango, an entire Vals and an entire Milonga, lasting a maximum of 2.50 minutes each.
- The adjudicators ~~mark~~ judge the qualified couples in each of the 3 dances separately.
- In all following qualifying rounds, including the semi-final, there will be no presentation dance at the beginning of the round.

Semi-final round:

- The couples selected in the qualifying round will participate in the semi-final round.
- The couples will be divided into heats. The number of couples who will dance in the same heat depends on the size of the dance floor, but must not exceed 6 couples.
- The Chairperson gives a signal when all the adjudicators are ready. In each heat, the couples must perform an entire Tango, an entire Vals and an entire Milonga, lasting a maximum of 2.50 minutes each.
- The adjudicators judge the couples separately in each of the 3 dances.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

Final Round:

- a. The couples selected in the semifinal round will participate in the final.
- b. The couples will be divided into heats. The number of couples who will dance in the same round depends on the size of the dance floor, but must not exceed 6 couples.
- c. The Chairperson gives a signal when all adjudicators are ready. In each heat, the couples must perform an entire Tango, an entire Vals and an entire Milonga, lasting a maximum of 3.15 minutes each.
In the event of a tie, a play-off Tango will be danced, lasting a maximum of 3.15 minutes. After a mandatory break of at least 5 minutes, each couple will dance a Tango Escenario with their own music, lasting a maximum of 3.15 minutes.
- d. The adjudicators judge the couples separately in each of the 4 dances.
- e. The placing in the final will be determined using the Skating System on the 4 dances.

3.2.1 TANGO SALON (Tango, Vals and Milonga)

General characteristics for the three dances.

Tango, Vals and Milonga are three social dances based on the connection of the couple through an embrace. Improvisation in the music is an identifying element; the couple's movements should express the capacity for improvisation and coherence with the music. Dancers should avoid mandatory combinations or choreography. Dancers must follow the Line of Dance (LOD) and go around the dance floor in a counter-clockwise direction. Once in a closed embrace, couples will no longer be able to separate until the end of the music, considering that the position is considered correct when the body of one of the two partners is contained in the embrace of the other.

Lifts and breaking of the embrace are not allowed. NOTE 7: Please note! A 360-degree rotation of the woman under the raised arm of the man is a separation!

All movements must be carried out within the space determined by the couple's embrace, without invading or disturbing the space of the surrounding couples and without creating an obstacle in the dance round.

3.2.2 TANGO

1. **Timing:** 30 - 35 bars per minute.
2. **Duration and characteristics of the performance:** the musical pieces will be danced entirely and will have a maximum duration of 2.50 minutes in the qualification and semi-final rounds and 3:15 minutes in the final.
3. **Movements:** all the structures and elements are those characteristic of social Tango, different types of walks, ochos, different types of turn, barridas, sacadas, enroques, lapices, boleos, ganchos, adornos, etc, which will be improvised according to the rhythmic and melodic characteristics of the musical piece. The Tango cannot be danced only on the regularity of the rhythmic accompaniment but must be danced on its melodic characteristics, respecting the pauses.

3.2.3 VALS

1. **Timing:** 62 - 72 bars per minute.
2. **Duration and execution:** the musical pieces will be danced entirely and will have a maximum duration of 2.50 minutes in the qualifying rounds and semi-final and 3.15 in the final.
3. **Movements:** all the structures and elements of the Tango must be adapted to the musical characteristics of the Vals.

3.2.4 MILONGA

1. **Timing:** 48 - 58 bars per minute.
2. **Duration and execution:** the musical pieces will be danced entirely and will have a maximum duration of 2.50 minutes in the qualifying rounds and semi-final and 3:15 in the final.
3. **Movements:** all the structures and elements of the Tango will be adapted to the musical characteristics of the Milonga.
4. Small jumps are accepted as part of the cheerful nature of this dance.

3.2.5 TANGO ESCENARIO (TANGO SHOW)

1. **Music:** The dancers use their own music, taken from the repertoire of traditional or modern Tango orchestras.
2. **Duration of Performance:** The musical pieces will be danced entirely and will have a maximum duration of 3.15 minutes. If longer, they will be terminated in accordance with the end of the musical phrase.
3. Lifts, breaking of the embrace and combinations of any type of element are allowed.

(ADM 2021, Implementation date 1.1.2022)

3.3 SALSA

Categories: Solo, Duo, Couples, Groups and Formations

3.3.1 SALSA Solo / Duo

Categories: Solo Male, Solo Female, Duo.

In Adult division Duo is divided in following categories: Duo Male, Duo Female, Duo Male/Female.

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

1. **Music:** Organizers music in Preliminaries and Semi Final. Organizers music and music of the dancer own choice in the Final.
2. **Duration of Performance.** In all rounds, except the final, the duration of performance should be 1 minute 30 sec., to conform to the end of musical phrase. In the Final round, the dancers may use music of their own choice, or Organizers music, but must be at least 2 minutes to the end of musical phrase but must not exceed 2 minutes 15 seconds.



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3. **Tempo:** 48 - 55 Bar per Minute (192 - 220 beat per minute).

4. **Characteristics and Movement.** Salsa Solo / Duo is 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 danced by a male dancer, we expect to see slick, clean, strong footwork, and good subtle isolation.

When danced by a female dancer, while similar to Male, it should be more feminine in its approach, with possibly more body work. In all Duos we need to see good synchronization, good "question & answer" type moves, good contact (although not in hold) and musical interpretation in between the 2 dancers. No acrobatic moves or lifts will be allowed in any round.

5. **Lifts:** NOT permitted.

6. **Hold:** No hold is allowed²⁶

NOTE 26: This means, that there is also no contact between the dancers!!!! Not only classical dance hold is forbidden, also the contact in which way ever!!! Salsa Duo means dancing side by side or dancing a step and the other dancer is reacting.....

7. **Format Qualifying Rounds:**

a. In the opening round all dancers shall be seen by the Adjudicators 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 dancers will thereafter be divided into heats. Number of solos or duos in the same heat is depending of the size of the dance floor but should not exceed 6 solos / duos. The Chairperson of Adjudicators gives a signal when all Adjudicators are ready, but each heat will never last longer than 1 minute 30 seconds.

c. In the opening round, all dancers shall than be seen by the Adjudicators 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 dancers in the final dance 1 minute overview.

b. All dancers dance their solo performance one by one and can chose their own music not exceeding 2 minutes.

c. All dancers in the final dance 1 minute closing overview.

d. The Adjudicators will place the dancers in order of merit.

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

9. In all categories the dancers should show good Floor Craft. It is not allowed to invade other dancers space.

This will be taken into account when being seen by the Adjudicators.

3.3.2 SALSA COUPLES 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)

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 13.

NOTE 13: Also acrobatic figures are forbidden in Adults and Junior division only allowed in the final when the couples are dancing alone. See pt. 9.

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 Adjudicators 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 Adjudicators in a closing dance for 60 seconds according to the same rules as for the presentation dance.



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d. In all following qualifying rounds, including the semi-final 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 Adjudicators 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

3.3.3 SALSA Groups and Formations

Categories: Groups and Formations.

Age divisions: Salsa Formations will be held only in Adult age division.

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

1. **Music:** In all rounds music of the dancer own choice.

2. **Tempo:** No restriction.

3. **Characteristics and Movement.** See 3.3 Salsa above.

4. **Lifts:** permitted.

5. **Acrobatic Movements:** Permitted

Groups

1. **Duration of Performance:** 2 minutes & 30 seconds minimum to 3 minutes maximum.

2. **Number of Dancers:** 3 - 7

3. All other rules as outlined under 3.3 Salsa above.

Formations

1. **Duration of Performance:** 2 minutes & 30 seconds minimum to 4 minutes maximum.

2. **Number of Dancers:** 8 - 24

3. All other rules as outlined under 3.3 Salsa above.

If the Organizer, Chairperson and Supervisor agree, Groups and Formations can be combined in one competition.

3.4 MERENGUE

Categories: Solo, Duo, 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 allowed¹⁴.

NOTE 14: Also acrobatic figures are forbidden in Adults and Junior division only allowed in the final when the couples are dancing alone. See pt. 9.

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 Adjudicators 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. Each heat will last 1 minute 30 seconds.
- c. In the opening round, all couples shall than be seen by the Adjudicators 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 Adjudicators 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. Forbidden in Children´s age division.
10. **Stage Props and Scenic Background:** forbidden.

3.5 BACHATA

Categories: Solo, Duo, Couples, Groups and Formations

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 quick's 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 allowed¹⁵.
NOTE 15: Also acrobatic figures are forbidden in Adults and Junior division only allowed in the final when the couples are dancing alone. See pt. 9.

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 Adjudicators 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 Chairperson of Adjudicators gives a signal when all Adjudicators 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 Adjudicators 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 Adjudicators 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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3.5.1 BACHATA Groups and Formations

Categories: Groups and Formations.

Age divisions: Bachata Formations will be held only in Adult age division. Age Division, see in General Provisions, Book 2, 3.4 Age Division.

1. **Music:** In all rounds music of the dancer own choice.
2. **Tempo:** No restriction.
3. **Characteristics and Movement.** See 3.5 Bachata above.
4. **Lifts:** Permitted.
5. **Acrobatic Movements:** Permitted
6. **Hold:** Hold should be dominate during the routine.

Groups

1. **Duration of Performance:** 2 minutes & 30 seconds minimum to 3 minutes maximum.
2. **Number of Dancers:** 4 – 8 (2-4 couples)
3. All other rules as outlined under 3.5 Bachata above.

Formations

1. **Duration of Performance:** 2 minutes & 30 seconds minimum to 4 minutes maximum.
2. **Number of Dancers:** 8 – 24 (4-12 couples)
3. All other rules as outlined under 3.5 Bachata above.

If the Organizer, Chairperson and Supervisor agree, Groups and Formations can be combined in one competition.

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 evaluated 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, Bachata and Merengue.

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

8. Format Qualifying Rounds:

- a. In the opening round in Salsa all couples shall be seen by the Adjudicators 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 Chairperson of Adjudicators gives a signal



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when all Adjudicators 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.¹⁶

NOTE 16: *All together 1 min Salsa, then Salsa 1:30 each heat, then Bachata each heat, then Merengue each heat.*

d. The Adjudicators mark the qualified couples in each of the 3 dances separately.

9. **Final Round:** all couples **will dance** together in each dance¹⁷ prior to each couple performing the Caribbean Show Medley as a solo. The Adjudicators 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.

NOTE 17: *1:30 min all together Salsa, 1:30 min all together Bachata, 1:30 min all together Merengue followed by Caribbean Show one by one.*

10. **Forbidden Figures:** Acrobatics. Only in the final Caribbean show, when couples perform alone, it is proposed to allow an acrobatic figure. Forbidden in Children's age division.

11. **Stage Props and Scenic Background:** forbidden.

3.7 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".

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 Adjudicator'd as a whole. Solo parts may be performed, but must not dominate.

8. **Format Qualifying Rounds:** not defined²¹

NOTE 21: *The Rueda teams are dancing one by one.*

9. **Format Final Round:** not defined²²

NOTE 22: *The same as in all rounds, the teams are dancing one by one.*

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.

3.8 CARIBBEAN SHOW

The categories of Caribbean 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-Caribbean dance style performances, to any type of music, such as Salsa, Bachata, Merengue, Son, or any other type of Latino inspired music of the competitor's 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, a choreography or figures that are recognized as figures which could be used at International Latin American dance competitions.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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-Caribbean dances (Salsa, Bachata, Merengue, and Argentine Tango) MUST dominate. When this rule is broken it is considered as "obvious wrong discipline".²³

NOTE 23: Be aware that Caribbean Show is not International Latin-American dance like WDSF or WDC style; it is pure Latino-Caribbean style!!!

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. **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 Caribbean Show Team performances.

In all age divisions and also in all categories of the Caribbean Show, the title of the show is obligatory and has to be announced by the moderator and shown on the starters list.

Solo Male / Solo Female

1. **Duration of Performance:** 1:45 minute minimum to 2:15 minute maximum.

2. **Number of Dancers:** 1

3. All other rules as outlined under Caribbean Show above.

Duos

1. **Duration of Performance:** 1:45 minute minimum to 2:15 minute maximum.

2. **Number of Dancers:** 2

3. All other rules as outlined under Caribbean Show above.

Groups

1. **Duration of Performance:** 2 minutes & 30 seconds minimum to 3 minutes maximum

2. **Number of Dancers:** 3 - 7

3. All other rules as outlined under Caribbean Show above.

Formations

1. **Duration of Performance:** 2 minutes & 30 seconds minimum to 4 minutes maximum.

2. **Number of Dancers:** 8 - 24

3. All other rules as outlined under Caribbean Show above.

3.9 LATIN SHOW

The categories of Latin Show are: Solo Male, Solo Female, Duo, Groups, and 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 the International Latin American dancestyle performances and only choreographies based on International Latin American dancestyle Samba, Cha Cha, Rumba, Paso Doble and Jive are accepted. Music can be authentic Latin music or any other type of Latin-inspired music of the competitor's choice. Costumes may be Carnival, African, Futuristic, Street, Caribbean. Exhibitions may be in any one form, or a combination of two or more different styles, and may include theatrical movements.

3. **Forbidden Movements:** No.

4. **Forbidden Figures:** No

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. **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 Latin Show Team performances.

In all age divisions and also in all categories of the Latin Show, the title of the show is obligatory and has to be announced by the moderator and shown on the starters list.

Solo Male / Solo Female

1. **Duration of Performance:** 1:45 minute minimum to 2:15 minute maximum.

2. **Number of Dancers:** 1

3. All other rules as outlined under Latin Show above.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

Duos

1. **Duration of Performance:** 1:45 minute minimum to 2:15 minute maximum.
2. **Number of Dancers:** 2
3. All other rules as outlined under Latin Show above.

Groups

1. **Duration of Performance:** 2 minutes & 30 seconds minimum to 3 minutes maximum
2. **Number of Dancers:** 3 - 7
3. All other rules as outlined under Latin Show above.

Formations

1. **Duration of Performance:** 2 minutes & 30 seconds minimum to 4 minutes maximum.
2. **Number of Dancers:** 8 - 24
3. All other rules as outlined under Latin Show above.

3.10 JITTERBUG

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 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, to conform to the end of the musical phrase, in all rounds EXCEPT the final round of Jitterbug Solo Show. Music for Jitterbug Solo Show final round must be at least 2 minutes but not exceed 2 minutes 15 seconds.

1. Tempo: 46 – 48 bars per minute (184 – 192 bpm) in the Fast Jitterbug
2. Tempo: 27 – 28 bars per minute (108 – 112 bpm) in the Slow Jitterbug
3. Tempo: Free in the Jitterbug Solo Show

3. **Characteristics and Movement:** Jitterbug is a social dance and is part of 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 be connected to the musical phrase.

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:

Couples will be qualified to the next round by dancing both Fast Jitterbug and Slow Jitterbug. The Cross - System, will be used to determine which couples qualify for the next round. The number of crosses from both dances will be added.

a. In the opening round all couples shall be seen by the Adjudicators in a presentation dance for 1 minute Fast Jitterbug. 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. The number of couples in the same heat is depending of the size of the dance floor but should not exceed 6 couples. The Chairperson gives a signal when all Adjudicators are ready.

c. All couples must perform Fast Jitterbug before the Slow Jitterbug is commenced - 1 minute 30 seconds Fast Jitterbug each heat, then 1 minute 30 seconds Slow Jitterbug each heat.

d. The Adjudicators mark the qualified couples in each Fast and Slow Jitterbug separately.

e. In all following qualifying rounds, including the semi-final there will be no presentation dance in the beginning of the round.

8. 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 minute 30 seconds. In case of direct final, 1 minute presentation Slow Jitterbug dance is added in the beginning of the final. In the Jitterbug Solo Show each couple will perform alone 2 minutes to 2 minutes 15 seconds. At least a 5 minutes break after finishing the first 2 dances before starting Jitterbug Solo Show is obligatory. The Adjudicators place the couples in order of merit for each dance separately. The placing in the final will be by using the Skating System over all 3 dances.

9. **Stage Props and Scenic Background:** forbidden



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

3.11 DISCO-HUSTLE / DISCO-SWING / DISCO-FOX

Definition: Disco Fox is known and named as Disco Hustle, Swing Fox, Disco Swing, Rock Fox in different regions. Both a Slow and a Fast dance is required. Technique and improvisation and overall agility and partnership dynamics are highly evaluated.

Category: Couples

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

Music: Organizer's music in all rounds EXCEPT the final round of Discofox Show, where dancers may use their own choice of music.

Duration of Performance: 1:30 minutes, to conform to the end of the musical phrase, in all rounds EXCEPT the final round of Discofox Show. Music chosen for Discofox Show final round performances must be 1:30 minutes but must not exceed 2 minutes 15 seconds.

1. Tempo 30 – 35 bars per minute in the Fast (BPM 120-140)
2. Tempo: 20 – 24 bars per minute in the Slow (BPM 80-96)
3. Tempo: Free in the Discofox Show

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 or 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, lines and points are allowed, but must not dominate the performance.** Disco Fox Style must be shown.

Basic Steps and Rhythms: It consists of basic steps and basic step variation which are in the rhythm 12 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.

Acrobatic Figures and Lifts: In every round except the final show acrobatic figures and lifts are not allowed. In the Final Show there is no limit of the number of Acrobatic figures and lifts.

Format Qualifying Rounds: Couples will be qualified to the next round by dancing both Fast dance and Slow dance. The Cross - System, will be used.

- a. In the opening round all couples shall be seen by the Adjudicators in a presentation dance for 1 minute Discofox Fast.
- b. The couples will thereafter be divided into heats. The number of couples in the same heat is depending of the size of the dance floor but should not exceed 6 couples.
- c. All couples must perform Discofox Fast before the Discofox Slow is commenced - 1 minute 30 seconds Fast dance each heat, then 1 minute 30 seconds Discofox Slow dance each heat.
- d. The Adjudicators mark the qualified couples in each Fast and Slow dance separately.
- e. In all following qualifying rounds, including the semi-final there will be no presentation dance in the beginning of the round.

Hope Round: The Organizer has to run a "Hope round" as a mandatory regulation. There will be no opening round in the hope round. **When Discofox JACK & JILL is part of the competition, Hope round is not obligatory.**

Final Round: Couples will dance three dances in the final. Discofox Fast all together for 1 minute 30 seconds. All couples will then dance the Discofox Slow together for 1 minute 30 seconds. In the Discofox Show each couple will perform alone 2 minutes to 2 minutes 15 seconds. In case of direct final, 1 minute presentation Slow dance is added in the beginning of the final. At least a 20-minute break after finishing the first 2 dances before starting Discofox Solo Show is obligatory. The Adjudicators place the couples in order of merit for each dance separately. The placing in the final will be determined by using the Skating System over all 3 dances.

Stage Props and Scenic Background: forbidden

3.12 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.



2. Duration of Performance: 1:30 minutes, 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 be 2 minutes but not exceed 2 minutes 15 seconds.

1. Tempo 26 – 31 bars per minute in the Fast dance (BPM104-124)
2. Tempo: 22 – 25 bars per minute in the Slow dance (BPM 88-100)
3. Tempo: Free in the West Coast Swing Solo Show

3. Characteristics and Movement: West Coast Swing is a social dance which is part of 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 of dance. As done in the West Coast Swing community, the end of patters typically is 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. Depending on the style lots of turns or lots of footwork are part of the dance. Syncopations are common. The man stays pretty much on 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 styles 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.

4. Lifts: Not permitted. Only in the final solo performance in Adults and Junior's category are allowed.

5. Hold: The main part of the performance should be danced with a hold.

6. Format Qualifying Rounds:

Couples will be qualified to the next round by dancing both Fast West Coast Swing and Slow West Coast Swing. The Cross - System, will be used. The total number (Fast and Slow) determines which couples are qualified to the next round.

- a. In the opening round all couples shall be seen by the Adjudicators in a presentation dance for 1 minute Fast dance. 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. The Chairperson gives a signal when all Adjudicators are ready.
- c. All couples must perform Fast dance before the Slow dance is commenced - 1 minute 30 seconds Fast West Coast Swing each heat, then 1 minute 30 seconds Slow West Coast Swing each heat.
- d. The Adjudicators mark the qualified couples in each Fast and Slow West Coast Swing separately.
- e. In all following qualifying rounds, including the semi-final there will be no presentation dance in the beginning of the round.

7. Final Round:

Couples will dance three dances in the final. Fast West Coast Swing all together for 1 minute 30 seconds. All couples will then dance the Slow West Coast Swing together for 1 minute 30 seconds. In case of direct final, 1 minute presentation Fast West Coast Swing is added in the beginning of the final. In the West Coast Swing Solo Show each couple will perform alone 2 minutes to 2 minutes 15 seconds. At least a 5 minutes break after finishing the first 2 dances before starting West Coast Swing Solo Show is obligatory. The Adjudicators 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 all 3 dances.

3.13 COUPLE DANCE FORMATIONS

Categories: Formations

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

1. **Number of Dancers:** 10 – 24



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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.
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.

3.13.1 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.

3.14 SYNCHRO DANCE

Categories: Duos

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

1. **Music:** Organizers music (the music will be published at least 2 months before the event)
2. **Duration of Performance:** 1:30 minutes.
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.)
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. **Qualifying Rounds:** In the qualifying rounds in Synchro duos there are dancing maximum 12 duos at the same time on the floor. In the final there are dancing all 6 finalist duos together on the floor.

Categories: Groups and Formations

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 groups, 3:00 - 4:00 minutes formations.
3. **Tempo:** no restriction.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

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)

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 groups and formations 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.

The following new disciplines (Jack & Jill) and dances should be held only as test competitions, following the new rules.

There will be no Continental- or World Championship, only World- or Continental Cups are allowed. After a period of 2 years, there will be an evaluation following the IDO guidelines.

3.15 JACK & JILL

During the last years the Jack & Jill system is more and more familiar in the West Coast and Discofox scene. In both dances the character of the dance is specified by the lead and following of the two partners. Therefore we – the CDD – wants to install the possibility of test competitions, to see if Jack & Jill will be also an interesting part of our competition and for our dancers. These competitions should be open to everyone and the enrollment will not be done by the DIES system.

The rules are as follows:

3.15.1 WEST COAST SWING JACK & JILL (J&J)

Jack & Jill will be danced only in the Adults division.

The partnership will be divided by random and will change in every round. The dancers (male and female) can enroll one by one, not as a couple.

E.g. in the first round the partners will be set together by random (computer) or the girls draw numbers from a basket which is connected to the number of the boys. If there are more girls boys have to dance twice. The same numbers of girls and boys are getting to the next round. E.g. 10 boys, 13 girls are in the first round, 6 girls and 6 boys will get to the next round. The draw has to be after each round.

During the qualifying rounds the judging of the leader and follower will be divided. Only in the final they will be judged as a couple.

Music: see rules of West Coast Swing

Duration: see rules of West Coast Swing

Characteristics and movement: see rules of West Coast Swing

Lifts: see rules of West Coast Swing

Hold: see rules of West Coast Swing

Format of qualifying rounds

There will be a slow and a fast round in the qualifying round. Both dances will be danced with the same partner. About 50% of the higher number (leader or followers) and the same number of the lower number will be qualified for the next round. Each dancer will be evaluated by him/herself. The main focus has to be lead and follow.

Final round

In the final round the couples will dance together slow, fast and a show. For the show part the couple can choose their own music.

The break between the last dance of the qualifying round and the final has to be at least 20 min.

The placement will be done by skating system, each dance (slow, fast show) will be evaluated and the overall counting done also by skating will show the placement.

3.15.2 DISCOFOX JACK & JILL (J&J)

Discofox J&J Categories are Couple, Solo Leader and Solo Follower

Jack & Jill will be danced only in the Adults and Adults II division.

The partnership will be divided by random and will change in every **dance/ final** round. The dancers (**leader and follower**) enroll one by one. **Leader and follower can be a male or female, each dancer can enroll to the only one position (leader or follower, not both).**

During the qualifying rounds the judging of the **leader**s and **follower**s will be divided. Only in the final they will be judged **also** as a couple.



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

1. **Music:** see rules of Discofox
2. **Duration:** see rules of Discofox
3. **Characteristics and movement:** see rules of Discofox
4. **Acrobatic figures and lifts:** see rules of Discofox
5. **Hold:** see rules of Discofox
6. **Format of qualifying rounds:** There will be a fast and slow round in the qualifying rounds. Dancers will dance with different partners.
About 50% of the higher number (leader or followers) and the same number of the lower number will be qualified for the next round. Each dancer will be evaluated by him/herself. The main focus has to be lead and follow.
7. **Final round:** In the final round the dancers will perform in couples (chosen randomly) and will dance together fast, slow and a one by one fast show. For the show part the couple can choose their own music. The break between the last dance of the qualifying rounds and the final has to be at least 30 min.
8. **Placement:** The placement will be done by skating system, each dance (fast, slow, fast show) will be evaluated separately and the overall counting done also by skating will show the placement in solos (fast and slow dance) and couples (fast show).
(Couple ADM 2022, Implementation 1.9.2022)

3.16 LATIN STYLE

The Categories are: *Solo Male, Solo Female, Duo, Group* and *Formation*.

AGE DIVISION

According the “General Rules” see in General Provisions, *Book 2, 3.4 Age Division*.
In Adults division *Duo* will be divided in *Duo mixed, Duo female and Duo male*.

Solos and Duos

1. Duration of the performance:

Organizer's music.

For the first qualification round the first presentation is one (1) minute, then one minute and 30 sec (1.30”), the last presentation is one (1) minute.

For the other rounds including the final the duration of the music is 1 min 30 sec (1.30”).

2. Tempo Solos and Duos:

Samba:	50-52 Bar per min	100-104 Beats per min
Cha Cha Cha:	30-32 Bar per min	120-128 Beats per min
Rumba:	25-27 Bar per min	100-108 Beats per min
Paso Doble:	60-62 Bar per min	120-124 Beats per min
Jive:	42-44 Bar per min	168-176 Beats per min

3. Procedure of Competition:

In the first qualification round the dancers (*Solos* and *Duos*) perform three (3) times.

Each group of competitors begins and ends with a one (1) minute overlooking round.

In the overlooking round up to 24 *Solos* or 12 *Duos* compete together at the same time.

First, in the beginning, the dancers must perform all in the “big groups heats” with up to 24 *Solos* or 12 *Duos* in every heat and then all the “normal group heats” with up to 12 *Solos* or 6 *Duos* in every heat, and at the end again all the “big groups heats” with up to 24 *Solos* or 12 *Duos* in every heat.

In the other rounds, dancers perform only once.

The number of dancers on the floor from preliminaries to the semi-final included is 12 *Solos* or 6 *Duos*.

Minimum 5, maximum 8 *Solos* or *Duos* dancing together in the final round.

4. Characteristics and Movements:

For both *Solos* and *Duos*, dancers must choose the discipline where to compete (*Samba, Cha cha cha, Rumba, Paso Doble, Jive*).

They have to dance strictly in *International Latin American Competition Style/Technique*.

Duos must dance *synchronized* or *symmetrical*.

Any type of contact is forbidden.

Attention: it is not a “couple dance” and the start of the performance must be in a “side by side” position.

The maximum distance in *Duo* has to be 2 m throughout the performance.

5. Acrobatic movements and lifts: Forbidden

6. Stage props: Forbidden

7. Allowable Figures and Movements:

We are looking for some of the many *International Latin American Competition Style/Technique* dance style performances to *International Latin American Competition Style/Technique* music such as *Samba, Cha cha cha, Rumba, Paso Doble, Jive*.

8. Clothing:

Costumes must follow the “General Rules” governing Costumes.



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Costumes and shoes must fit the type of **International Latin American Competition Style/Technique** and should underline the special **Latin Dress Code Fashion**.

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

9. Hairstyle and Make-up:

Allowed for all group ages, but have to follow the "General Rules" (Kids!!!)

Groups & Formations

1. Duration of the performance:

2:30 to 3:30 minutes.

2. Tempo Groups and Formations:

Samba:	50-52 Bar per min	100-104 Beats per min
Cha Cha Cha:	30-32 Bar per min	120-128 Beats per min
Rumba:	25-27 Bar per min	100-108 Beats per min
Paso Doble:	60-62 Bar per min	120-124 Beats per min
Jive:	42-44 Bar per min	168-176 Beats per min

3. Procedure of Competition:

In each round the **Group** or **Formation** dances alone with its own music.

4. Characteristics and Movements:

Groups and **Formation** must use a **minimum 3 of the 5 dances at least 20 sec** each, in any order they like.

They must dance strictly in **International Latin American Competition Style/Technique**, as well.

They can have one **introduction** or/and **ending** of 15" with free choreography.

They must change lines, shapes, and use the whole space on stage.

Attention: it is not a "Syncro Dance" performance.

They can dance a part of their performance without music (**once and maximum for 10 sec**) if this choice **acapella (no music)** it is at the beginning or the ending of performance, must be **marked with clear audible sound (beep)**.

This time is included in the performance's duration.

It's not allowed a choreographed **entrance** and/or **exit** on stage.

All the members of the teams must be on stage and have to dance the whole time of the performance.

5. Any type of contact: Is allowed

6. Acrobatic movements and lifts: Forbidden

7. Stage props: Forbidden

8. Allowable Figures and Movements:

We are looking for some of the many **International Latin American Competition Style/Technique** dance style performances to **International Latin American Competition Style/Technique** such as Samba, Cha cha cha, Rumba, Paso Doble, and Jive.

9. Clothing:

Costumes must follow the "General Rules" governing Costumes.

Costumes and shoes must fit the type of **International Latin American Competition Style/Technique** that the dancers are doing and should underline the special **Latin Dress Code Fashion**.

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

10. Hairstyle and Make-up:

Allowed for all group ages, but have to follow the "General Rules" (Kids!!!)

(Couple ADM 2022, Implementation immediately)

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

SECTION 4 PROCEDURE HOW TO PRESENT A NEW IDO DISCIPLINES

PROCEDURE how to Present a New Discipline

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. There must be a list of reasons why to adopt this new discipline and why it is 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 Adjudicators 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 Adjudicators in the specific discipline (or searching for VIP Adjudicators).



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 Chairperson of Adjudicators should disqualify competitors who continue to make infractions. Only the Chairperson of Adjudicators 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 Chairperson of Adjudicators can issue the warning but not in the final rounds.
3. Chairperson of Adjudicators can always consult with the panel of Adjudicators at the competition and/or Supervisor. The final decision is made by the Chairperson.
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 Chairperson of Adjudicators 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 Chairperson of Adjudicators' 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 **presentation** round or if the infraction has been done in the finals for the first time. In this case the Chairperson will discuss the problem with the Adjudicators 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 Chairperson of Adjudicators' decision to disqualify the competitor(s).
If and when a problem arises the final decision should be made by the Chairperson 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

BOOK 3 RULES FOR IDO DANCE DISCIPLINES

8. DISTRIBUTION OF PLACING IN CASE OF DISQUALIFICATION

1.1 Each round is an absolute round and a separate ranking competition.

In the case of disqualification, the disqualified performance receives the last position of the round that is marked in the result list as “D” and receives “no placing”.

All the performance in that specific round will be moved up to replace the void of the disqualified performance according to the scores in that round given by the adjudicators before the disqualification.

EXAMPLE:

In a semifinal there are 12 performances competed. After the round the adjudicators have ranked all of them and the one that should be number 10 has been disqualified.

The performances with the majority of crosses are qualified to the next round and the D has no impact on them.

The placing before the “D”:

7. Mia
8. Erica
9. Alexandra
10. Fiona (D)
11. Pavla
12. Nina

The distribution of placing will be as follows:

7. Mia
8. Erica
9. Alexandra
10. Pavla
11. Nina
- D Fiona
13. Mojca
14. Carla ...

In the final result list the 12. place will not be given but it is marked as “D”. The placings from previous rounds stay as they are.

1.2. In case the winner has been disqualified, a re-dance between the 2. and 3. place has to take place to define the new winner. All other places are distributed as the example before.

The placing before the D:

1. Slovenia (D)
2. Poland
3. Finland
4. BiH
5. Germany
6. Russia
7. Japan

The distribution of placing will be as follows:

1. Re-dance between Poland and Finland for 1st and 2nd place
2. Re-dance
3. BiH
4. Germany
5. Russia
6. Japan
- D Slovenia

In the final result list the 7. place will not be given but it is marked as “D”. The placings from previous rounds stay as they are.

9. All Warnings, Suggestions for Disqualification and Actual Disqualifications must be announced to the team captain involved by the Chairperson of Adjudicators. During the competition protests regarding warnings, disqualification or direct disqualification can only be submitted to the IDO Chairperson of Adjudicators 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



BOOK 3 RULES FOR IDO DANCE DISCIPLINES

10. The IDO Supervisor and Chairperson of Adjudicators must be able to make decisions quickly and balance with appropriate measures that are required under the circumstances.
11. In the Street Dance disciplines, the Adjudicators 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 Chairperson 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 Chairperson of Adjudicators 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 Chairperson of Adjudicators 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.

Complaints sent to the IDO must be answered within maximum 15 working days.
(AGM 2019, Implementation with immediate effect)

Checking of Credentials

- The Supervisor and Chairperson of Adjudicators, 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 Adjudicators, 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.

Each competitor will always compete without the use of prohibited substances and will actively fight against doping, respect WADA and act in the spirit of fair play.

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 Chairperson of Adjudicators. 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 Adjudicator 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.
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.



BOOK 4 CODE OF ETHICS / DISCIPLINARY RULES

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.

The IDO CODE OF CONDUCT (hereinafter “Code”) articulates the highest standards and most important principles and values for conduct and behaviour within the IDO and its members.

The main purposes of the Code are to secure a certain standard of behaviour and to protect the welfare of individuals, which is essential to IDO and its aims & objectives to promote worldwide the art of dancing and dance sport in all its forms. This Code complements and does not replace the control exercised by Competent Authorities, and does not limit or alter applicable international law or relevant national law. The Code defines the required standards of conduct and behaviour, which applies to the whole IDO family, as follows:

- **Associations, National member organizations (=NMO) and its members**
- **Elected and Appointed members;**
- **IDO employees and contract employees;**
- **Coaches, Trainers, Dancers, Team Captains, representatives of NMO;**
- **Adjudicators and all officials serving at the competition.**

The IDO and its members shall at all times and in every situation comply with following values and principles:

- **Integrity and Ethical behaviour**

Everyone shall act with integrity, behave ethically and perform loyalty in all situations to uphold the reputation of integrity of IDO and its aims and objectives.

- **Privacy, Dignity and Respect**

It is important to treat everyone in a manner that makes them feel valued and respected and act in a way to protect their personal rights and maintains their privacy, dignity and respect.

- **Welfare**

Everyone shall act, promote and advocate for the happiness, health, safety, well-being and medical care of IDO family members, and participants of IDO events at all times and in every situation.

- **Solidarity and Politeness**

It is important to support each other and share feelings, aims and dreams. Mutual support brings mutual success before, during and after the competition, on and off the field.

- **Inclusivity**

Zero tolerance on discrimination as a result of origin, nationality, race, ethnicity, religions belief, skin colour, age, gender, language, social origin, physical, emotional, mental and intellectual ability, sexual preference, political or other belief, place or type of residence, or engagement in any kind of verbal or physical harassment based on any kind of criteria, mentioned about or other.

- **Compliance with Laws, Rules and Regulations**

Everyone shall comply with all applicable laws and adhere to internal rules, regulations and other decisions made by IDO bodies.

- **Personal Data Protection**

Protection of personal data will be guaranteed to every individual and shall be processed lawfully and fairly.

- **Fair Play Policy**

The essence of Fair Play is highly encouraged and appreciated at all times in all our decisions and actions.

- **Avoidance of Potential Conflicts of Interest**

Everyone shall act in the best interests of IDO and its aims & objectives. It is the personal responsibility of each member of the IDO family to declare any potential conflict of interest and avoid such situations.



BOOK 4 CODE OF ETHICS / DISCIPLINARY RULES

- **Transparency and Good Governance**

The most important policy is to ensure transparency and strive to maintain a culture of accountability in all actions, standing up to checks where necessary. All actions should be scrupulous enough to bear public scrutiny.

- **Clean Sport**

Drugs and doping are strictly forbidden and shall be avoided, shall not be offered and shall not be given in any circumstances.

- **Against Bribery and Corruption**

All forms of bribery and corruption are unacceptable and not tolerated, as such shall be rejected and condemned by everyone.

- **No Competition Manipulation**

Zero tolerance on any form of manipulation or unlawful influencing in competition. Forgery and falsification of any kind of document are strictly forbidden and not tolerated.

- **Social and Environmental Responsibility**

IDO and its members are committed to contribute a positive social change through the art of dancing and dance sport, and aim to minimise the negative influence of all its events on the environment and to promote sustainability development through channels of communications and influence.

(AGM 20th August 2018, Implementation 21st August 2018)

SECTION 2 DISCIPLINARY COMMITTEE RULES

THE IDO CODE OF ETHICS AND DISCIPLINARY PROCEDURES

Preamble

The IDO core values and ethical principles are set to the highest standards of conduct, governance, and transparency in sport management and competitions. IDO is committed to seek full engagement of all its members on an equal basis in its decision-making. Dissemination of the culture of ethics and integrity such as respect, honesty, tolerance, and solidarity are fundamental and universal values for IDO, in all forms and at all times.

Whoever is involved in the IDO, must not act in a manner likely to tarnish, jeopardise, or damage the reputation of the IDO or dance sport generally, or any other dancer or member of the IDO family. They must not act in a manner likely to bring the dance sport into disrepute or to harm it in such a way as to disgrace it. It is expected that everyone will show commitment to an ethical attitude, will behave in a dignified manner, and will act with complete credibility and integrity.

Applicability

This Code of Ethics and Disciplinary Procedures is designed to provide a set of ethical standards and disciplinary measurements should issues occur. The IDO Code of Conduct and IDO Electoral Code are integral part of this Code of Ethics and Disciplinary Procedures (hereinafter "Code"). Observance of this Code is vital to the integrity of dance sport and to the IDO.

The IDO and each of its Associations, National Member Organizations (hereinafter NMO), and its Members; Elected and Appointed Members; IDO Employees and Contract Employees; Coaches, Trainers, Dancers, Team Captains, and Representatives of NMO; Adjudicators and all Officials serving at the competition (hereinafter "IDO Family"), must undertake to respect and to ensure respect, to comply and to ensure compliance with this Code, and undertake to be sanctioned in case of violation of IDO regulations and this Code. Each IDO National Member Organization shall incorporate these Codes into their own regulations.

The IDO Disciplinary & Ethics Committee and IDO Appeal Committee

The IDO Disciplinary & Ethics Committee and IDO Appeal Committee, as independent each, are entitled to handle all cases arising from the application of this Code, and shall act in accordance with the IDO regulations, in particular with IDO Statutes, IDO Bylaws, and this Code.

The IDO Disciplinary & Ethics Committee is responsible for ensuring that the IDO core values and ethical principles are upheld, and to judge the conduct of all persons (hereinafter IDO Family) bound by this code while performing their duties, and in cases of not performing their duties if such conduct is likely to tarnish, jeopardise, or damage the integrity, image, or reputation of the IDO. Furthermore, the committee is responsible for investigating possible infringements and violations of this Code, is free to open preliminary proceedings at its own discretion and at any time, as well as based on a filed complaint (which may not be challenged), and may impose sanctions to any member of the IDO Family.

The IDO Appeal Committee is responsible for the handling of appeals against decisions of the IDO Disciplinary & Ethics Commission, which any other IDO regulations do not define as final.



The IDO Disciplinary & Ethics Committee members and IDO Appeal Committee members are elected by Annual General Meeting for a 4 (four) year term, and can serve a maximum of three terms. Each of the committee is composed of **6 (six)** members (with a minimum of one man and one woman) coming from different continents (Americas, Europe, Africa, Asia and Oceania); the chair is elected by members of the committee on its constitutive meeting. In case the chair of the committee is unable to act, his duties shall be performed by the senior member of the committee. In case of death, resignation, or the inability of a member to perform his/her function, the member shall be replaced by a newly elected member for the remaining period of the committee member's term.

The members of these committees and their immediate family members cannot act in any other formal or informal position within the IDO Family. The members of these committees shall act honestly, professionally, entirely independently, and must avoid third-party influence. Members of these committees shall decline to participate in any action concerning a matter where there are serious grounds for questioning his impartiality or where any conflict of interest or any other conflict exists or is perceived to exist. The members of these committees shall ensure that everything disclosed to them during the course of their duty remains confidential (facts of the case, contents of the deliberations, and decisions taken); only the content of those decisions already notified to the addressees may be made public.

The IDO Disciplinary & Ethics Committee and IDO Appeal Committee shall decide by absolute majority of committee member; every member shall vote.

The IDO Disciplinary & Ethics Committee and IDO Appeal Committee shall present an annual report on its activities to the Annual General Meeting.

Disciplinary Measures

Any infringement or violation of this Code or any other IDO regulations, regardless of whether they have been committed deliberately or negligently, by person bound by this Code is punishable. Acts amounting to attempt are also punishable.

Sanctions imposed by the IDO Disciplinary & Ethics Committee may be, as follows: (a) warning; (b) reprimand; (c) fine; (d) annulment of the result; (e) withdraw of a title, license, or award; (f) censures; (g) prohibition (h) ban; (i) expulsion; (j) impeachment; (k) apology. Sanctions may be limited to a geographical area, to one, or a specific area. When necessary, the duration of a sanction shall be defined. The sanction may be increased as deemed appropriate if infringement or violation has been repeated. Decision imposed on a review of the IDO

Disciplinary & Ethics Committee by the IDO Appeal Committee may be, as follows: (a) confirmation of sanction; (b) revocation of sanction; (c) aggravation of sanction; (d) mitigation of sanction. The Annual General Meeting reserves the disciplinary power with regards to the suspension and exclusion of members.

Every effort will be made to deal with a discipline case in the shortest possible timescale. This will vary according to the time required to investigate the specific case. The severity of the sanction will depend on the circumstances, the seriousness of the infringement or violation, and any aggravating or mitigating factors being of relevance, including the offender's assistance and cooperation, the motive, the circumstances, and the degree of the offender's guilt. The offender shall have the right to a fair, timely and impartial hearing either by appearing personally in front of the committee and/or submitting a defence in writing; the committee is free to decide whether the right to be heard may be exercised solely in writing (ordinary mail or email) or orally (in person, use of telephone or video conference). Resolution (=sanction) shall include a committee decision together with all relevant information, scope and duration of the sanction.

All sanctions imposed by the IDO Disciplinary & Ethics Committee shall have immediate effect in case there is not a submitted appeal on the decision. The time limit to lodge an appeal to the Appeal Committee is possible within 48 (forty-eight) hours upon receipt of the resolution. An appeal may be lodged in writing by the party concerned, having a legally protected interest justifying amendment or cancelation of the decision, with the exception of sanctions: (a) warning; (b) reprimand; (c) apology. The Appeal will only be accepted with the accompanied deposit fee (=amount defined by Presidium); if the appeal is upheld, the deposit fee will be returned. The decisions of the Appeal Committee shall be irrevocable and binding on all parties concerned.

The IDO Appeal Committee decision may be appealed against before the Court of Arbitration for Sport (CAS), within 30 (thirty) days upon receipt of the resolution. All decisions taken by the IDO Appeal Committee shall remain in effect while under appeal unless CAS orders otherwise.

As a general rule, infringement or violation of the provisions of this Code may no longer be investigated or prosecuted after a lapse of 8 (eight) years; investigation or prosecution for bribery and corruption, forgery and falsification of any kind of document, or theft is not subject to a statute of limitations.

Validity

In this Code words importing the singular number include the plural and vice versa; words importing the masculine gender include the feminine and neuter genders. (AGM 20th August 2018, Implementation 21st August 2018)



BOOK 5 FINANCIAL REGULATIONS

5.1. 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.

5.2. 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	150 (see # 4 below)

4. A contact person must pay the annual fee, when bringing dancers to IDO Competitions or Championships in a particular calendar year. In this case, the membership fee is payable latest at the beginning of the respective Competition or Championship. Without such payment, no dancers will be admitted from this Contact and the relationship to this Contact may be terminated with immediate effect.
5. A Contact person's rights/duties are explained in IDO By – Laws.
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 Couple Dance Departments. Details about Member Categories are in IDO By-Laws.



5.3. FEES FOR LICENSE HOLDERS and REGISTERED COMPETITORS

1. The fees for license holders and registered competitors are fixed by the IDO Annual General Meeting (from 2023 General Assembly 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	30 EUR
SCRUTINEERS License	50 EUR
ADJUDICATORS License Fee (= book)	50 EUR
ADJUDICATORS Yearly Registration Fee	50 EUR

3. All fees are lifetime except the Annual Registration Fee which is a yearly fee.
4. All dancers will pay a **30,-** EUR registration fee each year to the IDO. IDO members have to pay yearly registration fee for all dancers enrolled in **DIES** till deadline **as well as for all additional enrollments** to IDO events. (Implementation 26th January 2023 ,to be confirmed at IDO GAM) Administration of IDO license and registration fee payments is organized and supervised by IDO Head Office and Executive Secretary.
5. Dancers who do not compete in any given year will not have to pay the **30,-** EUR registration fee, but their license will remain valid for life.
6. All IDO licensed Adjudicators are obligatory to pay through the NMO the amount of **50 euro** yearly registration fee. The yearly registration fee includes: using online educational system, online probationary testing, online study materials, refresher seminar before or after the IDO event and possibility of being nominated to judge/evaluate IDO championships, cups and/or approved events. (AGM 2018, Implementation 01.01.2019)

5.4. 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 (from 2023 General Assembly Meeting).
2. Each dancer must pay a start fee of **30,-** EUR per person, per event (championship/cup) to the Organizer. (Implementation 26th January 2023 , to be confirmed at IDO GAM)

2.1 Payment of start fees in COUPLE DANCE DEPARTMENT (per group):

- 1) Salsa, Salsa Shines, Bachata, Merengue, Salsa Rueda, Caribbean Dances
- 2) Discofox, Jitterbug, West Coast Swing
- 3) Caribbean Show, Latin Show, Couple Dance Formations
- 4) Synchro Dance
- 5) Argentine Tango
- 6) Production (if a dancer competes only in Production she/he pays the normal start fee. If she/he competes in any other "Group 1-5" she/he will not pay additional start fees for productions.) **30,00** EUR per group (of dances)

2.2 Payment of start fees at HIP HOP competitions: start fee is paid separately for Hip Hop + Popping and Hip Hop battles+Break battles, in case the competitions are separated into 2 events (AGM 2018, Implementation 1.1.2019)

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 Supervisor, Chairperson and Organizer allows changes and additional enrollments on the spot 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.

5.5. 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 Ranking Compet.	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.

5.6. 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.

5.7. FEES FOR ADJUDICATORS' EXAMINATION AND SEMINARS

1. The fees for Adjudicators' examinations are fixed by the IDO Presidium.
2. Candidate pays general Adjudicators' examination fee 200,- EUR (see *IDO OFFICIAL 's BOOK*).
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 license /book.
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.

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5.8. REIMBURSEMENT, COMPENSATION AND PER DIEM OF IDO OFFICIALS

The reimbursement and per diem are fixed by the IDO Annual General Meeting. The reimbursement and per diem of IDO Officials (Adjudicators, Scrutineers, Chairperson of Adjudicators and Supervisors) are fixed by the IDO Annual General Meeting.

1. Adjudicators and Supervisors) 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 Adjudicator 200 EUR without deduction,
 - Scrutineer 200 EUR without deduction, (1 extra day to be paid), *AGM 2019*
 - Chairperson of Adjudicators 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.

6. Presidium members and Directors for meetings will be paid honorarium ("per diem") 200 EUR without deduction.
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 Adjudicators' 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.

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 Adjudicator. 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.

10. Adjudicators 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 Sport Director), single room (double room when accompanied by a spouse or companion), including breakfast for the day/s of the competition.

In the case of a necessary early arrival, such as that of the Supervisor or Chairperson of Adjudicators, at least one additional day must be paid.

- internet service should be provided by the organizer for all competition days,

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- 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: **0.45 EUR per km.** (*AGM 2022, Implementation date: 01.01.2023*)

Reimbursement of travel and transport if IDO-officials have to use the car for travel.

According to the Danish law IDO can make a reimbursement of travel costs and transport in your own car per kilometer - currently **0,45 €** per kilometer.

This reimbursement includes all expenses for driving the car (fuel, insurance etc).

If there in addition driving tolls and taxes for roads or bridges have to be paid, this payment must be documented as any other travel cost and will be reimbursed additionally.

All reimbursements must be documented with original travel documents or invoices.

This shall be handled the same way for IDO PMs, officials and Adjudicators.

- 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 Adjudicator 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 Adjudicator according to the time frame defined in IDO Rules, a Adjudicator must accept the reimbursement for the travel expenses that was on the day of deadline for sending the names of Adjudicator 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 Adjudicator that was confirmed by the Organizer and the Adjudication Director, a Adjudicator must accept the reimbursement for the travel expenses that was on the day of deadline for sending the names of Adjudicator for the official seat.

The same principle will be used for the other Officials.

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.

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.

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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 Adjudicator.
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.

5.9 REIMBURSEMENT, COMPENSATION AND PER DIEM OF IDO PRESIDIUM MEMBERS, ENGAGEMENT OF SERVICE PROVIDERS

1. The reimbursement and per diem of Presidium Members are fixed by the IDO Annual General Meeting.
2. Members of the Executive Presidium, Vice Presidents and Department Directors shall receive a "Honorarium", the amounts of which are to be fixed by the IDO Annual General Meeting. By this "Honorarium" each Presidium Member is compensated for his/her own personal expenses and efforts which are incurred in the daily business of performing his/her tasks as Presidium Member. (No invoice required.)
3. If a Presidium Member cannot fulfill his/her tasks by himself/herself and needs additional assistance by outsourcing work to external service providers, he/she may apply to the IDO Presidium to charge such costs to IDO. Such application must contain a specific cost estimate and must be made before any external provider is engaged. Any payment to of external service providers requires proper invoicing (incl. V.A.T., if applicable).
4. When attending IDO Events or IDO Meetings (such as Executive Presidium Meetings, IDO Presidium Meetings, AGM's/**GAM**, ADM's or Dance Committee Meetings), Presidium Members shall receive reimbursement for their out-of-pocket costs and expenses. For travel expenses the rules for IDO Officials (Book 6.8 No. 11) apply respectively. All reimbursements must be documented with original travel documents or invoice. In addition, a Presidium Member is entitled to a "per diem" of EUR 200.00 without deduction (no invoice required).
5. The IDO Executive Presidium is entitled to engage assistants on a permanent basis or on demand to the extent this is necessary for the regular office work at IDO's registered office (office staff, data management, etc.) or for the work of the IDO Presidium (minute keepers, translators, etc.)

5.10. 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. 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 (Adjudicator) 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 (Adjudicator):

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 (Adjudicator) 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 Adjudicators 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 Adjudicators who do not know some or all of the dancers. But, whenever possible, we should choose Adjudicators 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 Adjudicators who make repeated mistakes.
7. Wherever possible, eliminate the subjective impression of the evaluator (Adjudicator) and use a more objective scale in the evaluation of all performances.

In addition to all previously discussed errors, the following errors also occur:

- Beginning Errors
- Ending Errors
- Referent Group Errors

Beginning Errors are similar to 'Tough' evaluation errors. When we must evaluate a series of performances, we are often too 'Tough' on the early performers because we are still waiting for something 'better' to come along. Those beginning performers receive poorer evaluations than they really deserve. Beginning Errors are minimized when the evaluation for every dancer is made at the end of the performance series. But the problem still exists since, in our minds, we made a partial evaluation for every performance as the series progressed.

Ending Errors usually occur when all the 'good' dancers have finished their performances. The expectations of the evaluators are lower at this point, so the remaining dancers are evaluated against an unfair standard and receive lower scores. This error is seldom a problem in final rounds of competitions, but it can be quite a problem in the earlier rounds where far more dancers are being evaluated.

Referent Group Errors occur when evaluators have a tendency to choose the best dancers in a group of dancers. In such cases, a merely average couple will, through reference, be 'good' among a field of bad competitors. Since the referent group contained a majority of below average competitors, a merely average performance will be brought forward to subsequent rounds due to an erroneous process. At that point, this error is further compounded due to the Halo Effect Error discussed earlier. Evaluations resulting from a Referent Group Error are mostly unreliable.

Author's Note:

At the end I would like to emphasize that, even if we are unaware of it, all these errors are very present in the process of evaluation. We must do as much as is possible in trying to minimize such errors through education, recognizing where and when these errors are likely to occur, and by balancing adjudication panels as far as possible.

Matej Tušak, Ph.D.

ANNEX 2

THE PERSONALITY OF AN ADJUDICATOR

Prepared by dr. Meta Zagorc, University of Ljubljana, Slovenia

Test:

When did we -as an adjudicator- read the last book, saw a special dance show or we went to see the related sports (gymnastics, rhythmic gymnastics, skating ...)?

What are we still capable of dancing? Are we still capable of any artistic creation?

Have we seen the last painting exhibition in our town?

Being a dance adjudicator is an extremely responsible task. What do we expect of the personality of an adjudicator?

What is his responsibility to himself and to the others - dancers, audiences, national federation, world organization?

1. The adjudicating is like a "profession"!

Adjudicating requires the highest possible qualification. This includes knowledge and experiences.

Judging needs training! "Having an Eye" is a practice that encompasses the capabilities of quick judgment and recognition of body language. This requires special talent, continuous learning and refinement. It's not enough that you are a dancer; you must be a craftsman and an artist at the same time!

Knowledge relates to:

- dance technique
- history and origin of dance
- knowledge of the theory of music and rhythm
- knowledge of sports coaching
- knowledge of the principles of choreography
- knowledge of the variety of dance styles
- own creative abilities
- knowledge in the field of aesthetics, art
- the ability to perceive beauty
- knowledge of communication, expressiveness
- knowledge of originality and kitsch
- knowledge of psychology

With knowledge we assess the technical value, which includes:

- the posture
- weight transfers, body centering
- time, space, energy
- the purity of the form
- quality of movement
- rules for the implementation of elements of movement, characters, figures
- rhythmic interpretation, musicality,
- controlled contractions and relaxation,
- dynamics
- biomechanical laws of movement

We also evaluate various abilities and characteristics of dancers:

- physical (body appearance, design)
- functional (power, endurance, flexibility, balance, elasticity, precision, etc.)
- psychical (stability, personality, experience, relationships, etc.)
- "acting"
- special (dance abilities, tracking, guiding, etc.)

2. The adjudicating is like being a "critic" and "an artist" at the same time!

We evaluate the artistic work, just like a critic evaluates drama or musical work or just published book. Our knowledge of technique is the most important in judging but at the same time we need to know the lows of art, the originality of dancing. It is necessary to recognize what we saw on the technical side and also in terms of style, expressiveness - everything that defines a dance according to artistic value.

We need to know the **ideal**, what is the best in the time when we are judging. But ideals always fluctuate according to the values of the particular environment from which we come from. The evaluating is more than just our personal opinion - depending on the values of the country from which we are. Also different continents can influence the assessment by which a judge evaluates a certain "dance performance".

We value the artistic impression! This includes:

- expression of dancers, a dance couple, a group or formation

- choreography, composition, space, time, dynamics
- performance, image, interpretation
- presentation, personality, charisma
- characterization of dance
- communication in pairs, groups, formations
- "touch" of the audience
- originality

The subject of the evaluation is also:

- abilities
- skills
- personal impression
- reliability
- communicativeness
- name
- harmony

3. The adjudicating is like being a "psychologist"!

The adjudicating requires a mature personality! At the same time it requires continuous work on ourselves! How to feel a dancer? How to recognize his ability to communicate in pairs, group, formation with viewers with us -judges. Are we capable of "touching of the dance performance"? Are we able not only to "watch," but to "see" ?!

The adjudicator must be able to recognize talent, technique and ideal style, originality, aesthetics.

Therefore we must have knowledge of:

- top dance performance
- art
- trends, styles, fashion
- the elements of various dance categories

We must recognize how the dancer through his technique "display" the impression of excellence. When evaluating the dancers, we need to perceive the partnership, interdependence, dramaturgy, freedom of movement. We need to recognize the cleanliness of dance, tradition and modernity! But we also need to recognize the joy of dancing, the pleasure of movement, the colorfulness of expression.

4. The adjudicating is like being a "real judge"!

The adjudicator must be objective! It is always a question till where we can be objective and where does our subjectivity begin? What do we judge - dance or people? How do we judge when the dancer, couple, group, formation comes from our country?! We must be impartial! Reliable, circumspect, fair! To be trusted, consistent, concentrated, mastered! Inexcusable, unbreakable, morally unworthy! This includes professional ethics, moral principles!

We should never forget to rate everything according to the age of the dancers!

5. The adjudicating is like being a "creator"!

The development of dance, the direction of the work of coaches and dancers, the thinking of where we are and where the development is, depends on our judgments! It is up to us to judge what is best. Are we responsible enough?!

It is often happened that judgments differ, although in principle they are based on the same criteria. Although as judges, we are different, we should be able to answer why our decision is so different from final results, what we have been guided by a certain assessment. It is necessary to be able to defend our assessment with a few more arguments than just "I like it".

The adjudicators are spreading the horizon of the profession. Horizon depends on knowledge and inner conviction, what is good. The assessment reflects our decision on where the development of dance is. What is our vision of progress? Judging is a high profession!

The adjudicator usually keeps on a "duel" while comparing, evaluating, recognizing, deciding, etc. Knowing the rules, the way of dancing and evaluating the quality are always related to the assessment of the comparability of couples, dancers, groups and our evaluations.

What is correct? Separate the best among the good! Know what makes the champion! Find out the artist. Recognize energy and power in conjunction with the lyrics! Be sensitive enough, that dancer can touch you... Can we recognize and reward originality? What's special?

What is the relationship between technical value and artistic impression?! Are we misled by cheap effects, glitter? Are we being misled by the exaggeration? The external impression?! Do we condemn grotesqueness, pathetic, grimaces, masquerade, extravagance, cheapness and reward an aesthetic, artistic look, enjoyment of dance ...? Do we recognize the dignity, the personality of the dancers?

6. The adjudicating is a "play on stage"!

As the adjudicators we stand in the "headlight". We are seeing by dancers, audiences, trainers, journalists ... We are exposed in all our essence - not just before others, but also before ourselves! How do we stand, walk, look? It all reflects our personality! How are we dressed? Do we have a professional attitude towards ourselves and dancers? How we are looking during the judging? How do we behave before and after the judging? Do we communicate with our dancers? Do we know the code of ethic?

Each of us has his own view, but there are eternal laws of harmony, golden cut, virtuosity and charisma.

As adjudicators we must always look for the way to be the best! Career is personal development. It is a certain sequence of attitudes, motives, emotions, doubts, behavioral patterns, decisions. Success is conditioned by our readiness and knowledge and exploitation of the opportunity.

What about our personal development? Do we pay enough attention to it? Are we capable of enjoying dance, recognizing shades that separate dancers from each other! Do we recognize the physical, emotional, mental and spiritual components?! Are we able to interrupt our world events with our personality?

Features of a good judge:

- professionalism
- consistency
- authoritarianism
- justice
- honesty
- sightseeing
- self-control
- concentration
- self-confidence
- individualism
- independence
- dominance
- systematic thinking
- calmness
- self esteem
- emotional stability
- responsibility
- determination
- intelligence
- communicativeness
- criticality
- respect for the diversity of others
- ability of self-knowledge
- ability of psychological observation
- constant
- self-control
- creativity
- reliability
- discretion
- stability
- cosmopolitanism
- professionalism
- self-actualization
- expressiveness
- innovation
- sensibility
- emotional responsiveness
- maintaining consistency
- prudence
- complexity

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ANNEX 3

IDO Performing Arts TABLE - GUIDELINE

DANCE STYLE/DISCIPLINE	IDO	ORIGIN/LINEAGE	PERFORMANCE STYLE	MOVEMENT STYLE	MOVEMENT QUALITY	CHOREOGRAPHIC APPROACH	TECHNIQUE UTILIZED	DEFINITION
LYRICAL JAZZ	JAZZ	JAZZ & CLASSICAL BALLET	CONVEYS EMOTION, ENTERTAINING /PERFORMANCE BASED, AUDIENCE EASILY UNDERSTANDS MEANING/EMOTION OF PERFORMANCE	UTILIZES CLASSICAL LINES OF BALLET, AND FREEDOM OF MOVEMENT OF JAZZ	FLUID, CONTINUOUS, SUSTAINED, EMOTIONALLY DRIVEN	DRAWS INSPIRATION FROM MUSIC TO CREATE STEPS THAT CONVEY EMOTION	JAZZ & BALLET	A DANCE STYLE IN WHICH THE DANCER IS EXPRESSING EMOTIONS THROUGH TECHNICAL/ PEDESTRIAN STEPS, MOVEMENT QUALITY, AND FACIAL EXPRESSIONS
CONTEMPORARY	MODERN CONTEMPOR.	MODERN/ POST MODERN	DOES NOT HAVE TO CONVEY A STORY OR EMOTION CAN BE DANCER-CENTRIC (NOT NECESSARILY PERFORMED FOR THE AUDIENCE AS IN LYRICAL	EXPLORES NEW MOVEMENT AND NEW WAYS OF MOVING, ABSTRACT	FREE, EXPERIMENTAL, NATURAL	USES EMOTIONS AND MOODS TO DESIGN THEIR OWN STEPS, CAN DRAW INSPIRATION FROM IMPROVISATION	MODERN & EXPERIMENTAL, notable teachers/choreographers: William Forsythe, Akram Khan, Ohad Naharin, Mia Michaels	BRINGS NEW INFORMATION ABOUT THE BODY AND HOW THE BODY WORKS, OFFERS NEW QUALITY OF MOVEMENT, NEW SHAPES OF THE BODY, BRINGS NEW COMPOSITION PROCESS AND SPACE FOR EXPERIMENT
CONTEMPORARY BALLET	MODERN CONTEMPOR.	CLASSICAL BALLET & MODERN	DOES NOT REQUIRE A STORY, OR EMOTIONAL CONNECTION TO SONG, LYRICS, OR MUSIC, MORE DANCER-CENTRIC THAN CLASSICAL BALLET WHICH IS PERFORMATIVE	INCORPORATES THE USE OF CLASSICAL BALLET TECHNIQUE, & VOCABULARY, BUT, PUSHES THESE BOUNDARIES OF CLASSICAL BALLET INCORPORATING MORE FREEDOM OF MOVEMENT	AMBIGUOUS	REFLECTS MOOD, IDEAS, EVENTS, & THE FEELINGS AT THE TIME OF CREATION, DOESN'T NECESSARILY HAVE A STORY, ASKS THE AUDIENCE TO THINK MORE DEEPLY ABOUT THE MEANING OF THE WORK, INSTEAD OF TELLING THEM WHAT TO THINK OR HOW TO INTERPRET IT	BALLET & MODERN	CHALLENGES TRADITIONAL CLASSICAL BALLET UTILIZING MODERN TECHNIQUES TO ADD MORE FREEDOM OF MOVEMENT, UNCONVENTIONAL LINES, STEPS, MUSIC & CHOREOGRAPHY

IDO Performing Arts TABLE - GUIDELINE

JAZZ	J A Z Z	AFRICAN	DIVERSE, HIGHLY EXPRESSIVE AND ENERGETIC. PERFORMANCE BASED AND ENTERTAINING.	AN UMBRELLA OF DIFFERENT STYLES EXIST IN THIS DISCIPLINE. AFRO-JAZZ, CLASSIC JAZZ, THEATRE JAZZ, LATIN JAZZ, LYRICAL JAZZ, COMMERCIAL JAZZ, STREET JAZZ	RHYTHMICALY COMPLEX, SYNCOPATED, WITH USE OF ISOLATIONS, GROUNDED MOVEMENT, AND CONTRASTS. FREEDOM OF MOVEMENT: SPONTANEOUS, SENSUAL, AND DRAMATIC.	MUSICALLY DRIVEN WITH AN EMPHASIS ON POLYRHYTHMS AND IMPROVISATION. DEPENDENT ON PRESERVING HISTORICAL ROOTS OF THE DISCIPLINE WHILE LEAVING ROOM FOR INNOVATION. .	CLASSICAL BALLET, MODERN, AFRICAN TRADITIONAL, FOLK DANCE, MUSICAL THEATRE & SOCIAL DANCE	AN EVER EVOLVING, DIVERSE AND ENERGETIC DANCE DISCIPLINE IN WHICH THE CREATIVITY AND EXPRESSIVENESS OF THE DANCER IS PROMOTED.
MODERN	M O D E R N C O N T E M P O R A R Y	EUROPE (GERMANY) and the UNITED STATES LATE IN THE 19th CENTURY, RECEIVING ITS NOMENCLATURE AND A WIDESPREAD SUCCESS IN THE LATE 20th. IT EVOLVED AS A PROTEST AGAINST THE BALLETIC AND INTERPRETIVE DANCE TRADITIONS OF THE TIME AND DESIRE FOR FREEDOM OF MOVEMENT	VARIES. SELF-EXPRESSIVE AND BASED ON THE INDIVIDUAL DANCER AND THEIR PURPOSE FOR MOVING.	LIBERATION OF THE BODY AND ITS EXPRESSION. FOCUSES ON A DANCER'S OWN INTERPRETATIONS INSTEAD OF RELYING ON A STRUCTURED SEQUENCE OF STEPS. EXPERIMENTAL. NO LIMITS.	FREE, EXPERIMENTAL WITH A DELIBERATE USE OF GRAVITY.	ENCOURAGES DANCERS AND CHOREOGRAPHERS TO USE THEIR EMOTIONS AND MOODS TO DESIGN THEIR OWN STEPS AND ROUTINES. IT IS NOT UNUSUAL FOR DANCERS AND CHOREOGRAPHERS TO INVENT NEW STEPS AND WAYS OF MOVING FOR THEIR ROUTINES INSTEAD OF FOLLOWING A STRUCTURED CODE OF TECHNIQUE.	MODERN DANCE HAS EVOLVED WITH EACH SUBSEQUENT GENERATION OF PARTICIPATING ARTISTS. ARTISTIC CONTENT, STYLES AND TECHNIQUES HAVE MORPHED AND SHIFTED FROM ONE CHOREOGRAPHER TO ANOTHER. NOTABLE TEACHERS & CHOREOGRAPHERS: Isadora Duncan, Loie Fuller, Ruth St. Denis, Ted Shawn, Rudolf von Laban, Martha Graham, José Limon, Alvin Ailey, Merce Cunningham, Lester Horton, Kurt Jooss, Mary Wigman, Hanya Holm	A CREATION OF MOVEMENTS TO MATCH A DANCER'S FEELINGS AND PURPOSE, MOVING FREELY AND NATURALLY THROUGH SPACE WITH A DELIBERATE USE OF GRAVITY.

IDO Performing Arts TABLE - GUIDELINE

SHOW DANCE	S H O W D A N C E		HIGHLY ENTERTAINING. PERFORMANCE BASED. AUDIENCE CAN EASILY UNDERSTAND THE PIECE BEING PRESENTED.	A VARIETY OF DANCE STYLES AND DISCIPLINES CAN BE UTILIZED WITH THE PRIMARY AIM OF ENTERTAINING THE AUDIENCE. JAZZ, LYRICAL, BALLET, AND/OR MODERN & CONTEMPORARY. OTHER IDO DANCE DISCIPLINES AND STYLES CAN ALSO BE INCORPORATED, BUT CANNOT DOMINATE THE PIECE BEING PERFORMED.	VARIES BY PERFORMANCE. THE CONCEPT, STORY, THEME OR IDEA MUST BE FULLY UNDERSTANDABLE FOR THE AUDIENCE AND WILL BE EXPRESSED THROUGH DANCE MOVEMENTS THAT PERTAIN TO THE SPECIFIC PIECE BEING PRESENTED. THE DANCERS PERSONAL INTERPRETATION AND QUALITY OF MOVEMENT SHOULD BE CLEARLY EVIDENT IN THEIR CHOSEN DANCE DISCIPLINE BEING PERFORMED	AN IDO SHOW DANCE NUMBER MUST ALWAYS HAVE A GUIDELINE, STORY OR VISIBLE CONCEPT TO ENTERTAIN THE AUDIENCE. PIECES SHOULD BE CREATIVE, IMAGINATIVE AND ORIGINAL. 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 THE EVALUATION OF THE PERFORMANCE. MUSICALITY, VARIETY OF DANCE AND PATTERNS, ORIGINALITY, TOTAL PERFORMANCE AND CHOREOGRAPHY WILL BE EVALUATED.	JAZZ/LYRICAL, BALLET, AND/OR MODERN/CONTEMPORARY. OTHER IDO DANCE DISCIPLINES CAN ALSO BE INCORPORATED, BUT CANNOT DOMINATE THE PERFORMANCE. THESE CAN INCLUDE: DISCO DANCE, HIP-HOP, BREAKDANCE & TAP. *BALLROOM, LATIN AND ROCK 'N' ROLL ARE EXCLUDED AND CANNOT BE PERFORMED.	ALL SHOW DANCE PRESENTATIONS SHOULD BE BASED ON A CONCEPT, STORY, THEME OR IDEA AND MUST BE CLEAR AND FULLY UNDERSTANDABLE FOR THE AUDIENCE. PRESENTATIONS MUST HAVE SHOW VALUE AND THERE MUST BE A CLEAR TITLE FOR THE SHOW.
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DANCE STYLE/DISCIPLINE	IDO DANCE DISCIPLINE	ORIGIN/LINEAGE	PERFORMANCE STYLE	MOVEMENT STYLE	MOVEMENT QUALITY	CHOREOGRAPHIC APPROACH	TECHNIQUE UTILIZED	DEFINITION
BALLET	R E P E R T O I R E	As above for Classical Ballet. Romantic era of the 18 th and 19 th century	As above for Classical Ballet.	Utilizes same Lines as Classical Ballet, with a strong focus on presenting a mood and a cast of different characters.	As above for Classical Ballet including poise, balance, fluidity, technical precision and coordination.	To respect and understand the original choreography of the famous and talented choreographers from the past. There is a long list of repertoires to choose from. For IDO choose from the selected list.	As above for Classical Ballet, with secure balance and turns and use of space. Attention to rhythm and dynamics.	To engulf the essence of Classical Ballet above and develop strength, accurate footwork, gracefulness and facial expression to convey the character presented to the audience.
BALLET	O P E N	Origins in the 17 th Century French Court Ballet	Elegant aesthetics, focusing on long lines and	Dancers move with the greatest possible agility, using	Dancers carry out precise movements, though	Choreography focuses on fluid, graceful movements and long lines.	Technique is based on the turned out position of the legs,	Also called Romantic Ballet, based on formalized movements to

<p style="text-align: center;">C L A S S I C A L</p> <p style="text-align: center;">O P E N</p> <p style="text-align: center;">C L A S S I C A L</p>	<p>of the “Academie Royale de Danse” and at the Russian Imperial School of Ballet in the 19th century. Italian Choreographic masters introduced the Cecchetti method and ballet grew throughout Europe including the Royal Academy of Dance in London and spread throughout the world.</p>	<p>graceful port de bras. Precision in footwork, strong ballon showing good allegro and grand allegro. Audience appeal and interaction. Execution of adage as well as multiple turns and fouettes are some highlights.</p>	<p>steps defined in the classical ballet vocabulary. There is strict adherence to correct form and technique, especially turn-out of the legs and flawless footwork</p>	<p>they strive to appear flowing and ethereal. This includes lithe aesthetics, natural ballon demonstrating control, lightness and grace.</p>	<p>Various choreographic forms include exploring narrative form (storytelling) and may include use of canon. Balance and symmetry are used along with creativity. Sets and costumes can be elaborate.</p>	<p>which increases the range of movement through added mobility in the hip joint and thus imparts a more pleasing line to the extended leg. Core strength is required for posture and alignment and dancer requires coordination and flexibility</p>	<p>enable the dancer to move with agility, control, speed, grace and lightness. It is the developing academic technique over centuries and is ever evolving.</p>
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