
INTERNATIONAL DANCE ORGANIZATION
(I.D.O.)

DANCE SPORT RULES

&

REGULATIONS

IDO DANCE SPORT RULES 2009

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

Updated by the IDO Rules Editorial Secretary

Phillip Stephens

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By the IDO President

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Officially Declared

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SECTION ONE: GENERAL INFORMATION, RULES AND REGULATIONS

SECTION I.

GENERAL INFORMATION, RULES AND REGULATIONS

I: ABOUT IDO

IDO HISTORY

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

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

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

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

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

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

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

The IDO is now not only involved with the granting of Continental and International Competitions and Championships, but is deeply involved with many aspects of our dance industry. It is constantly striving to improve the quality of its more than 200.000 dancers worldwide, through participation; its adjudicators, through education; national member images, by being involved with the largest dance organization in the world. Our various disciplines are always kept vibrant, through their respective committees, which are convened on a regular basis to ensure that the IDO rules are always current and up to date with its membership wishes .

SECTION ONE: GENERAL INFORMATION, RULES AND REGULATIONS

II: ELECTED OFFICERS

President: William E. Fowler Jr. (USA);

president@ido-dance.com

Senior Vice President : Jorn Storbraten (Norway);

sen.vicepresident@ido-dance.com

jorn@dansehuset.no

Executive Secretary : Kirsten Dan Jensen (Denmark);

executive.secretary@ido-dance.com

idokirsten@hotmail.com;

Vice President: Michael Wendt (Germany) Chairman, Competition Committee

competitions@ido-dance.com

wendt@ewendts.de

Vice President: PhDr. Hana Svehlova (Slovak Republic) Chairman, Technical Committee

technical@ido-dance.com

svehlova@stodido.sk ; 00421905898762

Vice President: Velibor Srdic (Bosnia and Herzegovina) Chairman, Adjudication Committee,

adjudication@ido-dance.com

Vice President: Szanto Peter (Hungary) Chairman, Internal PR

pr@ido-dance.com

mmkkht@vnet.hu

Vice President : Marian Sulc (Czech Republic) Chairman, Registrations and Enrollments

registrations@ido-dance.com

marian.sulc@libela.cz

Vice President Marco Bjurstrom (Finland) Chairman, New Ventures Committee

newventures@ido-dance.com

marco.bjurstrom@kolumbus.fi

Honorary Life Time President Nils-Hakan Carlzon (Sweden)

hon.president@ido-dance.com

III: NATIONAL FEDERATIONS / IDO NATIONAL MEMBER ORGANIZATIONS

This is a large and continually growing list. For a complete list of National Federations / IDO National Member Organizations, please visit our Web Site at: <http://www.ido-dance.com>

In a country where an IDO member already exists, this IDO member remains the only governing body concerning all IDO disciplines.

The existing IDO member (IDSF, WDC members, or any other organization) cannot be forced to work together with any other party. Harmony between and cooperation between organizations can be recommended but organizations are not obligated to work together.

A second or third party (IDSF, WDC members, or any other organization) can only organize IDO Competitions or qualifying events by receiving authorization from the already existing IDO member of the country concerned.

IV: GENERAL RULES AND REGULATIONS

1. The rules for Dance Competitions and Championships will be found within this Official IDO Dance Sport Rules Book.
2. These rules can be altered or amended by the Presidium. Any such alterations or amendments must be ratified at the next IDO General Meeting.
3. IDO members referred to herein are the National Federations or IDO National Member Organizations.

SECTION ONE: GENERAL INFORMATION, RULES AND REGULATIONS

4. All National Federations / IDO National Member Organizations will be notified by IDO of any changes to the competition calendar as soon as they are made.
5. To compete or to serve in an official capacity at IDO Events, all competitors and officials must have, and be able to present to the Organizer, a valid IDO License.
Note: Exceptions to this rule are made for: 1) Persons holding International Adjudicator's Licenses with the World Dance Council (WDC); and, 2) For famous or celebrity Dance Artists who may be issued a VIP or Special Honorary License when this is deemed appropriate.
6. The IDO will license all dancers, dance clubs, dance schools, judges, scrutinizers (scrutineers), supervisors, and chairmen of judges.
7. Each license issued by IDO will have the fee printed on it and will be a lifetime license.
8. Upon payment of all fees, IDO licensees will receive an IDO license, and should print out a copy of the official IDO Competition Rule Book from the IDO Web Site: <http://www.ido-dance.com>
9. Through the established application process, IDO will grant the right to run IDO Events to individuals or organizations. (*See also Section Two: IDO RULES FOR ORGANIZERS, SUPERVISORS AND SCRUTINIZERS.*)
10. For the Organizers' rights to TV and Sponsorship Agreements, please refer to *Section Five: IDO RULES FOR VIDEO / TV AND SPONSORING AGREEMENTS.*
11. All Supervisors, Contact Persons, Judges, Scrutinizers (scrutineers) and others who are representing IDO in any official manner whatsoever must either speak English or have an English speaking interpreter with them at all times while acting in an official capacity on behalf of IDO.
12. As of 1st January, 2001, all Invitations, Application Forms, Competition Enrollment Forms, Official Papers and Event Dates will only be announced and displayed at the IDO Official Web Site: <http://www.ido-dance.com>
13. The IDO President will furnish all member countries with a code to access the member's site: <http://www.ido-dance.com/members/>

V: DISCIPLINARY RULES COMMITTEE

Chairperson elected by the Presidium
Current Chairperson: Nils-Hakan Carlzon

Suzana Bartha, Slovenia; Jannie Dan Jensen, Denmark, Thomas Fletcher, Germany; Miroslav Franc, Czech Republic; Miodrag Kastratovic, Serbia; Andrey Kokoulin, Russia; Miha Lampic, Slovenia; Marina Opltova, Slovak Republic; Gordana Orescanin, Serbia; Edilio Pagano, Italy; Piotr Patlaszynski, Poland; Jozef Stolarik, Slovak Republic; Beverly Woods, South Africa; Meta Zagorc, Slovenia; **Balazs Csibri, Hungary; Irena Bous, Ukraine**

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

STRUCTURE

The Disciplinary Committee shall consist of five (5) members, originally appointed by the IDO Presidium. The five members are: Chairman, ~~Ralf Josat~~, Miodrag Kastratovic, ~~Jorn Storbaten~~, **Balazs Csibri, Hungary; Irena Bous, Ukraine** and Meta Zagorc. This committee will investigate all complaints, and when necessary arrange hearings to determine the validity of these complaints and in turn, make recommendations to the Presidium as to the penalty that it recommends.

When there is a conflict of interest and when it is impossible for a committee member to serve, an alternate will be selected by the committee from a panel of alternates that include: Suzana Bartha, Slovenia, Jannie Dan Jensen, Denmark, Thomas Fletcher, Germany, Miroslav Franc, Czech Republic, Andrey Kokoulin, Russia, Miha Lampic, Slovenia, Marina Opltova, Slovak Republic, Gordana Orescanin, Serbia, Edilio Pagano, Italy, Piotr Patlaszynski, Poland, Jozef Stolarik, Slovak Republic and Beverly Woods, South Africa .

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

MISSION

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

DUTIES OF THE IDO DISCIPLINARY RULES COMMITTEE

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

PENALTIES

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

1. **APOLOGY:** To request that the party or parties against whom the complaint or grievance is found valid be required to issue an oral or written apology for the offense.
2. **REPRIMAND:** To administer a reprimand when deemed necessary.
3. **FINES:** When the damage done to the party or parties lodging a complaint or grievance is monetary in nature, monetary fines may be recommended. Such fines shall be determined based on the time and energy involved and the actual cost of the damage incurred.
4. **EVICION FROM THE MEETING PLACE:** When warranted, a disruptive member may be evicted from the meeting.
5. **CENSURES:** As deemed appropriate, any of the following censures may be administered: A) Expressions of blame or disapproval; B) Expressions of severe criticism for acts or deeds committed by the party or parties against whom a complaint or grievance is lodged and found valid.
6. **SUSPENSION:** As the Committee deems appropriate to the offense, it may recommend that the offending party or parties be suspended from the IDO for a period of six (6) months or greater, and may, in severe cases, recommend indefinite suspension.
7. **EXPULSION:** When the offense causes severe or irreparable damage to IDO or one of its member organizations, the Committee may recommend that the offending party or parties be expelled from the IDO.
8. **IMPEACHMENT:** When an offense is deemed to provide sufficient grounds for initiating the process, the Committee may recommend that any member of the Presidium be impeached. Impeachment proceedings shall take place at an extraordinary meeting called by the Presidium. Under existing IDO rules, the Presidium shall call for a vote on the issue in which the Presidium and all Member Nations, less the offending party or parties, shall cast their votes. The issue will then be decided by a simple majority of the votes cast.
9. All charges brought against a defendant, must be furnished to them as soon as the Disciplinary Committee has processed the information, and decided to hear the case (AGM 2007).

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

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

REINSTATEMENT

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

MEETINGS

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

REMUNERATION

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

VI: RESPONSIBILITIES OF NATIONAL FEDERATIONS / IDO NATIONAL MEMBER ORGANIZATIONS

A: NATIONAL FEDERATIONS / NATIONAL MEMBER ORGANIZATIONS

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

Each such Federation or Member Organization will / must:

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

Note: When more qualified dancers than are allowed by IDO Rules wish to compete in an IDO Competition, Championship or other Event, the best available dancers must be enrolled first. A qualifying event must be held if there is doubt as to who is the most qualified dancer. If this is not possible, the problem must be solved by a lottery amongst the dancers involved.

B: SPECIAL NOTES ON GUIDELINES FOR IDO CONTACT PERSONS

1. In countries where IDO is not yet represented by a full member body, a Contact Person is appointed as an interim solution so that persons from such countries can participate in IDO Events.

SECTION ONE: GENERAL INFORMATION, RULES AND REGULATIONS

2. The Contact Person assumes all the duties and responsibilities of a full member body until such time as a dance organization, having fulfilled the IDO criteria for full membership, has applied for and been accepted into full IDO membership.
3. The Contact Person has the right to attend all IDO meetings that are open to IDO members. As a representative from his or her country, the contact person has the right to speak, but not to vote.
4. Any newly accepted IDO Member Organization should utilize the services of the former IDO Contact Person and include him or her in any agreement made between the new National IDO Member body and the IDO.

Note: Each Contact Person who sends more than six (6) dancers per year to IDO Competitions is responsible for paying the contact fee as outlined within this Rules Book.

C: ACTIVE COMPETITIVE CONTACT MEMBER

In countries where there is no IDO National Member there will be a possibility to become an “Active Competitive Contact Member. Such members have the right to participate with dancers at IDO events. They will pay the fees equal to the probationary members. They will have no voting powers at meetings but they will have the right to attend and speak.

VII: IDO FEES

A: ANNUAL AFFILIATION FEES (ALL FEES ARE LISTED IN EURO)

National Federations / National Organizations	1.000,. €
Probationary Members & Competitive Contact Member	375. € (No voting powers)
Contact Person	125. € (No voting powers)
The Presidium shall determine the fee payable by Contact Persons. Such fees will be reviewed periodically and increased if this is deemed appropriate.	

AGM 2008 changes – Effective January 1, 2009:

The Membership fee for full members administrating all three departments should be for 2009;	1.000 Euro
The Membership fee for primary members administrating one department only should be for 2009;	500 Euro
The Membership fee for primary members administrating two departments should be for 2009;	750 Euro
The Membership fee for secondary members administrating one department only should be for 2009;	250 Euro
The Membership fee for secondary members administrating two departments should be for 2009;	500 Euro
The Membership fee for a contact person for a country should be for 2009;	125 Euro

There are three dance departments in the IDO, consisting of the Performing Arts, Street and Pop Dance and the Special Couple Dance departments. Membership can be obtained in all three departments (full member) or one or two departments (primary member) or with limited rights in one or two departments (secondary member). Details about MEMBER Categories in IDO By-Laws .

A1: LATE PAYMENTS AND PENALTY FEES

- a. Any IDO Contact Person, Probationary or Full Member shall be considered in arrears with respect to paying required fees if said fees are not received by the IDO Head Office within ninety (90) days of their due date. A late payment penalty of 50 Euro will be added to all past due fees paid after this deadline has been reached.
- b. If the past due balance has not been paid within one hundred and twenty (120) days of the due date, an additional late payment penalty of 100 Euro will be added to the past due amount.
- c. Any account in arrears for one hundred and eighty (180) days or more will be dropped from membership. Any IDO Contact Person, Probationary or Full Member whose membership is dropped due to non-payment of required fees and late payment penalties must pay all past due fees, penalties and current fees if they wish to reapply for IDO membership.

SECTION ONE: GENERAL INFORMATION, RULES AND REGULATIONS

- d. Any IDO Contact Person, Probationary or Full Member who wishes to resign from IDO must do so in writing. Such written intents of resignation must reach the IDO Head Office by the end of the fiscal year of membership or the resigning party will be subject to late fees as established in a, b and c above.
- e. Contracts will not be valid unless or until all membership dues are paid in full.
- f. 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.
- g. All countries that are in arrears will not be allowed to compete in future competitions until such fees are paid in full.

B: FEES FOR INDIVIDUAL LICENSE HOLDERS

Dancers, Children, Juniors, Adult & Senior Lifetime license	5. €	Supervisors	50. €
Clubs and Dance Schools	50. €	Scrutineers	50. €
Organizers	50. €	Judges & Chairman of Judges	50. €
<u>Annual Registration Fee COMPETITORS</u> (beginning 2009)	10. €		

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

All dancers, including those dancing in Formations must be licensed by IDO. The license fee is per person, and the license is valid for life. If the book is lost or stolen, it must be replaced for the same fee.

All licenses will be available through the Internet at a charge of 15 € per dancer. Dancers will receive a different color book from those issued to judges.

All new listings in the data bank will be immediately billed to the IDO member organization for a fee of 15 € per license. Thereafter, the IDO will periodically bill each member organization for the license fees due.

Beginning January 1, 2009, the IDO Dancer License Fee of 15 Euro will remain the same but will be applied as follows, 5 Euro will be for the lifetime license and 10 Euro will be applied to the annual registration fee. All current license holders will pay a 10 Euro registration fee each year to the IDO. Dancers who do not compete in any given year will not have to pay the 10 Euro registration fee, but their license will remain valid for life (AGM 2008)

The IDO Presidium, with consent granted at a general meeting, may change the license fee. Persons in possession of a valid WDC International Adjudicator's License are permitted to use that license for the couple dance disciplines at IDO competitions without being required to pay any additional IDO fees.

B1: RULE FOR IDO LICENSE HOLDERS

Unless the Event / Competition is fully recognized and sanctioned by the IDO, licensed IDO competitors are not permitted to compete in any Event / Competition that:
Features any discipline that is administrated under IDO jurisdiction, or Advertised as a World or Continental Championship
IDO-licensed competitors who enter such non-recognized Events / Competitions may jeopardize their IDO license.

SECTION ONE: GENERAL INFORMATION, RULES AND REGULATIONS

C: START FEE AT IDO COMPETITIONS, CHAMPIONSHIPS OR EVENTS

Each dancer must pay, per person, per Event, a start fee . 15.00 € per person , per Event will be paid (~~7,50 to IDO and 7,50 directly to the Organizer~~). **Beginning January 1,2009, the organizer will receive 100% of the start fees. The responsibility of collecting these fees will be by the organizer (AGM 2008)**

Note: An Event is defined as what is printed on an IDO contract, which is further defined on the IDO calendar listed on the IDO web site.

PENALTIES FOR LATE ENTRIES

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

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

D: FEES FOR IDO EVENTS

NEW CHAMPIONSHIP STRUCTURE

The levels will be:

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

Regional Continental Championships will be divided in the following manner:

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

SECTION ONE: GENERAL INFORMATION, RULES AND REGULATIONS

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

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

E. Sending Dancers to IDO Events. When a member nation does not send dancers, for more than a one year period, and other dancers are available that want to participate in an individual dance discipline, such as tap, disco, hip hop or salsa, the IDO may request that that federation must allow other dancers, from the same country, to attend. These dancers will be allowed as long as they pay a nominal fee to the national federation, to defray the cost of a national license and fees. They may only do this under the jurisdiction of the National member federation.

SECTION TWO: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

SECTION II.

RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

I. QUALIFYING NATIONAL ENTRIES

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

A: REQUIREMENTS FOR REPRESENTATION OF A COUNTRY

Solo dancers representing a country in an International IDO Competition must reside in and be a citizen of the country being represented.

At least one person in each duo or couple must reside in and be a citizen of the country being represented.

At least two-thirds (2/3) of the members of any group or formation team must reside in and be citizens of the country being represented.

Specific Conditions That Must Be Met To Represent a Country

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

Upon receipt of a written request from a dancer that he or she be 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.

Note: From time to time, the Presidium may decide to allow places to IDO competitions that are not used by the regular IDO Member Organization. Upon receipt by IDO of special application, such places are to be filled by other dancers from the applying country. In the event the Presidium accepts an enrollment to fill any free places so offered at any competition, the IDO member body in the country where the competitors are situated must be informed.

B: NUMBER OF ALLOWABLE ENTRIES / PLACES PER COUNTRY

Each country may submit the following number of entries, according to their IDO ranking:

CHAMPIONSHIPS

1. The number of competitors to be invited will be proposed by the Organizer and ratified by the IDO Competition Committee.
2. Should competitions featuring new dance styles be organized, the number of competitors to be invited for the new dance styles shall be decided by joint agreement between the IDO Presidium and the Organizer.

WILD CARD: One Wild Card may be invited to each Championship at the Organizer's discretion.

DEFENDING CHAMPIONS:

1. So long as the same partnership is maintained, the same discipline is entered and the dancer(s) remain in the same age division, Defending Champions are entitled to enter any IDO Championship.
2. Excluding Groups and Formations, the above shall also apply to Defending Champions entering a higher age division as outlined under WILD CARD ENTRIES.
3. In the case that a Championship is not run in a calendar year, the Defending Champion may defend his/her title in the next Championship in that discipline. In the event their age has risen, they may then compete in the next age level up.

SECTION TWO: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

- 4. A reigning Junior World Champion duo or couple may participate as a **Defending Champion** Wild Card duo or couple in the Adult Division if:

One partner of the duo or couple is too old to enter the same age division in a given year in order to defend his or her title and;

The same duo / couple partnership is maintained and;

The duo / couple enter the same discipline in the Adult Division

NOTE: The same rule will apply to the children’s age division allowing a duo/couple to participate in the Junior division if the elder partner is too old to defend his or her title by entering the children’s division, in a given year..

WORLD CHAMPIONSHIPS: The first, second and third place winners of any IDO Couple Dance World Cup Competition will be granted the right to a Wild Card position in the next IDO Couple Dance World Championship featuring the same discipline.

CUPS, GRAND PRIX and MASTERS: *No Restrictions*

II: AGE DIVISIONS

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

DIVISION	AGE RANGE	DIVISION	AGE RANGE
Children	11 and under	Adult 1	16 and over
		Adult 2	36 and over 30 and over in Street disciplines with no exception. Age is determined by actual birth date and not by year of birth.
Juniors	12 – 15	Seniors	55 and over (Belly Dance /Oriental)

On occasion there could be organized competitions for seniors and/or Adult 2. How to define seniors and/or Adult 2 could differ with each discipline, and will be outlined in each disciplines rules. Where no rule exists regarding Seniors or Adult 2, competitions are not usually organized in that discipline.

Tap rules Adult 2: age 36 and over, and senior age division in Tap will be eliminated. Adult age division in Tap will be 16 and over. (AGM 2007)

In **Belly Dance, Senior** Age Division will be 55 and over.

~~In Street Dance Adult 2, will be defined as 30 and over, no exceptions. This age division is only for small groups and formations. Age is determined by the dancer’s age as the time of competition and not by the year of birth. Example if you are 29 years old on the date of the competition, and you will be 30 within that calendar year, you are too young to compete in this age division.~~

All dancers competing in Adult 2 age division, Hip Hop, Small Group and Formation, must be 31 years old, during the year that they compete. Age is determined by the year of birth as defined in the Rules Book. Example: If a dancer’s 31st birthday is December 31, 2009, they are considered 31 from January 1, 2009 through December 31, 2009. (this will ensure they are 30 when they compete)

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

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

SECTION TWO: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

A: DETERMINING ONE'S AGE DIVISION

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

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

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

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

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

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

Dancers are never permitted to dance in two specific age divisions as explained herewith: A dancer can never dance in both junior and adult show duo, or junior and adult hip hop duo, however he/she may remain in the same age division of all other specific categories, until they reach their next age level. Example: a child age 10 or 11 may dance in junior show duo and still participate in all children categories show solo, disco duo, hip hop group, tap formation but **NOT** children show duo.

- b. In **Small Groups 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 **Small Groups or Formations** except the Senior Division, with the following restriction: Not more than 50% of the dancers in the group or formation can be two (2) years or less younger than the actual age division. The age of all other dancers in the group 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 never permitted to dance in two specific age divisions ever : a dancer can never dance in both junior and adult Show Small Group , or both junior and adult Hip Hop Formation, however he/she may remain in the same age division of all other specific categories, until they reach their next age level . Example: a child age 10 or 11, may dance in JUNIOR Show Small Group and still participate in all children categories Show solo , Disco duo, Hip Hop group, Tap formation but **NOT** CHILDREN Show Small Group.

The Organizer has the right to establish a Children's Divisions under age 7, as long as it runs in conjunction with a Children's Competition ages 11 and under.

When the dancers own music is used, the judges must be informed of the name of the piece being presented either by voice or in writing. It is the responsibility of the dancer to inform the organizer of this information.

SECTION TWO: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

III: DANCE DISCIPLINES

A: Performing Arts			
Show Dance	Tap Dance	Modern	
Acrobatic / Gymnastics	Jazz Dance	Belly Dance / Oriental	
Ballet	Flamenco	Character – Ethnic – Folk	
	Production		
B: Street Dance / Pop			
Break Dance	Electric Boogie	Hip Hop	
Disco Dance Traditional (Dance Floor)	Disco Dance Freestyle	Street Dance Show	
Techno	International Freestyle		
C: Special Couple Dances			
Argentine Tango	Nordic Tango	Salsa	Merengue
Special Couple Dance Formations	Bugg - Double Bugg	Disco-Hustle / Disco-Swing / Disco-Fox	Mixing Blues
American Mambo	Salsa Rueda de Casino	Street Latino	Street Mambo
Caribbean Dances	Latino Show	Jitterbug	Bachata
Salsa Shines	Lambada / Zouk		
D: Possible Other Dance Disciplines			
Mix Dance 1 – Mix Dance 2	New Vogue	Old Time	
American Ballroom	American Rhythm	Sequence / Round	
Country Western	Wheel Chair Freestyle	Synchro Dance	

IV: CATEGORIES OF IDO EVENTS

Solo	Male and/or Female (if divided, this must be specified in the title of the Event)		
Duo	Two Males, Two Females or one Male and one Female	Couple	Male and Female
Trio in TAP only	Any combination of three Tap dancers	Trio in Double Bugg only	1 Male with 2 Females
Small Group	3 – 7 dancers In TAP 4 – 7 dancers	Teams in Salsa Rueda de Casino only	4 – 12 dancers (2 – 6 couples)
Formation	8 – 24 dancers	Mini Production	3 -12 dancers
Formations in Salsa Rueda de Casino only	12 – 24 dancers (6 – 12 couples)	Large Production	25 dancers and more

Specific rules for groups/formations FLAMENCO

SECTION TWO: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

V: ENTRY CONDITIONS

At least three (3) months before the competition, invitations to all IDO National Federations / Member Organizations will be placed on the IDO website. These invitations will include preliminary information regarding all events to be held and age divisions offered. No application will be accepted after the deadline, unless it meets with the Organizer's approval.

All entries for these Competitions must be done in IDO official web site by the National Member Body (DIES). In the case of changes and / or replacements, validity requirements will be checked as per # 3 above. Such changes will be accepted until the entry deadline in IDO website.

After the deadline, changes will only be accepted with the approval of the Organizer, no later than four (4) days before the competition. Special requests may be granted when submitted with the Organizer's approval.

VI: ENTRY ACCREDITATION OF COMPETITORS AND OFFICIALS

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

If necessary, presentation of your music to IDO Officials.

Acceptance of starting numbers and all necessary competition material.

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

Payment of any balances due.

Presentation of any special requests regarding music, entrance, etc.

Each dancer is responsible for recording his or her placements in the license. Dancers who fail to bring their start books to any IDO Event must purchase a new one.

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

Solos, Duos, Couples or Small Groups:

The Organizer must issue one complimentary admission pass to the event for every ten or fewer participants from each country in the competition. All other persons accompanying each country's team must purchase a ticket at the normal price. All admission passes will be issued to the team leaders.

Formations:

The Organizer must provide each Formation with four complimentary admission passes for the whole event. These passes may be used for reserve dancers, staff, bus drivers, etc- All passes will be issued to the team leaders.

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 pass for admission to all events. This courtesy will be extended to include any partner or guest accompanying such Presidents. At the discretion of the Organizer, other VIP passes may be issued when the need arises. One official representative from each country must be given a free pass to all areas of the event, except restricted areas such as judges' briefing room, scrutinizer's office, etc.

All passes (for competitors, trainers, VIP persons) are valid during the whole competition event (see EVENT definition in Section IV.)

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.

VII: AWARDS PRESENTATION AT INTERNATIONAL COMPETITIONS

Each dancer participating in IDO International Competitions will receive a certificate, which will include the dancer's or the team's placement in the competition.

At all IDO World and Continental Championships and in all age divisions, the Organizer must provide all finalists with medals and the winner with a cup or trophy. At all other IDO competitions the organizer must provide all finalists with cups or trophies.

SECTION TWO: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

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

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

The results of all competitions should be put on a disk or email to all participating countries, instead of paper. No fees can be charged for this information (AGM 2008)

VIII: INTERNATIONAL COMPETITORS

A: TRANSPORTATION FOR INTERNATIONAL COMPETITORS

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

B: 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.

C: ACCOMMODATIONS FOR INTERNATIONAL COMPETITORS

1. The Organizer must find suitable 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 at recommended hotels.
3. If transfer is required to and from the hotel and airport, train or bus station, at least a ten-day notice must be given to the Organizer.
4. Any such transfer service provided will be at the competitors' expense.

IX: ETHICS, CONDUCT AND RULES FOR IDO COMPETITORS

A: COMPETING IN EVENTS NOT SANCTIONED OR RECOGNIZED BY IDO

Competitors holding an IDO license 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 their IDO license.

A1: 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 as well as being 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.

B: 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 their turn to compete.

Do their best to keep the dressing rooms, toilets and backstage area clean, and must discard rubbish in proper receptacles.

SECTION TWO: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

C: CONDUCT WHILE OBSERVING IN THE AUDIENCE

Competitors must:

Treat other competitors and nations with respect, and should refrain from making unnecessary noise or unnecessary movement during a performance.

Competitors and their fans should refrain from loud noises such as compressed air horns, which can be annoying to the judges, audience and the competitors. However, cheering creates a good atmosphere and provides encouragement for fellow competitors.

Be aware that they may be disqualified if they are responsible for throwing any object onto the stage or interfering with another competitor's performance in any way.

D: CONDUCT WHILE OFF THE COMPETITION PREMISES

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

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

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

E: 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.

F: PROVIDING THE AUDIENCE WITH A POSITIVE IMAGE OF DANCE

Performing dancers should make every effort to provide a proper and positive image of dance to the audience. Guidelines to follow are:

Music: The music should always be age appropriate. Lyrics should not contain inappropriate words, especially in the Children's and Junior age divisions.

Theme and Choreography: The theme of the piece and choreography should be age appropriate and must not contain vulgar or suggestive movements that are not age appropriate.

Costume: The dancer's costume should also be age appropriate and not suggestive in nature. The costume must always be in good taste.

Unless otherwise stated the rules below govern the use of costumes for female dancers.

Costumes must cover the intimate parts of the dancer's body. Intimacy areas include bust, buttocks and pubic areas. These areas must be covered by non-transparent material of any color except tan or flesh colored. When transparent material is used it must be lined with non-transparent material.

The following are not permitted:

- Exposing the buttock (area from the crease between the leg and buttocks up to the hip line across the body)
- Thongs (as costume or application on costume)
- Bikini top and bottom in the children's division.
- Abbreviated bikini tops and bottoms in all age divisions
- Exposing the breasts
- Flesh colored panties

The following materials are not appropriate for children

- Leather or leather look alike (latex, artificial leather)
- Nets or see through

Make-up and costume have to respect the age, gender and the dance discipline in which the dancers are competing and must not be offensive to the public or other competitors. This applies to all age divisions.

SECTION TWO: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

Jewelry and Symbols – The use of religious or political symbols as decoration must be in good taste and not offensive to the audience, and must fit the theme and choreography being presented. Personal jewelry should not be worn unless it is part of the costume.

Age Appropriate – All dancers, in all age divisions should be using material that is age appropriate, including overly sexual inviting moves, morbid themes, brutal fighting, etc. Music must also be appropriate for the age division. Explicit sexual words or guttural sounds are not permitted. All dancers must be very aware of the lyrics in the music.

Rulings by the Chairman: If a Chairman finds inappropriate costuming, grooming, music, gestures or otherwise offensive behavior by the dancer they may give a warning to correct the situation and subsequently penalize or disqualify the dancer/ if the Supervisor and Organizer agree. (AGM 2008)

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

G: IDO CODE OF ETHICS AND CONDUCT FOR TEACHERS, COACHES AND CHOREOGRAPHERS

1. All Teachers, Trainers, Coaches and Choreographers, hereinafter called Educators, will conduct themselves in a professional manner at all times when attending an IDO event. They must always act dignified, and must display good sportsmanlike behavior.
2. Educators must always respect their fellow Educators, and will refrain from making derogatory or inflammatory statements against both fellow Educators and Competitors.
3. An Educator has the right to question the result of any event, but this must be done in private with the Organizer, Supervisor or Chairman of Judges. Once a decision has been reached, the Educator must accept that decision without fuss. Any further inquiries about such decision must be submitted, in writing, to the Disciplinary Committee for review.
4. Educators may not, under any circumstance, bribe, threaten, harass or otherwise intimidate an Organizer or IDO official. Doing so may result in immediate expulsion from the event and possible further penalty from the Disciplinary Committee.
5. Educators must never approach a judge directly with questions on how or why they marked in the manner they did, nor may they ask what criteria an adjudicator uses in evaluating competitors.
6. Choreographers and dancers who use material, choreography or routines created by other IDO competitors, if found guilty, by viewing tapes, will be prosecuted to the full extent of the Disciplinary Committee and are subject to losing the right to participate in IDO events for life.
7. It is illegal to copy or to make Video tapes of IDO events and to sell them without explicit written permission from the Organizer and the IDO. Any infringement of this rule may result in legal prosecution, including member federations or individuals.
8. **When a competition is held on a non-raised surface (sports hall), only their coach may sit on the floor in front of the dancers. 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. (AGM 2008)**

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 rulebook.
2. Educators must ensure that their dancers are well behaved both at the competition site and at other establishments, such as the hotel and restaurants.
3. Educators must ensure that their dancers are respectful to other competitors and that they do not distract fellow performers by warming up in the wings or in the auditorium or hall where the competition is taking place.
4. Educators must ensure that their dancers are ready to perform at the appointed time.
5. Educators must ensure that their dancers remain in or around the competition site until the next round is posted and there is no chance of a re-dance
6. Educators of final-round competitors must ensure that their dancers are present for the awards ceremony, and that they accept their placement graciously and in a dignified manner.

SECTION TWO: RULES GOVERNING COMPETITIONS AND CHAMPIONSHIPS

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.

GIVING THE AUDIENCE A POSITIVE IMAGE OF DANCE

1. Educators should be aware of and adhere to the following guidelines set forth in the Competitors Code of Conduct and Ethics as printed in this rulebook.
2. Music should always be age-appropriate and the lyrics should not contain inappropriate words, especially in the Children's and Junior categories.
3. The theme and choreography of the piece should be age appropriate and must not contain vulgar or suggestive movements that are not age appropriate.
4. Costumes should be age-appropriate and not suggestive in nature, and costumes should always be in good taste.
5. The total image that a dancer creates should be within the limits of good taste and not be offensive to anyone in the audience.
6. Inappropriate music, theme, choreography, costume or total image may result in point loss, and gross inappropriateness in any of these areas may result in disqualification.

CODE of ETHICS for ADJUDICATORS – see in section VI..

Section Three: COMPETITION RULES AND REGULATIONS FOR COMPETITIONS

SECTION III.

GENERAL RULES & REGULATIONS FOR COMPETITIONS

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

All technical proposals must be first submitted through each sub-committee prior to being submitted to the AGM (AGM 2008)

I: MUSIC

1. All music must be of first-class quality and loud enough for all dancers to hear.
2. Competitors may not use live music.
3. Music supplied by competitors must:
 4. Be on audiotape, compact disk (CD) or mini disk (MD).
 5. Be of first-class quality, with clean editing and cuts.
 6. Bear the name of the dancer or title of the act, the country and the title of the music.
 7. Contain only one competition piece per audiotape, CD or MD.
 8. Be given to the Organizer at registration.
 9. Not contain suggestive lyrics, feelings, innuendoes or other sounds that are objectionable or offensive to the general audience.
10. 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).
11. The Organizer must make sure that all music complies with the rules before the contest begins. Any entry with music that does not comply with the rules shall be excluded from the competition, and the dancer(s) will not be allowed to compete. The decision to disallow a competitor's entry based on objectionable or offensive lyrics / music must be made by the Supervisor and Chairman of Judges in cooperation with the Organizer.
12. Music provided by the Organizer must be approved by IDO at least six (6) months prior to the Event, and must always conform to the ideals and rules of the IDO.
13. IDO will supply any compulsory music required for the Event. All such music will be in accordance with the standards of the dance discipline for which it is supplied. The Supervisor will always have a full selection of IDO music for all disciplines offered at an IDO Event.

II: NUMBER OF DANCERS ALLOWED ON STAGE WHEN USING COMPULSORY MUSIC

In Street Dance / Pop disciplines requiring compulsory music, the following numbers of dancers or routines may be on stage at one time:

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

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

FINALS: Each act appears alone.

III: FORMAT OF THE COMPETITION

1. A maximum of 24 dancers or 12 couples performing a solo, duo or couple routine using the Organizer's music will open and close each heat, and will dance up to 90 seconds (1 and ½ minutes) each. After opening, they dance in the prescribed time limit according to RULE II, SECTION FIVE.

Section Three: COMPETITION RULES AND REGULATIONS FOR COMPETITIONS

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

IV: DANCE OR STAGE FLOOR DIMENSIONS AND REQUIREMENTS

MEASUREMENT:

For solo, duo or couples – 8 X 8m, (24' X 24') minimum.

For group or formations – 12 X 14m (36' X 42') minimum.

QUALITY:

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

Flooring for tap must be wooden with a surface suitable for tap dancing.

Baletizol, Marley or other synthetic material may be used for all other dance disciplines, as long as it is of good quality.

Acrobatic mats may be used for Disco Free Style, but stagehands must place and remove them as quickly as possible.

V: REHEARSAL RULES AND TIME ALLOTMENTS

The following will apply to rehearsals for all competitions:

IDO COMPULSORY MUSIC DISCIPLINES:

Ten minute time limit. All dancers on the stage at the same time.

PERFORMANCES WITH COMPETITOR'S OWN MUSIC

SOLO, DUO, COUPLE , GROUP ROUTINES:

Twenty minute time limit. All dancers 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 5 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 organizer must provide scheduled rehearsal time. It may be on the stage or in a suitable rehearsal area. When the flooring surface is different from the stage to the rehearsal area, a period must be set aside to allow the dancers to test the floor. Formations will have a scheduled time using the start list as a schedule. The organizer must mark center stage, downstage, mid-stage and upstage.

Section Three: COMPETITION RULES AND REGULATIONS FOR COMPETITIONS

VI: STAGE LIGHTING

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

1. In Disco, Argentine Tango, Break, Electric Boogie, Hip-Hop and other similar disciplines, lighting dramatics may be used as long as it is the same for all performances.
2. If video and television filming are involved, all lighting will be at the film crew's discretion. 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. In disciplines where a competitor's own music is used, and with the exception of stroboscopic lighting, it is the Organizer's duty to arrange colorful stage lighting and other luminous effects. Control and operation of any light apparatuses is only permitted after arranging an agreement to this effect between the dance team leader and the Organizer of the competition.

VII: DISQUALIFICATION

1. Adjudicators have the right to issue warnings for possible disqualification of competitors who make infractions of IDO rules. In preliminary or first rounds, adjudicators will place 'W' in the appropriate area of a competitor's marks to signify that a warning should be issued. Adjudicators must be able to give reasonable explanations for this action, must sign their score sheet, and must evaluate the competitor without penalty. In subsequent rounds, and with the approval of the Supervisor, the Chairman of Judges may disqualify competitors who continue to make infractions.
2. All Warnings, Suggestions for Disqualification and Actual Disqualifications must be announced to the competitor(s) involved by the Chairman of Judges.
3. In cases where a Suggestion for Disqualification is issued by more than 50% of the adjudicators, this must not influence the Chairman of Judges' decision to disqualify the competitor(s).
4. In cases where a competitor is disqualified, he or she will receive no points and be ranked as last in the round within which he or she was disqualified
5. **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. (AGM 2008)**

VIII: COMPLAINTS AND CHECKING OF CREDENTIALS

COMPLAINTS

- All complaints must be made in writing by team captain's only, and be accompanied by a fee of 25 EURO
- 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 to the Supervisor of the Competition, with a copy to the Chairman of Judges and the IDO President, within 7 days of the last day of the competition
- All written complaints at the competition must be given to the Supervisor, by the team captain in person, and be accompanied by the 25 EURO fee

CHECKING OF CREDENTIALS

- The Supervisor and Chairman of Judges, along with the Organizer, have the right to call for a credentials check at any time during the competition.
- Spot checks of credentials will be conducted at all IDO Events.

Section Three: COMPETITION RULES AND REGULATIONS FOR COMPETITIONS

- If asked to do so, all selected competitors must show their IDO License Book, along with their passports or official National Identification Cards. Formation team members are only required to show their passports and National Identification Cards, but may also be asked to show their Formation or School / Club License.
- Competitors will be given a reasonable amount of time to supply this information. Failure to do so may result in immediate disqualification.

PENALTIES

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

Section Four: IDO Events - RULES FOR ORGANIZERS, SUPERVISORS AND SCRUTINEERS

SECTION IV.

IDO EVENTS - RULES FOR ORGANIZERS, SUPERVISORS AND SCRUTINEERS

I: 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. IDO-event è is the entire event from the beginning to the end, including all competitions. 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 = one dance contest included in the event, for example: Show Dance, Riesa has 16 competitions : 5x adults – 5x juniors – 5x children + production ..

1. According to its statutes, IDO creates the rules and regulations for all IDO-sanctioned Events, Competitions, Showcases, Shows, etc.
2. IDO may, at its sole discretion and in written form only, grant the rights to any of the various Events listed above to its members not later than six (6) months before the anticipated date of the proposed Event.
3. Upon receipt of an EVENT REQUEST, the IDO Competition Committee will negotiate with the Organizer directly to prepare an EVENT CONTRACT.
4. The EVENT CONTRACT must then be signed by the Organizer and the National IDO Member Body in the country where the Event is to be held, and must also be signed by the IDO President and the IDO Executive Secretary.
5. After being completed and returned to the IDO Head Office, the EVENT CONTRACT will be presented to the IDO Presidium, the body with which rests the final approval for all IDO EVENT CONTRACTS.
6. As soon as rights to a Competition, Showcase, Show, or Event have been granted, the Presidium will appoint a Supervisor and a Chairman of Judges for each IDO Sanctioned Event.
7. 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. (*Refer to Section Eight: IDO RULES FOR VIDEO / TV RIGHTS AND SPONSORING AGREEMENTS.*)
8. Unless otherwise decided by the Presidium and specified in the IDO EVENT CONTRACT, the Organizer must submit the following to the IDO at least 21 days after the Event:
 - A press summary in copy.
 - One copy of the licensed video, if there was one.
 - One copy of any TV Broadcast, if there was one.
 - Still pictures of the Event and its winners to be published on the IDO web site.

II: APPLICATION FOR AN IDO EVENT

1. Official IDO National Representatives who have been given the members’ access code must download and fill out the following forms at the members’ site on the web at: <http://www.ido-dance.com/members/>
APPLICATIONS, which, when sent, will go directly to the IDO Head Office.
COMPETITION ENROLLMENTS, which, when sent, will go directly to the IDO Head Office.
Note: The Official IDO web site will contain the Competition Calendar. This Calendar should be used to determine dates for all Official IDO Events.
2. The following code should be used in determining the Official Status of all Events on the web site:
PENCILED IN: The Organizer has asked for the time slot and Event but has not made official application, paid the fee, nor signed the contract.
APPLICATION: The Organizer has made official application but not yet paid the fee nor signed the contract.

Section Four: IDO Events - RULES FOR ORGANIZERS, SUPERVISORS AND SCRUTINEERS

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

3. Unless special circumstances exist, Events will not be granted later than 6 months (½ year) before the Event. Events should be applied for at least 18 months (1½ years) in advance, but exceptions due to special circumstances may be granted by the Presidium.
4. When an IDO contract is sent out, the IDO Head Office 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.
5. Upon receipt of an IDO Event Request, a DETAILS FORM will be sent out with the Official IDO EVENT CONTRACT. The Organizer must fill in the form and return it to the Secretary. This DETAILS FORM will be displayed on the IDO web site, and will include information on Refresher Courses and Seminars for Judges, Organizers and Scrutineers to be held in conjunction with the Event. Where applicable, information will be made available to the entire dance industry about all new and future disciplines.

III: EVENT TYPES

CHAMPIONSHIPS		Special Notes or Rules
1	International	
2	World	
3	Continental	
CUPS		If applied for, more than one World, Continental or International Cups per year would be allowed
1	World	
2	Continental	
3	International	
OTHER		
1	Masters	
2	Grand Prix	
3	National Championships, Closed	IDO does not regulate Closed National Championships
4	National Championships, Open	Regulated as outlined below
	A 1-5 Participating Countries	Governed by National Rules and Regulations, but not regulated by the IDO
	B 6 or more Participating Countries	Governed by IDO Rules and Regulations

NEW CHAMPIONSHIP STRUCTURE

The levels will be:

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

Section Four: IDO Events - RULES FOR ORGANIZERS, SUPERVISORS AND SCRUTINEERS

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

IV: EVENT TITLES

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

World Disco Dance Championship 1998

-OR-

World Tap Dance Championship 1998

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

World Junior Disco Dance Championship 1998

-OR-

World Children's Tap Dance Championship 1998

V: REQUESTS FOR IDO EVENTS

1. IDO Events must be applied for at least 1-½ years (18 months) before the anticipated date of the Event.
2. Requests for IDO Events must be made in writing.
3. Any oral or spoken agreement between individuals or organizations and IDO Officials will not be binding or official.
4. All IDO EVENT REQUESTS must be accompanied by a check, money order or bank draft amounting to 25% of the License Fee. These funds will be held in escrow and will be returned if the Organizer is not granted the rights to run the Event.
5. IDO EVENT REQUESTS must be made on an Official IDO APPLICATION FORM, and must include the following information:

The level of the competition disciplines and age divisions.

The dates and schedule of the Event, including preparations, rehearsals, preliminaries, etc., and possible alternative dates.

The Country and City where the Event will be held, and availability of various transportation methods (car, bus, train, air).

The name and address of the Event Facility, including photographs.

The type of facility (theatre, congress center, sports hall, etc.) must be specified.

The area of the auditorium, size of stage, including the number of seats, and a diagram of the entire facility.

An initial financial plan, including means of financing, etc.

Contracts for IDO events will not be valid until all National Membership Dues are paid in full. A clause to this effect will be inserted into all IDO contracts.

Section Four: IDO Events - RULES FOR ORGANIZERS, SUPERVISORS AND SCRUTINEERS

VI: THE ORGANIZER

1. Once sanctioned by the IDO National Member/Federation to run an IDO Event, the Organizer assumes full financial responsibility for said Event, and will in no way put any financial responsibility or burden on either IDO or the National Member/Federation.
2. 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.
3. It is the responsibility of the National Federation to make certain of the moral and financial background of the Organizer.
4. The interest of the Organizer includes income from tickets, merchandising, catering, etc.
5. Sponsoring and / or TV licenses or rights are negotiable at the time of signing the contract. Please refer to *Section Five: RULES FOR VIDEO / TV RIGHTS AND SPONSORING AGREEMENTS*.
6. The Organizer may engage an announcer, speaker or moderator, making sure that they are familiar with common terms of a well-run competition. The Organizer must make every effort possible to ensure that the announcer, speaker or moderator engaged for the Event adheres the following guidelines:
 - a. Avoids damaging comments or remarks made against good sportsmanship, dance technique, IDO or dance in general.
 - b. Does not embarrass the contestants, coaches, judges, or audience.
 - c. Keeps all topics within good taste.
 - d. Will cooperate with the IDO, Supervisor, Scrutineer and the Chairman of Judges, etc.
 - e. Will cooperate with the IDO secretariat, the IDO press manager or company to promote IDO and its aims in the best way possible.
7. According to the IDO Statutes, Article 2, the Organizer must observe the following rules regarding the Official IDO Logo:

The Official IDO Logo must be printed on all material concerning the competition, including all text, announcements, advertisements, publicity, program books, etc.

The Official IDO Logo (flag) must be visually presented at the competition site to promote the IDO.

VII: IDO EVENT CONTRACT OR AGREEMENT

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

If an Organizer finds he or she is unable to run the Event, he or she is obliged to find a replacement. If he or she is unable to find another IDO-acceptable Organizer to run the Event, the Organizer must pay a portion of the competition fee as a penalty. Special consideration may be given on a one to one basis, as deemed appropriate.

Penalties are as follows:

Cancellation up to twelve (12) months before: 25% of the competition fee.

Cancellation up to eight (8) months before: 50% of the competition fee.

Cancellation up to six (6) months before: 75% of the competition fee.

Cancellation less than six (6) months before: 100% of the competition fee.

VIII: EVENT FEE PAYMENT SCHEDULE

25% with official application (See Page 20, item V: REQUESTS FOR IDO EVENTS)

75% fourteen days after invoice of the IDO secretariat by bank transfer, not earlier than 9 months and no later than 6 months before the competition.

Note: When a contract is drawn up within fewer than nine (9) months prior to the scheduled competition date, the full 100% of the fees shall be due.

Section Four: IDO Events - RULES FOR ORGANIZERS, SUPERVISORS AND SCRUTINEERS

IX: PLANNING

The Organizer must make every effort to run the competition on the highest level possible, according to IDO Rules and traditions. He must inform the IDO as soon as possible about all relevant changes, such as dates, country, city, facility, stage dimension and surface, travel arrangements, hotels, restaurants, availability of event tickets, expenses, etc.

IDO will then inform all IDO National Members of the pertinent information. All information must be published in the English language, and may be published in other international languages, if possible. The Organizer must provide sufficient translators to guarantee correct information to all participants.

X: SUPERVISING

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

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

XI: SCRUTINEERING

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

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

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

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

The duties of the Scrutineer are specified under Rule XV: Scrutineers.

XII: EXPENSES

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

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

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

Two suitable meals, per person, per day.

Each official, including Supervisor, Chairman of Judges and Ordinary Judges will be paid a “per diem” of 150,- EUR , or equivalent in US Dollars .

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

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

- a. Automobile: 0.33. EU per km, or equivalent in \$US.

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

- b. Train second class.
- c. Air, as inexpensive as possible, such as weekend economy fares for both continental and intercontinental flights.
- d. Additional expenses, such as airport transfers.
- e. Parking fees, etc., will be paid upon approval.

Section Four: IDO Events - RULES FOR ORGANIZERS, SUPERVISORS AND SCRUTINEERS

1. Transportation costs and expected reimbursement should be negotiated between the Organizer and the Official/s at the inception of the contract and no later than one week before the Event by Fax or telephone, and confirmed.
2. If the Organizer has been informed in writing at least one week before the Event that another person will accompany the Official, the Organizer must provide, without cost, one VIP ticket for each event. A double room will also be provided.
3. All expenses must be paid or reimbursed before the start of the Event
4. All moneys paid to judges and officials will be paid in cash in a currency that is acceptable by the judge and/or official, preferably in EURO or US Dollars.

XIII: COMPETITION ENROLMENTS

1. All enrolments for IDO Events must be made through the IDO Member federations through DIES. Once a competitor has been enrolled, cancellation can only be made through DIES and after the deadline by notifying both the IDO Head Office and the Organizer.
2. No cancellations will be accepted after the specified official deadline unless the Organizer gives written permission. The Organizer must publish a deadline for hotel reservations and cancellations. After this deadline, all fees are payable upon demand. The Disciplinary Committee will handle all disputes.
3. The Organizer may extend the deadline for entries in accordance with the Supervisor and the IDO Secretariat.
4. The National Secretaries may change the names of the dancers, in written form only, up to four days before the Event. Such changes are only possible with the approval of the Organizer, but may not be made later than four days before the competition, unless the Organizer approves otherwise.
5. The IDO office verifies the validity of the entrants' IDO licenses, and returns the list to the Organizer. At this point, no further change is possible.
6. If one or more dancers fail to arrive at the check in counter at the published time, the IDO member must pay a penalty to the Organizer in the amount of 25.EURO or US Dollar equivalent. These penalties will be shared with the IDO for expenses incurred. Special requests submitted in written form will be handled on an individual basis.
7. It is the IDO member's responsibility to pay for all hotels rooms, booked in writing through the Organizer, if the dancer/s fail/s to attend the Event, unless the Organizer releases the member from that duty. If the Organizer releases one member from this responsibility, he must release all other members with similar circumstances.
8. Upon check-in, all dancers must prove they are IDO License holders (their licenses were paid). This information must always be published in the competition invitation. If there is a problem, the Supervisor will make the final decision, and include it in his report.
9. After the competition, the Organizer will return the Competition Books to the competitors, and each competitor shall be responsible for recording his or her own results therein.
10. Unless the IDO Presidium has decided otherwise, Organizers must not charge IDO competitors, coaches or IDO Officials for any published material that will be used within the competition, such as name sheets, timetables, order of performance, or results.
11. Programs may be offered to the public for a charge.
12. The Presidium reserves the right to charge a START FEE for any IDO competition. If charging a start fee is initiated, the start fee shall be the same for all Organizers and will be displayed on the IDO Event Calendar.

XIV: SUPERVISOR

The Presidium will appoint a Supervisor for every IDO Competition.

The Supervisor must be an experienced Organizer and must have taken at least one IDO Supervising Seminar within the past two years. He or she must also be able to speak, read and write the English language.

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

Section Four: IDO Events - RULES FOR ORGANIZERS, SUPERVISORS AND SCRUTINEERS

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

Any complaints made regarding the Supervisor's behavior, actions or decisions shall be brought before the IDO Presidium for review.

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

The Supervisor is responsible for the following:

- Arriving at least two days before the Event or earlier if necessary.
- Review and approval of the competition schedule and papers.
- Reviewing the location, dance floor, dressing rooms, office equipment needed for an efficient operation and the sound system for the Event.
- Ensuring the proper promotion of IDO in all forms.
- Assisting the Organizer's work with the media.
- Ensuring that the competition is run according to the IDO EVENT CONTRACT.
- Making sure the TV Contracts are in accordance with IDO RULES FOR TV RIGHTS AND SPONSORING AGREEMENTS.
- Supervising the check in of all competitors and officials.
- Supervising the music and ensuring that it is of the quality expected at an IDO Event.
- Ensuring that all time requirements and restrictions are met for rehearsals.
- Supervising the "order of appearance" drawing.
- Assisting the Scrutineer and/or Chairman of Judges.
- Supervising check out, departures, and financial transfers to IDO and IDO officials.

Conditions for participation at the Seminar for new IDO Supervisors :

- 1. To be a holder of IDO adjudicator license**
- 2. To be an active judge at IDO championships or IDO approved events for at least 5 previous years**
- 3. To have an active knowledge of the English language**
- 4. Application has to be sent through the IDO national member**
- 5. To participate at this kind of seminar every 2years**

To become a possible new IDO Supervisor the candidate must after taking part at the seminar serve at 2 IDO Continental or World Championships

XV: SCRUTINEERS

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

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

The Organizer must provide at least two assistants for the Scrutineer. These people must know the IDO Scrutineering and judging system and be able to speak, read and write the English language.

The Scrutineer is responsible for the following:

- Arriving at least three (3) hours prior to the start of the Event.
- Reviewing the protocol and the Official Scrutineering Forms.
- Assisting the Supervisor with the "order of appearance" drawing (random-selection starting order) and recording the results.
- Making sure that all necessary office equipment is in place and functioning, and that the Scrutineer's location is placed conveniently for easy communication among the Organizer, Officials and Judges.

Section Four: IDO Events - RULES FOR ORGANIZERS, SUPERVISORS AND SCRUTINEERS

Assisting the Supervisor in ensuring that the competition will be run in accordance with the IDO EVENT CONTRACT.

Assisting the Supervisor and/or Chairman of judges to ensure that the Event runs smoothly and in the highest professional manner possible.

Ensuring that all Scrutineering Forms are in proper order at the conclusion of the Event before passing them to the Supervisor to forward to the IDO Head Office.

After the first round, the start order should be reversed for each subsequent round. The Supervisor and the Chairman of Judges have the right to change this guideline when they feel doing so is necessary.

XVI. IDO APPROVED EVENTS (festivals)

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

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

Section Five: IDO RULES FOR VIDEO / TV RIGHTS AND SPONSORING AGREEMENTS

SECTION V.

IDO VIDEO / TV RIGHTS AND SPONSORING AGREEMENT RULES

A: 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.

B: 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.

C: 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 SFr. 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.

D: 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.

Section Five: IDO RULES FOR VIDEO / TV RIGHTS AND SPONSORING AGREEMENTS

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.

E: 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.

F: 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.

G: 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.

Section Five: IDO RULES FOR VIDEO / TV RIGHTS AND SPONSORING AGREEMENTS

H: 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:

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

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

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

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

1. When the agreement between the sponsor and / or any other partnership is for non-monetary gain (BATA or similar), all parties must be in agreement as to the exchange before the contract is signed.
2. Regardless of who negotiates the contract, the following three Presidium members must sign all IDO sponsorship contracts: The President, the Senior Vice President and the Vice President - Competitions.
3. Any and all disputes will be resolved by a majority ruling of the full Presidium, minus the Vice President - Competitions. However, according to the IDO Statutes, both the Organizer and the Presidium have the right to request a hearing and final decision at the next General Meeting of the IDO Federation Representatives.
4. The IDO Vice President - Competitions or the IDO President must present all IDO sponsorship contracts and / or cooperation agreements, with or without monetary transactions or BATA, each in its entirety, at the next IDO General Meeting.
5. Any changes, amendments, or alterations to the GENERAL RULES OR RULES FOR TV RIGHTS AND SPONSORING AGREEMENTS will be made in the manner set forth in Section I under IV: GENERAL RULES AND REGULATIONS.

I. OTHER RULES

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

Section Six: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

SECTION VI

GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

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

The Statutes, Regulations, and Dance Sport Rules for disciplinary actions of the IDO determine all procedures, conditions and organizational principles that are not specifically set forth in these rules.

PLEASE NOTE:

1. As of 1 January 2003, judges at IDO Events must be qualified to judge all disciplines at that particular Event.
2. To avoid overtaxing the judges, each country providing judges should consider sending at least two (2) judges to each event.
3. The reimbursement of the judges shall remain according to the IDO Rules. Therefore, travel expenses and honorarium for one person will be paid. A double room will be provided for judges, and all meals will be covered during each judging day.

A: ORGANIZATIONAL STRUCTURE / INVITATIONS FOR NOMINATION OF ADJUDICATORS

The Presidium will appoint the countries responsible for selecting judges to represent their countries no later than three (3) months before the competition whenever possible. Only full member organizations have the right to send Adjudicators. The Adjudication Committee will follow up with the selected countries to ensure that each of them provides a named judge at least two (2) months before the competition. If a selected country fails to provide a named judge within the allotted time span, the Adjudication Committee has the following rights:

1. To approach judges directly within that country to ensure that there will be a judge appointed from that country; or
2. To appoint another country to nominate a named judge.

B: THE ADJUDICATION COMMITTEE

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

Members are : Velibor Srdic – IDO Vice President, Bosnia; Jadran Zivkovic, Slovenia; Ralf Josat, Germany; Jannie Dan Jensen, Denmark; Edilio Pagano, Italy

Each year, the Adjudication Committee shall be obliged to publish a list of approved and license-current adjudicators, along with the disciplines in which they are currently qualified to adjudicate. Each listed adjudicator shall have the right and duty to adjudicate at any competition for which he or she has been appointed.

DUTIES OF THE IDO ADJUDICATION COMMITTEE:

- a. To carry out the program and the resolutions of the IDO General Meeting and the IDO Presidium.
- b. To operate in accordance with these Rules and other IDO resolutions.
- c. To develop the general policy for adjudicating all disciplines at IDO Competitions.
- d. To formulate and conduct, at least once each calendar year, adjudicators' advanced study courses and license seminars with which to improve the level of adjudicating in all IDO disciplines.
- e. To oversee the Examination Committee and nominate members to that body.
- f. To compile annually the Official IDO Roster of Adjudicators.
- g. To keep a record of all adjudicators.
- h. To compile a list of those countries that are entitled to nominate judges according to the rules for selecting judges, and to send it to the IDO Head Office not later than three (3) months before each competition.
- i. To carry out other tasks and duties as assigned by the IDO Presidium.
- j. **To compile annually the IDO Roster of chairmen and to send proposal for chairmen of IDO competitions to Presidium .**

Section Six: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

C: DISCIPLINARY ACTION

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

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

1. Failing to appear at an Event without just cause after being appointed to adjudicate a competition.
2. If, after being appointed to adjudicate a competition, he or she fails to notify the Organizer that he or she will be unable to adjudicate that Event.
3. If he or she behaves unethically, unprofessionally or in any manner not conducive to an IDO Official or Competition.
4. Failing to take part in a License Seminar at least once in three (3) years.
5. If the IDO Disciplinary Committee determines that this is the proper course of action to take regarding a valid complaint or rules infraction or any other matter brought before it for consideration.
6. Appeals regarding disciplinary rulings may be made through the General Assembly.
7. When merited or justified, the IDO Disciplinary Committee may issue, in writing, a lifetime suspension of an adjudicator's IDO license.

D: COUNTRIES' RANKING LIST

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

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

- 1 point for every competitor taking part in the competition, solos and duos.
- 2 points for every small group taking part in the competition.
- 3 points for every formation taking part in the competition.
- 1 point for every entry placed in the semi-final.
- 1 additional point for every entry also placed in the final.
- 1 additional point for the entry placed 5th in the final.
- 2 additional points for the entry placed 4th in the final.
- 3 additional points for the entry placed 3rd in the final.
- 4 additional points for the entry placed 2nd in the final.
- 5 additional points for the entry placed 1st in the final.

Trio in tap dance competitions should be included in countries ranking list system with same number of points as solo and duo – 1 point for start and the rest same as the others (AGM 2008)

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

Section Six: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

E: CHANGING STATUS FROM DANCER TO ADJUDICATOR OR FROM ADJUDICATOR TO DANCER

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

F: IDO ADJUDICATOR'S EXAMINATIONS

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

SANCTIONING OF NATIONAL CONGRESSES AND / OR SEMINARS

1. Through proper application, any National Congress or Seminar may be sanctioned by the IDO Presidium to have the status of Official IDO Adjudicator's Congress or Seminar.
2. The application for such sanctioning should reach the office of the IDO President no later than three (3) months prior to the scheduled date of the National Congress or Seminar concerned. (Also see ARTICLE 7 in following section.)

NATIONAL CONGRESS

National Congresses shall consist of training for teachers, coaches, choreographers and adjudicators in preparation for National Adjudicator's Examinations.

NATIONAL SEMINARS AND EXAMINATIONS

SEMINARS: Seminars shall consist of refresher courses for adjudicators. The IDO Adjudication Committee, or any National Member / Federation properly sanctioned to do so, will periodically conduct a 2-hour seminar to prepare candidates for examinations.

EXAMINATIONS: The process for taking examinations is detailed under GENERAL RULES AND REGULATIONS.

GENERAL RULES AND REGULATIONS

ARTICLE 1

As of 1st January 2001 and under the following provisions, the title INTERNATIONAL ADJUDICATOR shall be acquired by examination.

ARTICLE 2

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

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

ARTICLE 3

At least once each calendar year, the IDO Examination Committee will organize an Official IDO Adjudicator's Examination Seminar. Candidates participating in these seminars must have studied all listed theoretical material beforehand.

Note: Participating in these seminars is not a condition for passing the Adjudicator's Examination.

ARTICLE 4

Persons put forward by their IDO National Member Organization may take the Adjudicator's Examination. **Candidate pays 50 Euro per General Exam, Candidate pays 10 Euro per each supplementary exam, if candidate pass exam then he pays 50 Euro for lifetime license** The examination fee (~~75. EURO~~) may be paid at the time of the examination. Actively competing dancers may also be examined, but, if successful, they cannot adjudicate at IDO Competitions until they have declared in writing that they have stopped competing. No one may take an IDO Adjudicator's Examination if they are not a registered adjudicator of their IDO National Member Organization.

Section Six: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

Note: All National IDO Member Organizations may put candidates forward to be examined. This is accomplished by sending an Official Examination Application Form to the Adjudication Committee. These forms may be obtained from either the IDO Head Office or the IDO Web Site.

ARTICLE 5

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

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

In the second case, candidates must perform the practical (non-voting or "mock" judging) portion of the examination at an IDO World or Continental Championship, and must be passed by the Chairman of Judges at that same competition.

ARTICLE 6

Official IDO Adjudicator's Examination Seminars consist of the following:

1. The first two (2) hours of each seminar will be devoted to going through, in a general manner, all material that will be used in the written examination. During this time period, the Examiner conducting the seminar will also answer any question presented by the candidates.
2. A time period lasting between 60 and 90 minutes will be allotted for taking the written portion of the examination.
3. The Examiner conducting the seminar will evaluate each candidate's given answers.

Note: The practical (non-voting or "mock" judging) portion of the examination will be conducted during a World or Continental Championship, or by viewing videotapes and having each candidate provide an oral explanation of his or her decisions.

ARTICLE 7

So long as the guidelines previously outlined are followed, IDO National Member Organizations interested in doing so may organize Adjudicator's Examination Seminars. The Examiner conducting such a seminar must:

1. Have previously received a successful result while taking part in an official IDO Adjudication Examination Seminar.
2. Have held an IDO judging license for at least 5 years.
3. Submit a written application to and receive an appointment from the IDO Adjudication Committee.

After each such seminar, the Examiner must submit a written report on each candidate's results to the Adjudication Committee. The Examiner will issue a certificate to each candidate who successfully passes the theoretical portion of the IDO Adjudicator's Examination.

The practical (non-voting or "mock" judging) part of these examinations must take place at an International IDO **Championship** chaired by an IDO-appointed Chairman of Judges.

ARTICLE 8

The IDO Adjudicator's Examination consists of two parts: 1) The THEORETICAL section, and 2) The PRACTICAL section.

The THEORETICAL part of the examination is equal for all adjudicators. ~~All possible questions for the theoretical part of the examination will be accessible beforehand via the IDO Web Site.~~

The PRACTICAL part of the examination determines in which discipline(s) the successful candidate will be qualified.

IDO adjudicators can be qualified in any or all of the following disciplines:

1. Performing Arts disciplines
2. Street Dance / Pop
3. Special Couple Dances

Section Six: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

Note: The theory and technique of specific dances are not covered in IDO Adjudicator's Examination Seminars. The IDO National Member Organization must cover these items before an IDO Adjudicator's Examination can be taken.

ARTICLE 9

The THEORETICAL part of the Adjudicator's Examination will last from 60 to 120 minutes, and must be taken in written form using the English language. The assistance of an interpreter selected by IDO will be available on request, with the understanding that the expenses for such assistance will be paid for by the candidate concerned.

~~Candidates will receive up to 20 questions out of 144 possible questions. See Section 12: IDO ADJUDICATOR'S EXAMINATION STUDY MATERIALS.~~

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

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

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

1. The New Three Dimensional Scoring System.
2. A fair general knowledge of the IDO Dance Sport rules.
3. Ethics, conduct and rules for IDO adjudicators and competitors.
4. The work titled IMPORTANT PSYCHOLOGICAL ISSUES IN RELATION TO EVALUATION AND ESTIMATION IN DANCE by doc. Matej Tusek, Ph.D., docent for Sport psychology, Ljubljana.
5. The booklet titled THE SKATING SYSTEM by Arthur Dawson.

The Examiner / Chairman of Judges will issue certificates to all successful candidates in this section of the Adjudicator's Examination.

The PRACTICAL part of the examination will be conducted via one of the following methods:

1. Serving as a non-voting adjudicator at an official IDO World or Continental Championship and having one's marks and performance evaluated by the Chairman of the judges at the same competition, or
2. By judging competitions viewed on videotape and providing an oral explanation of one's decisions, which could be done at an Adjudication Examination Seminar.

After the practical portion of the examination, the Examiner / Chairman of Judges will create a report on results for all candidates and will submit it to the IDO Adjudication Committee. The Examiner / Chairman of Judges will issue certificates to all successful candidates in this section of the Adjudicator's Examination.

Note: Normally, candidates must pass the THEORETICAL part of the examination before taking the PRACTICAL part. At times, the examination session will take place in connection with a World Championship but after the competition has taken place. In these cases, the non-voting (mock) judging can precede the theoretical part of the examination if arrangements are made with the Chairman of Judges at that competition.

Copies of the certificates for both the PRACTICAL and the THEORETICAL portions of these examinations must be sent to the IDO Head Office. Diplomas will then be issued to the successful candidates.

ARTICLE 10

Conditions for participation at the exams for judges:

1. Provide the IDO Adjudication Vice President with CV
2. Application has to be sent through the IDO national member.

Section Six: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

FEES FOR CONDUCTING AN ADJUDICATION SEMINAR

1. In the event that the national member federation asks for an adjudication examination seminar, the adjudication committee in cooperation with the Presidium will appoint one examiner, and the organizing country must cover all costs.
2. The National Federation will pay the fee for National IDO examinations and seminars as follows. 100 EURO per hour, per person, leading the seminar.
3. When IDO examination and seminars are conducted by IDO, the fee will be 150,- EURO per day, per person, leading the seminar.
4. Only one person is required to conduct the theoretical portion of the seminar and two people appointed by the adjudication committee and one appointed by the national country, are required for the written portion of the examination.
5. The Chairman of Judges will conduct the mock-judging portion of the examination at an IDO qualified European or World Championship event.

III: CATEGORIES OF ADJUDICATORS

The following divisions will be used to classify Dance Adjudicators.

National	See TERMS AND CONDITIONS OF CLASSIFICATION ACQUISITION below
International	See TERMS AND CONDITIONS OF CLASSIFICATION ACQUISITION below
Judges Serving at Competitions	
Chairman	Appointed by the Presidium. Can be a voting or a non-voting Chairman.
Ordinary Official	Appointed by the Adjudication Committee in accordance with the rules for selecting judges. Official judges are reimbursed for travel costs and are entitled to receive a per diem honorarium, accommodations and meals.
Voluntary	See TERMS AND CONDITIONS OF CLASSIFICATION ACQUISITION below
VIP / Honorary	See explanation below under VIP ADJUDICATOR'S LICENSES
WDC	WDC-licensed judges adjudicating at IDO Events may only represent the country for which their WDC license is registered, and must not be registered in more than one (1) country with the WDC during any calendar year

THE TERMS AND CONDITIONS OF CLASSIFICATION ACQUISITION ARE:

NATIONAL ADJUDICATOR: According to the rules set by the National Federation / IDO National Member.

INTERNATIONAL ADJUDICATOR: A person who successfully passed their examination and has had no disciplinary action brought against him.

VOLUNTARY ADJUDICATOR: One who is qualified to judge international competitions according to the rules set by the IDO National Member, but who needs international judging experience and who is willing to travel and voluntarily serve on the adjudication panel. Any IDO National Member Organization not already represented on the panel of adjudicators and that is interested in supplying a qualified adjudicator to a specific competition may write to the IDO and voluntarily offer the Organizer that judge's services.

The IDO Adjudication Committee, on the basis of the criteria outlined above, shall decide the promotion of adjudicators into a higher category.

Section Six: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

VIP ADJUDICATOR'S LICENSES

Special VIP or Honorary Adjudicator's Licenses may be granted to famous or celebrity Dance Artists without examination at the sole discretion of the IDO Presidium. Organizers, National Federations / IDO National Member bodies and members of the Adjudicators or Examination Committee may nominate such persons to the IDO Presidium for its consideration as recipients of Honorary Licenses. These requests will be handled on a one to one basis, as the need arises.

IV: CODE OF CONDUCT, ETHICS , RIGHTS AND DUTIES OF ADJUDICATORS AND CHAIRPERSONS

A: RIGHTS

In addition to any rights previously specified, the rights of Adjudicators are:

To adjudicate dance competitions according to his or her license without interference, hindrance or harassment of any kind.

To receive compensation for services rendered.

To take part in IDO license seminars and other educational activities for a nominal fee.

To be reimbursed for expenses incurred while performing duties for IDO in accordance with the standards set under the COMPETITION RULES FOR ORGANIZERS, SUPERVISORS AND SCRUTINEERS.

Note: Judges do not have the right to deduct points from a competitor's score in the event of a possible breach of the rules. The Judge may indicate that a possible breach has occurred by placing the letter 'W' (warning) or 'D' (disqualification) in the appropriate place on the marking sheets as outlined under SECTION 5 / VII: DISQUALIFICATION.

B: DUTIES

In addition to any duties previously specified, the duties of Adjudicators are:

- a. To present a valid IDO LICENSE and COMPETITION BOOK to the Organizer.
- b. To adjudicate dance competitions in accordance with the Official IDO Rules, Statutes and Regulations, and to strive to elevate the continued growth and development of dance sport.
- c. After accepting a judging position, a judge must notify the Organizer immediately upon finding that he or she will be unable to fulfill this obligation.
- d. To be fully aware of all judging procedures, rules, regulations and the 3-D/4-D system of judging, along with the alternate method of X-ing the contestants that they would like returned to the next round.
- e. Attending the judges' seminar and / or meeting conducted by the Chairman of Judges prior to the Event. In the event of proven force majeure, an adjudicator, unable to attend the official judges' seminar will be able to adjudicate the competition if they have been assigned to that position
- f. Refer any and all problems encountered while judging to the Chairman of Judges or the Chairman's designated representative(s).
- g. When asked to judge on the floor or stage, each judge must circulate the entire dance area and not congregate in one specific place, always passing behind other judges to avoid obscuring anyone's vision.
- h. All judges must either speak English or have an English-speaking interpreter with them at all times while judging.
- i. To decline judging nominations if he or she is not qualified to judge the dance disciplines offered at the IDO Event in question.
- j. An Adjudicator must excuse himself / herself from the adjudicating panel on any occasion when a member of his / her immediate family or household will be dancing in the competition. Immediate Family is defined as first cousin or above.
- k. Under no circumstance is it acceptable to be intoxicated while serving on a judging panel. All such offenders will be immediately withdrawn from the judging panel. A report of the incident will be immediately forwarded to the Disciplinary Committee for investigation.
- l. To refrain from smoking or chewing gum, etc., when visible by the public, and should always act in a manner representative of an IDO official.
- m. Adjudicators/Educators will not judge any dancers from their own club or school, or from the club or school in which they teach on a regular basis. Adjudicators/Educators are not permitted to judge any dancers they have choreographed for or personally taught, trained or coached during the six (6) months preceding a competition. Judges so involved must ask to be removed from the judging panels concerned by informing the Chairman of Judges before or during the Judges Seminar. This does not apply to

Section Six: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

Adjudicators/Educators who teach master classes on occasion, nor to the dancers who participate in such classes. Further, this rule only applies to disciplines and categories where the competitors' own music is used in the first round.

- n. All officials and judges may not serve at a competition that is defined to be in conflict with an IDO events.
- o. Judges, who judge a category in a discipline in an IDO Performing Arts Championship, are not allowed to judge that same discipline and category in the same year at another championship event. This does not include National Championships
- p. Official Judges must be able to judge at least 75% of the competition or they will not be allowed to judge. 2 or more judges may share the duties of an official judge, but must be able collectively to judge at least 75% of the competition. In the case whereby they cannot judge 75% of the time they will lose their status as an official judge (AGM 2008)
- q. All official judging countries must send the names of their nominated judges to the Chairman of the Adjudication Committee for verification. License and credentials will be checked and upon acceptance will be sent to the organizer and chairman of judges of the competition. (AGM 2008)
- r. After being named and accepted as a voluntary judge, if said judge does not show up at a competition without reason or just cause, they will lose their license (this is the same as an official judge) When a voluntary judge makes their application, they must state what dates and categories they are able or not able to judge. Voluntary judges are accepted on a first come first serve basis (AGM 2008)
- s. When an official IDO judge does not meet the requirement of taking an IDO seminar every three years, they may take an international seminar, which will be sanctioned by their National Federation, in their own country, providing the IDO Adjudication Committee approve the format of the seminar. In the case the National Federation does not hold an international seminar, the adjudicator must then attend the IDO judge's seminar, which is organized before every IDO competition (AGM 2008)

Format for judge's seminar: (passed - AGM 2008; valid from 1st January 2009)

A. Before a competition there will be a meeting of the judges to inform them about schedule, judging seats, necessary points, meals, transportation, etc.

B. Prior to the above meeting, there would be a three part seminar including

- New Rules
- Specific subject designated by lecturer

Followed by open discussion

C: CHAIRMAN OF JUDGES

RIGHTS AND DUTIES

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

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

Section Six: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

- h. **When time allows there will be a judges meeting either in between or after each days work to refresh them on the rules of disciplines being judged and the procedure being used at this event (AGM 2008)**

Conditions for participation at the Seminar for Chairmen of judges

- 1. To be a holder of IDO adjudicator license**
- 2. To be an active judge at IDO championships or IDO approved events for at least 5 previous years**
- 3. To have an active knowledge of the English language**
- 4. Application has to be sent through the IDO national member**
- 5. To participate at this kind of seminar every 2years**

To become a possible new IDO Chairman of Judges the candidate must after taking part at the seminar serve at 2 IDO Continental or World Championships

D: CONDUCT WHILE JUDGING

JUDGES MUST:

1. Make decisions in a fair and impartial manner based on the competitors' merit, with no national or other interest or favoritism being shown.
2. Conduct themselves in a professional and ethical manner at all times before, during and after the Event, and must never make derogatory statements against fellow judges, the Organizer, coaches, trainers, competitors or others.
3. Be aware that disrespectful remarks or gestures toward anyone while actively serving as an adjudicator will result in immediate withdrawal from the adjudication panel.
4. Not confer with anyone regarding their score, and always sit apart from each other and the spectators. However, judges may sit with their own personal interpreter.
5. Not discuss their marks, marking system or opinions before, during or after the Event, only making their personal opinions known after they have left the competition or at IDO seminars and meetings.
6. Dress in a professional manner at all times when serving in an official capacity.
7. Not drink any alcoholic beverages or consume any restricted drugs while serving on the judging panel or while visible to the general public during the Event.
8. Not signal competitors in any manner during their performances.
9. Not contact competitors, trainers, coaches or others via electronic devices at any time while actively serving as an adjudicator.
10. Turn off mobile or cellular phones while judging or while sitting at the judges' table. Earphone attachments may not be worn while actively adjudicating and mobile or cellular phones on a judge's person must be concealed from view.
11. Not videotape, audiotape, or photograph any competitive performances.

E: JUDGING PROCEDURES

1. All judging forms must be marked clearly in ink.
2. All corrections will be scratched out, with the judges intentions clearly marked.
3. All corrections must be ratified with the judge's initials at the bottom of the form.
4. Judges should always double-check the required number of crosses (X's) before handing in scoring sheets.

Section Six: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

- In the final round, two sets of judging sheets must be filled out, one for the Scrutineer and one for use by the adjudicator as a guide in holding up the correct placement.

V: SELECTION OF OFFICIALS

A: GENERAL PROVISIONS

- No country can have more than one representative on the same judging panel.
- The Chairman of Judges and the Supervisor for all IDO Events shall be appointed directly by the Presidium.
- Each judge at all IDO Events shall be assigned an alphabetical letter code.

B: REIMBURSEMENT AND COMPENSATION

CHAIRMAN OF JUDGES AND SUPERVISOR

These two officials will be reimbursed for travel costs and be provided with meals and lodging for all days and nights they are required to be at the Event. They shall also receive a fee for their services according to IDO policies and rules governing such fees. They must hold a valid IDO judging license.

ORDINARY OFFICIAL JUDGES

Same as listed above for Chairman of Judges and Supervisor.

VIP JUDGES

In cooperation with the Adjudication Committee, the Organizer may invite VIP judges to each IDO Event. VIP judges are normally experts in one or more dance disciplines, but could be , famous personalities or artists who may or may not hold an IDO judging license. VIP Judges shall be provided with meals and hotel. Any other fees or reimbursements will be at the Organizer's discretion.

VIP judges may only be appointed whereby they are truly celebrity judges or in the case of emergency because of illness, flight or travel delay or other catastrophes happening to other official judge (AGM 2007)

VOLUNTARY JUDGES

Any number of Voluntary Judges may be used at IDO Events. Such judges are supplied by IDO Member Organizations / National Federations not represented on the judging panels that contact IDO and offer a judge's services in order to provide that person with experience as an International Adjudicator or for some other reason. Such service is voluntary. Any fees or reimbursements will be at the Organizer's discretion.

C: REQUIRED NUMBER OF ADJUDICATORS PER COMPETITION, CUP OR CHAMPIONSHIP

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

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

- In the event of proven force majeure, serious illness, death of an immediate family member, a suitable replacement must be found. Panel must be reduced by 2 if a suitable replacement is not found. However a panel may never be lower than 3. Above mentioned procedure is used in emergency only.**

Section Six: GENERAL PROVISIONS FOR ADJUDICATORS AND JUDGING

D: STAGING THE COMPETITION

Rules governing the operation of the competition, such as starting times, rounds, announcing placements, scoring, scrutineering, may be found in RULES FOR PROTOCOL AND SCRUTINEERING.

E: FINAL PROVISION

If a National Federation / IDO National Member body, or a member of such an organization, does not agree with the decisions made by the Supervisor, Chairman of Judges, or Scrutineer, the disagreement should be brought before the IDO Presidium for review

SECTION SEVEN: PROTOCOL AND SCRUTINEERING RULES

SECTION VII

PROTOCOL AND SCRUTINEERING RULES

I: BEFORE THE START OF EACH COMPETITION

(Also refer to ENTRY CONDITIONS)

1. Each IDO Event has its own specific rules according to the dance disciplines offered at that competition. Specific rules may be found throughout this rulebook.
2. The registration of competitors starts and ends according to the final time schedule proposed and published in the propositions for that Event.
3. At the discretion of the Organizer, a random-selection starting order will be created by computer or drawn by hand. The Supervisor will make these selections with the assistance of the Scrutineer, who will record the results.
4. The Scrutineer will print the starting order and post it in a minimum of three places, including backstage, the warm-up areas, etc., so that it is clearly visible for all participants to see.
5. The official opening or commencement of the Event must be in accordance with the time schedule published in the propositions for the Event. Any changes to the time schedule shall be at the discretion of the Supervisor, who shall also manage the overall running of the Event.
6. The Event officially ends when all results are announced.

II: DURING THE COMPETITION

1. The performance starting order for each new round must be published as # 4 above.

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

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

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

In the final round, there should be at least six and not more than eight competitors or teams, unless otherwise decided by the Organizer, Supervisor, Chairman of Judges and the Scrutineer.

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

III: JUDGING SYSTEMS AND RULES

At all IDO Competitions, the 3-D JUDGING SYSTEM will be used in all rounds except the finals where the SKATING SYSTEM will be used. In Show Dance, Street Dance Show and Productions a fourth dimension will be used, "Show Value." And will carry an equal 10 point value to the final score.

The 3-D JUDGING SYSTEM is being used in all dance disciplines where the dancers use their own music. As above for Show Dance.

In competitions where the Organizer's music is being used, an optional method of just placing a cross (X) next to the required number of dancers being called back or returned to the next round may be used if desired.

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

SECTION SEVEN: PROTOCOL AND SCRUTINEERING RULES

When using the 3-D AND 4 –D JUDGING SYSTEM, crosses (Xs) and POINTS will be used. The total number of crosses is decisive. In case of a tie for first place the tying competitors must redance their routines so that a winner may be determined.

The result of this information must be provided to the contestants and coaches immediately following each round in the same manner as in posting the starting order listed above.

In the final round, the INTERNATIONAL SKATING SYSTEM of judging MUST be used. Rules governing this system may be found in the INTERNATIONAL SKATING SYSTEM RULEBOOK by Arthur Dawson.

Final scores and ranking of all competitors must be made available to the contestants and coaches immediately following each competition event.

With the approval of the Supervisor and Chairman of Judges, the Organizer may offer a 2nd chance round. In 2nd chance rounds, all dancers who were not called back after the first round dance again. At least 75% to 80% of the dancers required to the next round should be selected first. The remaining amount required will compete in the 2nd chance round.

When necessary, in the Performing Arts disciplines and other disciplines using own music from the 1st round to avoid a re-dance, the Chairman of Judges will poll all judges as to who should fill the vacancy for the next round.

A: WHEN AND WHERE THE 3-D AND 4-D SCORING SYSTEM IS USED

The new Three Dimensional Scoring System (the 3-D Scoring System) is now used at all IDO Competitions and Events. Judges are required to use the 3-D system for all disciplines, categories, styles and age divisions in which the competitors supply their own music. Judges may *voluntarily* use the 3-D system if IDO compulsory music is required, or when the Organizer's music is used. The 4 – D system is used in all show categories including Show Dance, Street Dance Show, Productions and **Belly Dance (when own music is used)**

B: HOW THE 3-D AND 4-D JUDGING SYSTEM WORKS

Three separate and distinct areas or 'dimensions' form integral parts of all dance performances. In an effort to provide a more accurate and fair-to-all evaluation of competitive routines, IDO has adopted a system of scoring – the 3-D system – that allows each of these 'dimensions' to be evaluated separately. The three individual scores are then added together to form the overall total score for each competitive performance. Some competitors might be weak in one area or 'dimension' of their performance, but strong in the other two. Under the 3-D Scoring System, the impact of the weak dimension is less due to the averaging of the total score. Even competitors who are just moderately weak in two dimensions have a chance to win a competition if they are extremely strong in the third dimension. In Show Dance, **Productions, Street Dance Show and Belly Dance (when own music is used)** an additional 10 points will be allocated for "Show Value" of the presentation.

Each of the three dimensions has a score ranging from a low of 1 point to a high of 10 points. Each judge will award marks in each dimension as he or she feels are warranted. This would give a minimum score of just 3 points per judge, but would allow for a maximum of 30 points per judge total. When the 4-D system is utilized, an additional 10 points for a total of 40 points is used.

At the end of each preliminary or semifinal round, each judge must count the total points awarded each competitor and then give the prescribed number of Xs (crosses) to the competitors with highest point score.

Each judge uses this system independently of all other judges. Once all judges' score sheets are turned in, they are tallied by the Scrutineer, who will create a ranking list of the competitors' placements based on the number of Xs (crosses) achieved in each round.

In the final round, the Skating System is used to determine the final placing for each competitor. Each judge places each competitor based on the competitor's performance in the final, only using the prior point score as a reference in determining the actual placing for each competitor.

Note: If the Organizer's music is used and a judge uses the 3-D system voluntarily, his or her point scores must not be taken into consideration in determining the final results.

SECTION SEVEN: PROTOCOL AND SCRUTINEERING RULES

C: THE DIMENSIONS

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

T = TECHNIQUE; **C** = COMPOSITION; **I** = IMAGE **S** = SHOW VALUE

D: WHAT IS EVALUATED IN EACH DIMENSION

TECHNIQUE

Accurate performance of the fundamental techniques for the discipline and style being evaluated. Displaying the authentic style or nature of the dance. The difficulty level of the figures used in the performance. Accuracy in usage of basic and advanced rhythms. Floor craft and (where applicable) connections with fellow performers. Synchronization with the music and (where applicable) fellow performers. The dancers' ability in performing these aspects is of great importance, and competitors are advised to choose movements, rhythms and dances that they are well suited to perform at competitive levels.

COMPOSITION

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

IMAGE

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

NOTE: In Show Dance, as well as in PRODUCTIONS, Street Dance Show and Belly Dance (when own music is used) a fourth dimension, SHOW VALUE, is used.

SHOW VALUE (Used in Show Dance competitions, Productions & Street Dance Show, ...)

The following criteria should be used in determining your score for the SHOW VALUE of the piece being presented. Entertainment or audience appeal, originality and creativity of the concept, story idea or theme. Appropriateness of the costume as it relates to the concept along with creative costume changes, story, idea or theme. Inventive and creative visual effects using props and creative designs. Acrobatic movements, lifts and spectacular jumps and other special effects are encouraged. The piece should adhere to its concept throughout and there should be harmony between the concept, music, choreography and movement. The piece should be age appropriate for all dancers included in the piece and never be visually or audibly offensive to the audience. The adjudicator must take all of the above into consideration when reaching the evaluation for SHOW VALUE. The adjudicator must not include DANCE VALUE in this mark and pieces that are pure "jazz dance" should be evaluated on a lower scale. The point value for Show Dance will be as follows. Technique = 10 points, Composition = 10 points, Image = 10 points, Show Value = 10 points. The lowest possible score is 4 and the highest possible score is 40.

THE FOLLOWING GENERIC CRITERIA MAY BE USED IN JUDGING ALL DANCE DISCIPLINES WHEN USING EITHER THE 3-D OR 4-D SYSTEMS.

TECHNIQUE (DANCE TECHNIQUE)

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

SECTION SEVEN: PROTOCOL AND SCRUTINEERING RULES

Balance – In Modern off balance work is acceptable

Control

Stretch

Fluidity of movement

Agility

Musical timing and the ability to stay within the phrasing of the music. In tap dance off beat sounds are acceptable

Athleticism

Strength

Power

Energy

COMPOSITION (CHOREOGRAPHIC TECHNIQUE)

Use of music and musical phrasing

Use of space

Use of dimensions or levels

Appropriate music for the concept being presented

Appropriateness of steps to theme or music

Appropriateness of style to theme or music

Emotional content

Technical level within the reach of all dancers

Age appropriate in concept, movement and style

Creativity

Originality

Daring to be different

Dramatic, visual and theatrical effects

IMAGE (PRESENTATION TECHNIQUE)

Appropriate costume

Appropriate make-up

Grooming: hair, body and costume

Correct fit of costume

Clean costume, tights and shoes

Ability to capture the audience

Personality

Emotional execution

Charisma

Self-assuredness

Enthusiasm

Precision and Synchronization

Interaction between dancers

Do dancers relate to one another?

SHOW VALUE

Is it entertaining or interesting?

Does it have a story, theme, concept, idea or message?

Does it thoroughly make use of the story, theme, concept, idea or message throughout, both visually, emotionally, theatrically and/or authentically?

Is the costume right for the choreography, to enhance the overall presentation?

Is the choreography in relation to the theme, as it relates to the overall performance?

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

SECTION VIII.

RULES FOR IDO DANCE DISCIPLINES

I: PERFORMING ARTS DISCIPLINES

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

Show Dance	Tap Dance	Modern
Acrobatic / Gymnastics	Jazz Dance	Belly Dance / Oriental
Ballet	Flamenco	Character / Folk / Ethnic
	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 Males, Two Females or one Male and one Female	TRIO (TAP ONLY) Any combination of three Tap dancers	SMALL GROUP 3 – 7 dancers (4 – 7 dancers in TAP only)	FORMATION 8 – 24 dancers	MINI PRODUCTION 3 - 12 dancers LARGE PRODUCTION 25 dancers and more
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Specific rules fro groups/formations FLAMENCO

General Provisions I

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

Competitors in all categories / divisions dance to their own music.

No dancer / couple shall compete against him or herself.

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

Stage Props: Permitted in all Performing Arts categories and / or 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).

performing arts section:

SCENIC SET UP AND BREAK DOWN - Scenic backgrounds and floor props must take no longer than 15 seconds to set up and 15 seconds to carry it away in Solo, Duo, Trio and Small Group entries. Formations will be allowed 45 seconds to set up and 45 seconds to take it off the stage. Time will begin as soon as the first piece of scenic material touches the stage and in taking it off, as soon as the last piece is off the stage. This rule applies to all Performing Arts disciplines, except Jazz and Modern which do not allow props of any kind. The rule regarding dancers carrying the props in one trip, on and off, will remain the same (AGM 2009).

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

Time duration (length) of Exhibition / Routine / Performance:

Category	Minimum Time Duration	Maximum Time Duration
Solos, Duos, Trio (Tap only)	1 minute & 45 seconds (1:45)	2 minutes & 15 seconds (2:15)
Small Groups	2 minutes & 30 seconds (2:30)	3 minutes (3:00)
Formations	2 minutes & 30 seconds (2:30)	4 minutes (4:00)
Theatre Arts Exhibition	2 minutes & 30 seconds (2:30)	2 minutes & 45 seconds (2:45)
Mini Production	3 minutes	8 minutes
Large Production	4 minutes	8 minutes Set-up time is explained below

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

Children's Formation will be 2:30 minimum and 3:00 maximum in Performing Arts, except Belly and Flamenco Dance (AGM 2008)

The time limit for all Productions is 8 minutes maximum, which will allow the opportunity to have a final with 3, including an open marking. (AGM 2007)

Belly Dance time limits – see in specific rules for the discipline

The time limit for setting up props in any Performing Arts discipline is one minute. This excludes Production, which remains the same (AGM 2008)

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

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

Lifts: Permitted in some, but not all, categories and / or disciplines. Please refer to specific rules for the Discipline / Category 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. Lifts are NOT permitted in Children's divisions unless stated otherwise in the specific rules governing a specific discipline.

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

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.

No dancer/s shall perform the same routine in different IDO disciplines. Example: The same routine cannot be performed in both a Jazz and Show Dance event nor can a Modern piece be performed in either a Modern or Ballet event. (AGM 2007)

MINI AND PRODUCTION RULES AND REGULATIONS

All changes and additions are in RED (valid from 1st Jan 2009, passed - AGM 2008)

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

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

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

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

Production categories:

- Large productions – called "Productions"
- Mini Productions

Time limits:

Large productions

The minimum performance time limit, including the opening entrance and the final exit, is 4:00 minutes and the maximum is 08:00 minutes. (Set up time is explained below)

Mini Productions

The minimum performance time limit, including the opening entrance and the final exit, is 3:00 minutes and the maximum is 08:00 minutes. (Set up time is explained below)

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

Stage props and scenery: There will be a total of 5:00 minutes to set up and 5:00 minutes to break down scenic sets, backdrop and stage props. All set ups and breakdowns must be made by stagehands provided by the school, club or group presenting the production. Liquids or other substances that can litter, damage or make the dance floor/stage unsafe, may not be used. Both fire and working weapons are not permitted.

Number of performers:

Large productions

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

Mini Productions

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

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

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

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

LIVE MUSIC

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

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

A: SHOW DANCE (EARLIER DANCE SHOW)

SOLO MALE, SOLO FEMALE, DUO, SMALL GROUP, FORMATION

1. **Characteristics and Movement:** Rock 'N' Roll is excluded, but competitors may incorporate all other existing styles of dance or dance techniques. These include:, Jazz, , Ethnic, Folk and Character. They may be performed in pure form or as a combination of two or more different styles, and may include theatrical movements. **Based on Jazz Dance, Show Dance can also include Ethnic, Folk, Character and all other existing styles of dance or**

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

dance techniques.. Show Dance needs a story or guideline. Rock n' Roll is excluded. Therefore the work of the directing the Show will be evaluated additionally in the 4-D-System .

2. When movements and elements of other IDO dance disciplines such as Disco Dance, Hip-Hop, Electric Boogie, Break Dance and Tap, Ballet or Modern, or when American & International Ballroom and Latin dance is used in the performance, such movements / styles should not control / dominate the performance.
3. The dancer's personal interpretation should be clearly evident when using any of these disciplines or styles.
4. **Acrobatic Movements:** Permitted as outlined under GENERAL PROVISIONS I. Acrobatic movements will be evaluated under technical as well as show criteria.
5. **Lifts:** Permitted as outlined under GENERAL PROVISIONS I.
Note: Lifts are NOT permitted in the Children's category
6. **Stage Props:** Permitted as outlined under GENERAL PROVISIONS I, but dancers cannot use cumbersome scenic material.
7. Musicality, variety of dance and patterns, originality, total performance and individual choreography will be evaluated. It is very important to present harmony of idea, music, dance, choreography, costume and props in the presentation, as the entire image will be used in evaluating the performance.
8. Formations will be judged as a whole. Solo, duo or ensemble parts may be performed, but must not dominate.
9. All Show Dance presentations shall be based on a concept, story, theme or idea. **There must be a title of the Show** The concept, story, theme or idea must be fully understandable and will be expressed by means of dance movements that adhere to the piece being presented, along with being creative, imaginative and original. The piece must have Show Value, as explained in the Show Dance rules and be entertaining to both the audience and adjudicators.
10. All Show Dance presentations will be evaluated on technique, composition, image and show value, using a wide scale of criteria outlined in the Show Dance rules below.

Children's Formation will be 2:30 minimum and 3:00 maximum since 1st Jan 2009 (AGM 2008)

SHOW VALUE (Used in Show Dance competitions)

The following criteria should be used in determining your score for the SHOW VALUE of the piece being presented. Entertainment or audience appeal, originality and creativity of the concept, story idea or theme. Appropriateness of the costume as it relates to the concept along with creative costume changes, story, idea or theme. Inventive and creative visual effects using props and creative designs. Acrobatic movements, lifts and spectacular jumps and other special effects are encouraged. The piece should adhere to its concept throughout and there should be harmony between the concept, music, choreography and movement. The piece should be age appropriate for all dancers included in the piece and never be visually or audibly offensive to the audience. The adjudicator must take all of the above into consideration when reaching the evaluation for SHOW VALUE. The adjudicator must not include DANCE VALUE in this mark and pieces that are pure "jazz dance" should be evaluated on a lower scale. The point value for Show Dance will be as follows. Technique = 10 points, Composition = 10 points, Image = 10 points, Show Value = 10 points. The lowest possible score is 4 and the highest possible score is 40.

B: JAZZ DANCE

SOLO MALE, SOLO FEMALE, DUO, SMALL GROUP, FORMATION

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. These 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

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Brides for Seven Brothers". In 1978, the musical "Dancing" showed that the songs and books were secondary to the dancing; in fact, they are almost non-existent.

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

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

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

1. **Characteristics and Movement:** Jazz Dance is a multi-faceted art form. The above-mentioned types of Jazz Dance are examples of what is permissible in this category.
2. The entire routine must consist of Jazz work. Jazz technique, turns, jumps isolations, stretch, as well as use of port de bras, legs and upper body. Timing and rhythm will be considered in marking. Suitable footwear must be worn.
3. **Acrobatic Movements** that are an *integral part of the routine* are permitted as outlined under GENERAL PROVISIONS I, but will not enhance the dancer's score. **Beginning January 2009 Acrobatic moves are not allowed in Jazz Dance (acrobatics are described in IDO rule book) Lifts, jumps, splits etc are of course allowed.**
4. **Lifts:** Permitted as outlined under GENERAL PROVISIONS I in Adult and Junior divisions.
Note: Lifts are NOT permitted in the Children's category.
5. **Stage Props:** Permitted as outlined under GENERAL PROVISIONS I. **Beginning January 2009 Props are not allowed in Jazz Dance (Props are defined all the extra things that a dancer is not wearing or is not using throughout the duration of the dance.) A cane for example is ok, if the dancer has it in his possession all the time. Hats, scarves, etc., are of course also allowed .**
6. **Beginning January 2009 Lip-sync is not allowed in Jazz Dance (It would be allowed in Show Dance but not Jazz Dance.**

Children's Formation will be 2:30 minimum and 3:00 maximum from 1st Jan 2009 (AGM 2008)

Show Dance VS Jazz

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

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

Lyric or Modern may be the base technique for either Show Dance or Jazz Dance. It all depends on how much of a 'show' the piece really is. A straight lyric piece to Whitney Houston, without a theme or story line, would not do very well. Judging for IDO competitions is based on the '3 D' system of separate evaluations for technique, composition and

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image. The show quality of the routine may enter into all three of these separate dimensions. The ability to use technique to enhance the theme or story being told is very important. The choreography and the way the dancer performs it must be of show quality, and the image that the dancer creates is also very important to the show value of a given piece. But judges should not be influenced by the show value of a Jazz Dance routine. Their marks for technique should be based purely on technique, choreography purely on choreography, and image marks should be based on the total look of the performer.

C: TAP DANCE

SOLO MALE, SOLO FEMALE, DUO, TRIO, SMALL GROUP, FORMATION

1. **Characteristics and Movement:** Although the primary emphasis should be the harmonious blend of the dancer's footwork (sound), many variables exist. All forms of tap will compete against each other, such as: Rhythm, Hoofing, Buck and Wing, Waltz Clog, Military, Precision Kick Line, Latin and Musical Theater.
2. Jingle taps, double taps or double clagues are not permitted.
3. The music must not contain prerecorded taps.
4. Personal amplification devices are not permitted.
5. No more than 30 seconds of *a cappella* or tacet (silence) may be used in any one routine. The absence of music must occur within the music and not at the beginning or end. "Stop Time" is an open part of a measure of music, not played but silent, with some notes being played. "A Capella" is an open phrase of multiple measures in length, but completely absent (silent) of any/all music. Note: Music must be played at the beginning and end of the music and the A Capella must be no longer than 30 seconds. A Capella can also be defined as "Tacit." (AGM 2008)
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 I, but will not enhance the dancer's score.
8. In the Senior Age division all dancers must be 60 and older.
9. 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 (AGM 2008)

Children's Formation will be 2:30 minimum and **3:00 maximum** since 1st Jan 2009 (AGM 2008)

Live music during Junior and Adult Small Groups.

1. A trial competition for small groups, junior and adult age divisions, with live music.
2. This is a separate category and cannot be mixed with other categories.
3. 4 to 7 dancers are allowed to perform. 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.
4. 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.
5. All equipment must be brought in and set up by the Dancers and/or musicians.
6. Set up must be done quickly and in a quiet, non-disruptive manner.
7. The set up and break down of the musical equipment and portable amplification must not take more than 3 minutes.
8. 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
9. *Suggested live music:*

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Vocals, brass, woodwinds, strings, drums, percussion, bass and keyboards may be used to make music.
Full size pianos or organs will not be allowed

D: ACROBATICS / GYMNASTICS

1. This dance discipline may consist of many techniques, such as tumbling, balancing, contortion, aerial tricks without hands and controlled movement, all of which should be connected with dance movement. The emphasis is on strength, stretch, control and ease of movement, no matter what technique is being used.
2. **Stage Props:** Permitted as outlined under GENERAL PROVISIONS I.

E: BALLET

SOLO MALE, SOLO FEMALE, DUO, SMALL GROUP, FORMATION

1. **Characteristics and Movement:** 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.
2. **Acrobatic Movements:** Not permitted in the Ballet discipline.
3. **Lifts:** Permitted (and encouraged) as outlined under GENERAL PROVISIONS I. 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.
4. **Stage Props:** Permitted as outlined under GENERAL PROVISIONS I.

Children's Formation will be 2:30 minimum and 3:00 maximum since 1st Jan 2009 (AGM 2008)

F: CHARACTER / FOLK / 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 I.

G: MODERN

SOLO MALE, SOLO FEMALE, DUO, SMALL GROUP, FORMATION

1. **Characteristics and Movement:** The same rules apply as in Classical Ballet, but using traditional Modern technique. However, Modern Dance was originally a rebellion against classical technique. Therefore, experimental or original techniques and choreography are encouraged.
2. **Stage Props:** Permitted as outlined under GENERAL PROVISIONS I.
3. **Acrobatic movements :** permitted (AGM 2007)

Children's Formation will be 2:30 minimum and 3:00 maximum since 1st Jan 2009 (AGM 2008)

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H: BELLY DANCE

Belly Dance / Oriental

Show Belly Dance / Oriental Show

Folk Belly Dance / Oriental Folk

SOLO FEMALE, SOLO MALE, DUOS, SMALL GROUP, FORMATION

NEW RULES (AGM 2008) :

1. Age of Competitors:

Age Divisions according to IDO Rules

Age Divisions/Range		2008	2009
Children	11 and under	1997 year of birth and under	1998 year of birth and under
Juniors	12-15 years old	1993-96 year of birth	1994-97 year of birth
Adult 1	16-34 years old	1974-92 year of birth	1975-93 year of birth
Adult 2	35-49 years old	1959-1973 year of birth	1960-1974 year of birth
Seniors	50 and over	1958 year of birth and over	1959 year of birth and over

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

1.2 Seniors may compete in the Adult age division.

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

2. Categories

2.1 Competitions may include the following categories:

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

3. Dance disciplines for BELLY DANCE

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

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

3.2.1 Show BELLY DANCE: choreography may incorporate any form of dance, however BELLY DANCE technique should predominate. It is permitted to use props (knives, swords, etc.) and any type of costume. Lifts and acrobatics are allowed (only in the Adult age divisions). Stage props and scenery may be used if the competitors themselves put the objects in place during a single visit to the stage and remove them without the help of non-performers.

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

3.3.1 Musical accompaniment for FOLK BELLY DANCE:

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

Dance styles **FOLK BELLY DANCE:**

- Saidi
- Alexandrian
- Khaleegy
- Nubian

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

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

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

4. Time Limits

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

4.1 Time Limit in Preliminaries

1\8, 1\16, etc.	Compulsory Music (Solo - Belly Dance)
	Children, Juniors, Adult 2, Seniors 1.00 - 1.00 - 1.00 min. Adult 1 1.00 - 1.30 - 1.00 min.
1\4, 1\8, 1\16, etc. (all ages)	Competitor's Own Music (Solo - Show Belly Dance and Folk Belly Dance)
	1.15 - 1.45 min.

1\4 Children, Juniors, Adult 2, Seniors	Competitor's Own Music (Solo - Belly Dance)
	1.00 - 1.30 min.
Adult 1	2.00 - 3.00 min.

Preliminaries: 1\16, 1\8, 1\4 competitor's own music (all disciplines)	Duos	Small Groups	Formation
	1.00 - 1.30 min.	1.30 - 2.00 min.	2.00 - 3.00 min.

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

4.2 Semi-final – all pieces with competitor's own music

Categories	Solo	Duo	Small Group	Formation
Belly Dance				
Children, Juniors,				

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Adult 2, Seniors	1.00 - 1.30 min.	1.00 - 1.30 min.	1.30 - 2.00 min.	2.00 - 3.00 min.
Adult 1	3.00 - 4.00 min.	1.30 - 2.00 min.	1.30 - 2.00 min.	2.00 - 3.00 min.
Show Belly Dance and Folk Belly Dance				
Children, Juniors, Adult 1, Adult 2, Seniors	1.30 - 2.00 min.	1.30 - 2.00 min.	1.30 - 2.00 min.	2.00 - 3.00 min.

4.3 Final – all pieces with competitor’s own music

Categories	Solo	Duo	Small Group	Formation
Belly Dance				
Children, Juniors, Adult 2, Seniors	2.00 - 3.00 min.	2.00 - 3.00 min.	2.00 - 3.00 min.	2.30 - 4.00 min.
Adult 1	4.00 - 6.00 min.	2.00 - 3.00 min.	2.00 - 3.00 min.	2.30 - 4.00 min.
Show Belly Dance and Folk Belly Dance				
Children, Juniors, Adult 1, Adult 2, Seniors	2.00 - 3.00 min.	2.00 - 3.00 min.	2.00 - 3.00 min.	2.30 - 4.00 min.

Duration for Production: 5.00 - 8.00 minutes.

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

5 Number of competitors in preliminary sub-heats (compulsory music):

5.1 In all Adult categories for 1/8, 1/16 etc. heats no more than 6.

6 Number of competitors in regular preliminary heats (compulsory music):

6.1 In all categories no more than 24.

7. Compulsory music in preliminaries:

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

Live music and vocals are not permitted.

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

Live music and vocals are not permitted.

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

8. Rules for costumes

8.1 Children, Juniors, Adult 2, Seniors: costume may be changed for each round but it is not mandatory.

8.2 Children: **traditional or stylized top**, pantaloons or skirt.

8.3 Adults – different costumes must be worn for the semi-final and final and a different piece of choreography must be danced.

9. In the Children’s Age Division it is forbidden to:

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

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

11. Dancer’s Number

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

11.2 For all semi-final and final competition in all categories it is not necessary to affix the competitor’s assigned number to their costume.

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11.3 Master of Ceremonies is required to: in semi-final and final competition announce the competitor's number and full name. For Duos, Small Groups, Formations and Production the name of the ensemble or pseudonym (stage name) is sufficient.

12. Competitors during their performance

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

13. Length of Solo parts in categories:

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

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

14. Safety

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

14.2. It is forbidden to use live animals.

15. Notes for organizers.

When organizing a BELLY DANCE event it is necessary to:

15.1 Ensure that the dance surface is kept clean.

15.2 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.

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

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

NEW Belly Dance rules will replace these OLD rules:

1. **MUSIC:** All categories shall dance to their own music except the solos in the preliminary. All music must be of oriental nature. Live music is acceptable if the dancer uses it as part of their dance or routine in their performance.
2. **SOLO :** Prior to the OPENING round, whether it is preliminary or final, every competitor must be observed and evaluated by the adjudicators, while performing to a drum solo. Preferably, the music must be live or different for every heat.(In CHILDREN age division there is no drum solo) All competitors will dance together in an opening minute with a drum improvisation to organizer's music. In between, each competitor will dance a 30 second solo performance. to give the judges an overlook of dance quality to be evaluated. A final 30 second will be danced together which is the last part of this round. The quarter final will be danced with the dancers own music (not only drum solo). When using the dancers own music it must include both slow and fast movements. Quarterfinal time limit: minimum 2:00, maximum 3:00. The Semi-final and Final round will be to the dancers own music, 3:00 minimum and 4:00 maximum. (CHILDREN–quarterfinal 0:50-1:10, semifinal and final 1:10 – 1:20)
3. **DUO:** All rounds, 2:45 – 3:15 (CHILDREN 1:20-1:40 minutes)
4. **SMALL GROUPS:** All rounds, 3:30 – 4:30 (CHILDREN 1:40-2:00 minutes)
5. **FORMATION:** All rounds 4:00 – 5:00/ (CHILDREN 2:00-2:15 minutes)
- The time begins when the first dancer enters the stage. Encores are permitted.
6. **CHARACTERISTICS AND MOVEMENTS:** All existing styles of Belly dance may be used. Routines may be performed in a pure style or as a combination of two or more different styles. They may include theatrical movements. Formations and small groups will be judged as a whole unit. Solo, duo or ensemble parts may be performed, but must not dominate. Stage props are permitted as outlined under General provisions. They may only be used when the dances use their own music.
7. **ACROBATIC MOVEMENTS:** Permitted
8. **STAGE PROPS:** Permitted as outlined under GENERAL PROVISIONS but may only be used where they use their own music.
9. **EVALUATION:** in drum solo the "X" system is used; when the dancers own music is used the TCI is used; in semifinal and final TCIS is used and "show" is an important 4th criterion of evaluation
10. All competitors in case of using own music must have a CD with one track on it. In case they use different music for each round, they must have a special CD for each.

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

I: FLAMENCO

SOLO FEMALE, SOLO MALE, DUO, SMALL GROUP, FORMATION

SOLO performers.

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

COSTUMES

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

2. SOLO Multiathlon

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

2. The basic dance.
3. Free dance.

1. Qualification.

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

2. The Basic Dance.

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

3. Free Dance.

- * The dance is performed in other style of flamenco, distinct from the basic dance.
- * The dance should be in other genre and character, for example, if the basic dance was Solea, the free dance, should be cheerful - Alegria.
- * Staging may be presented to the accompaniment of modern flamenco music.
- * The use of additional subjects (monton, fan, castanets, hat, baston) is obligatory.
- * Duration should be no more than 2 minutes.

Regulation of Costumes for SOLO Multiathlon.

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

3. DUETS.

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

1. Obligatory Dance.

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

2. Free Dance

- * The duet represents a dance in any direction of flamenco.

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

- * Use of modern flamenco music is allowed.
- * Use of additional objects, by at least one of performers is obligatory.
- * Duration of number up to 3 minutes

DUET Costume Regulations .

1. Obligatory dance.

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

2. Free dance.

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

4. **SMALL GROUPS.**

The small groups consist of 3-5 competitors.

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

Time limit: up to 4 minutes

5. **FORMATION.**

Formations consist of 6 or more flamenco dancers.

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

Duration of dance up to 6 minutes

Small Group and Formation Costume Regulations.

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

II: STREET DANCE / POP DISCIPLINES

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

Break Dance	Electric Boogie	Hip Hop
Disco Dance Traditional (Dance Floor)	Disco Dance Free Style	Street Dance Show
Techno	International Freestyle	

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

SOLO MALE	SOLO FEMALE	DUO Two Males, Two Females or one Male and one Female	SMALL GROUP 3 – 7 dancers	FORMATION 8 – 24 dancers	MINI PRODUCTION 3 - 12 dancers LARGE PRODUCTION 25 dancers and more
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General Provisions II

Each category / discipline has some rules specific to that particular category / division. Such information is provided under the specific heading for the category / division in question. In general, the following rules apply to ALL Street Dance / Pop

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

Disciplines. Any exceptions are noted in each rule. When an exception is noted, please refer to the specific rules governing the category / discipline mentioned.

Competitors in most, but not all, categories / divisions dance to the Organizer's music.

EXCEPTIONS: Disco Dance Formations, Hip Hop Formations, Break Dance Teams, and all divisions of Street Dance Show.

No dancer / couple shall compete against him or herself.

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

Stage Props: Permitted in some, but not all, categories / disciplines. Restrictions: Stage Props not definable as clothing may NOT be used. Hats, coats, sweaters, shawls, etc., may be used, but sticks, umbrellas, and other non-clothing articles may NOT be used. Acceptable stage props must be retained during the entire performance. Such clothing articles may be turned inside out, held in the hands, exchanged with a partner, etc., but may NOT be thrown away during the performance.

EXCEPTIONS: Street Dance Show – All categories. Stage props are permitted WHEN CARRIED BY THE DANCERS IN ONE TRIP. Any stage props used must be held or worn by the dancers during the performance. Stage hands / 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.

Time duration (length) of Exhibition / Routine / Performance: Refer to specific category / discipline

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

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

Lifts: Permitted in some, but not all, categories / disciplines. Please refer to specific rules for the discipline / category 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. Lifts are NOT permitted in Children's divisions unless stated otherwise in the specific rules governing a specific discipline.

From time to time organizers may decide to run Championships in Street Dance Adults 11, 30 and over, no exceptions. This age division is only for small groups and formations.

Acrobatic Movements: Permitted in some, but not all, categories / disciplines. Please refer to specific rules for the category/ 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

A: BREAK DANCE

SOLO MALE / FEMALE

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

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

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

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 II.

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.

Stage Props: Not defined.

6. Break Dance competitions are not organized in the Children age division.

7. **Procedure of Break Dance solo competition**

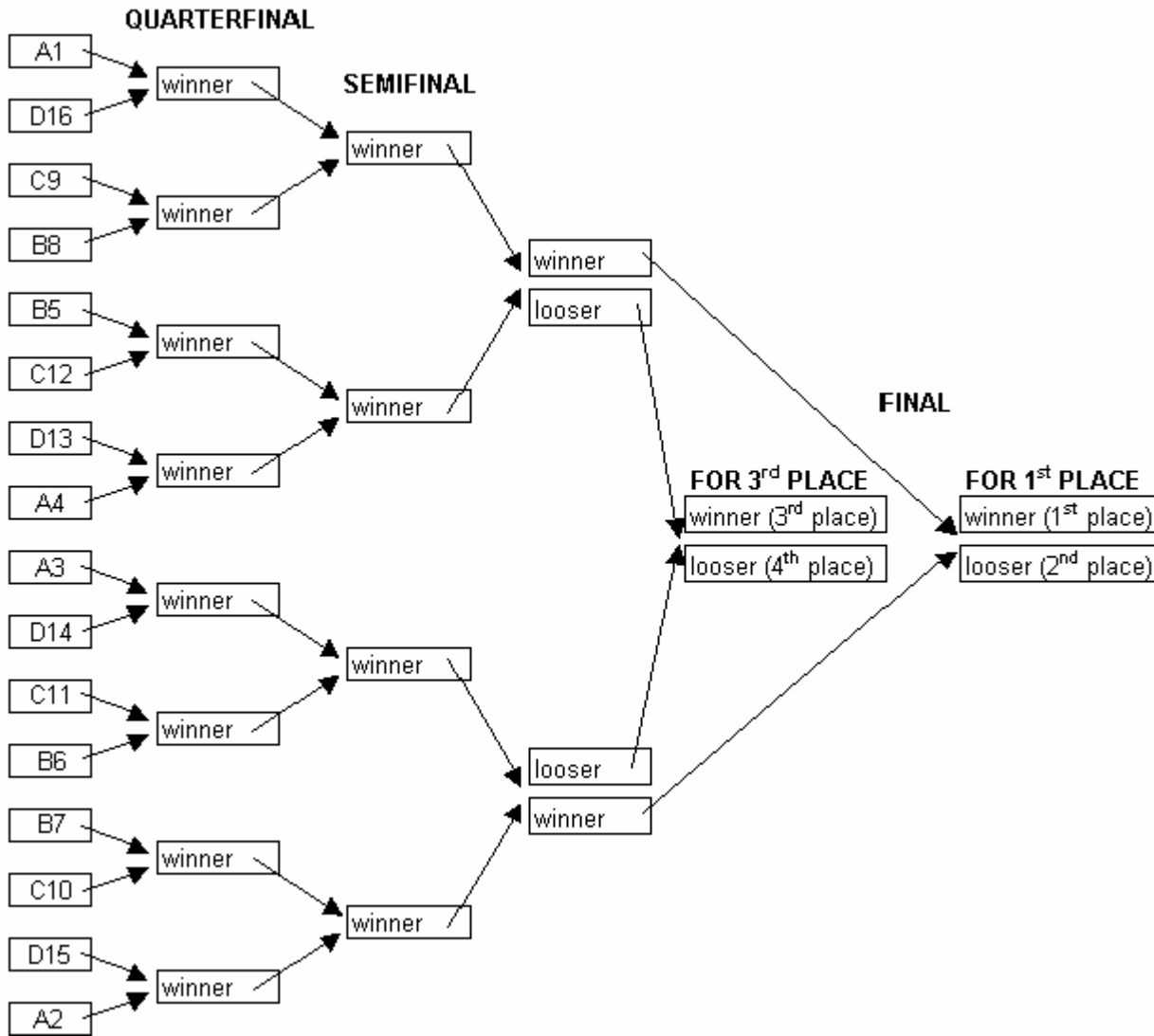
- a. **FIRST/PRELIMINARY ROUND:** Each group of competitors begins dancing together in the preliminary round with a one-minute 'warm up' performance, which the judges do not evaluate. They then dance (not more than 3) first 40 seconds period. When all dancers finish, they start to perform the 2nd period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

Ranking after the 1st round:

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

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

SPIDER of BATTLES:



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

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

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

BREAK DANCE, SMALL GROUPS ("BATTLES")

1. **Number of Dancers:** 3-7
2. **Music:** Small Groups may use their own music in the first round. Organizer's music in Break Dance style will be used in the final round.
3. **Length of Exhibition:** 150-240 seconds (2.5 - 4 minutes) of each group's exhibition may be danced using the group's music.

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

The “Semifinal-Battle” (3. and 4. place) will last about 5 – 10 minutes. The “Final-Battle” 10 – 15 (20) minutes, according to the Supervisors decision. The last minute will be announced.

4. **Tempo:** No restrictions.
5. **Typical Break Dance Elements:** Same as for Break Dance Solos, plus: Acrobatics should have some style continuation. Choreography for the exhibition to the group's own music must be a clear performance of a team / group, not just a demonstration of unrelated solo performances. Musicality, difficulty of movements and figures, originality and group variability will all be highly evaluated. Synchronized movements, shadow standing, mirror positions and smooth transitions of these components from one into another, along with choreographic variability and work with space will also be evaluated. All typical elements of Break Dance should be performed – Styles - Pop Locking - Power moves – Electric Boogie.
6. If one group disturbs another group's performance or endangers another group'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 groups in which each dancer must dance his or her solo part at least one time, and the small group's performance will be judged as a whole.
8. Based on the first round results, the Chairman of Judges will determine the order of “battles” between 1st - 2nd ranked groups and the 3rd - 4th ranked groups.
9. All other rules are as outlined under BREAK DANCE SOLO MALE / FEMALE

10. Procedure of Break Dance team competition

First round is a show of teams who will dance to their own music.

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

Only the 4 best teams will battle to the organizer's music (3rd. against 4th and 1st against 2nd)

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

SPECIAL NOTE FOR BREAK DANCE AND ELECTRIC BOOGIE:

All judges should have a really good experience in these categories.

B: ELECTRIC BOOGIE

SOLO MALE / FEMALE , DUO

1. **Length of Exhibition:** 1 minute in all rounds, including the final round.
2. **Typical Movements and Techniques:** Sharp electric movements that flow into waves, isolations, robot, pantomime elements, popping, animation, electric shock, walking, puppet, ticking, locking, etc. It is important to show more than two different techniques and movements.
3. The dancer(s) should endeavor to create illusions in his or her performance to surprise and ‘electrify’ the audience.

Each group of competitors begins with a one-minute performance, dancing together in each round. They then dance three, two or one by one for their one-minute performance or 1 minute performance in the final round (*see IDO Rules section 5. point 2: DANCERS ON STAGE USING COMPULSORY MUSIC*). Each group dances a final minute together in each round. To avoid any risk of injuries, judges shall walk around the competition floor in opening and final presentations. Both the opening and final performance give the judges an opportunity to compare the dancers.

C: HIP-HOP / FUNK

SOLO MALE , SOLO FEMALE, DUO, COUPLE

1. **Length of Exhibition:** 1 minute.
2. **Tempo:** 26 - 30 bars per minute (104 - 120 beats per minute) (108-112) (downbeat, more groove).
3. **Characteristics and Movement:** Hip-Hop includes different new dance styles, such as Hype Dance, New-Jack-Swing, Jamming, etc., adding creative elements such as stops, jokes, flashes, swift movements, etc. Some Electric

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

Boogie movements can be performed but should not dominate. Hip-Hop is mostly danced on the eighth notes with a typical bounce, or jumping action (New-Jack-Swing).

4. **Acrobatic Movements:** Permitted as outlined under GENERAL PROVISIONS II, including those typical of Break dance, but should not control / dominate the performance.
5. **Lifts:** Not permitted as outlined under GENERAL PROVISIONS II.
6. **Special Note for Duos or Couples:** 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.
7. Each group of competitors begins with a one-minute performance dancing together in each round. They then dance three, two or one by one during their one-minute performance (*see IDO Rules, section 5, point 2: DANCERS ON STAGE USING COMPULSORY MUSIC*). Each group will then dance a final minute together in each round. Both opening and final minutes are to give the judges an opportunity to compare dancers. To avoid any risk of injuries judges shall walk around the competition floor in opening and final presentations.

SMALL GROUPS

1. **Length of Exhibition:** 2 minutes.
2. **Tempo:** 26 - 30 bars per minute (104 - 120 beats per minute; (108-112), downbeat, groove.
3. Dancers of each group dance together.
4. Musicality, (rhythm, breaks), dance variety and originality, together with well-done and well-performed stage and individual choreography, will be highly evaluated. It is very important to present harmony of idea, music, dance and costume, which should underline the special Hip-Hop character.
5. **Lifts:** Not permitted as outlined under GENERAL PROVISIONS II.
6. **Stage Props:** Not permitted as outlined under GENERAL PROVISIONS II. Non-clothing stage props (Umbrellas, sticks, etc.) may not be used.
7. Groups will be judged as a whole. Solo parts may be performed but must not control / dominate.
8. All other rules are as outlined under HIP HOP: SOLO MALE / FEMALE, DUO, COUPLE.

FORMATIONS

1. Formations dance to their own music.
2. **Length of Exhibition:** 2 minutes & 30 seconds minimum to 3 minutes maximum !
3. **Tempo:** No restrictions.
4. **Music:** Must be typically Hip Hop as it is currently known in the Hip Hop scene, including break beats.
5. Dancers of each formation dance together.
6. Formations will be judged as a whole. Solo parts may be performed but must not dominate.
7. **Lifts:** Permitted as outlined under GENERAL PROVISIONS II.

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

D: DISCO DANCE TRADITIONAL (DANCE FLOOR)

Note: Disco Dance is also known as Dance Floor

SOLO MALE / FEMALE, DUO, COUPLE

1. **Length of Exhibition:** 1 minute.
2. **Tempo:** 33 - 35 bars per minute (132 - 140 beats per minute)
3. Each group of competitors begins with a one-minute performance dancing together in each round. They then dance three, two or one by one during their one-minute performance (*see IDO Rules, section 5, point 2: DANCERS ON*

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

STAGE USING COMPULSORY MUSIC). Each group will then dance a final minute together, in each round. Both opening and final performances are to give the judges an opportunity to compare dancers. To avoid any risk of injuries, judges shall walk around the competition floor in opening and final presentations.

4. **Characteristics and Movement:** Disco dancing using modern trends such as Hip-Hop, Break Dance, etc., are allowed, but Disco Dance movements must dominate all performances. The dance is free, and all styles of disco dancing are permitted, following the guidelines listed below in 5, 6 and 7.
5. **Acrobatic Movements:** Not permitted. Acrobatics are those movements, in which body overturns round sagittal or frontal axis, such as somersaults, hand wheeling and similar figures.
6. **Lifts:** Not permitted as outlined under GENERAL PROVISIONS II
7. **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.
8. Musicality, (rhythm, breaks), dance variety and originality will be highly evaluated.
9. Clothing is of one's own choice but must fit properly and always be in good taste.
10. **Special Note for Duos or Couples:** Both performers should dance together, not only for themselves or one by one. Their performance should include synchronized steps such as Follow the Leader, shadow and mirror designs, as well as pattern work and dancing as one. A mixture of all possibilities is important.

SMALL GROUP

1. **Length of Exhibition:** 2 minutes.
2. **Tempo:** 33 - 35 bars per minute (132 - 140 beats per minute).
3. **Stage Props:** Not permitted
4. **Allowable Figures and Movements:** As outlined under SOLO MALE / FEMALE, DUO, COUPLE, but jumps must be performed without help.
5. **Lifts:** Not permitted as outlined under GENERAL PROVISIONS II
6. Groups dance two groups at a time in first and semi-final rounds. In the final round, each group dances alone.
7. All other rules are as outlined under SOLO MALE / FEMALE, DUO, AND COUPLE.

FORMATION

1. Formations dance to their own music. Disco and dance floor music with a clear beat is recommended.
2. **Length of Exhibition:** 2-½ 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 (AGM 2007)
4. The dancers of each Formation dance together.
5. Formations will be judged as a whole. Solo parts may be performed, but should not dominate.
6. **Allowable Figures and Movements:** As outlined under SOLO MALE / FEMALE, DUO, COUPLE, but jumps must be performed without help.
7. **Lifts:** Not permitted as outlined under GENERAL PROVISIONS II
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, COUPLE and SMALL GROUP.

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

E: DISCO DANCE FREE STYLE (DANCE FLOOR FREESTYLE)

ADULS SOLO MALE, ADULT SOLO FEMALE, JUNIOR SOLO MALE, JUNIOR SOLO FEMALE

1. **Length of Exhibition:** 1 minute.
2. **Tempo:** 33 - 35 bars per minute (132 - 140 beats per minute)
3. **Characteristics and Movement:** The dance is free and all kinds of movements are permitted, but Disco Dance steps and movements must dominate.
4. **Acrobatic Movements:** Permitted as outlined under GENERAL PROVISIONS II. 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. Each group of competitors begins with a one-minute performance dancing together in each round. They then dance three, two or one by one during their one-minute performance (*see IDO Rules, section 5, point 2: DANCERS ON STAGE USING COMPULSORY MUSIC*). Each group will then dance a final minute together in each round. Both opening and final minutes are to give the judges an opportunity to compare dancers. To avoid any risk of injuries judges shall walk around the competition floor in opening and final presentations.

Disco Free Style competitions are not organized in Children age division.

F: STREET DANCE SHOW (earlier DISCO SHOW)

SOLO MALE, SOLO FEMALE, DUO, SMALL GROUP, FORMATION.

SOLO MALE/FEMALE, DUO

1. Length of exhibition: 1:45 maximum - 2.15 minimum.

2. Music: dancers dance to their own music, which must be within character of Hip Hop, R'n'B, Disco Dance, Funky, Street, Pop and Techno, but they can use other music too, but no more than one quarter of the total music. Example: if the total length of the music is 2:00 minutes (120 seconds), it should not exceed more than 30 seconds of the other music. This non-street music need not be used together, but can be used more than once in separate sequences (however, total length may not exceed 30 seconds.)

3. Characteristics and Movements: Performed technique must be within character of Hip Hop, R'n'B, Disco Dance, Funky, Street, Pop, Techno and similar dances. To increase their attraction, dancers may also use different dance elements, which come under Street Dance disciplines, but these elements may not dominate. These elements may be used no more than once during a performance.

4. Lifts: permitted as outlined under GENERAL PROVISIONS II

Note: Lifts are not permitted in Children age division

5. Acrobatic movement: permitted as outlined under GENERAL PROVISIONS II

6. Props: permitted as outlined under GENERAL PROVISIONS II

Note: Musicality, variety of dance and dance patterns, originality, together with a well-done and well-performed stage and individual 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.

SMALL GROUPS (3 - 7 dancers)

1. Length of exhibition: 2:30 minutes minimum - 3.00 minutes maximum (150 - 180 seconds)

2. Music: All groups dance to their own music, which must be within character of Hip Hop, R'n'B, Disco Dance, Funky, Street, Pop and Techno, but they can use other music too, but no more than one quarter of the music. Example: if the total length of the music is 3:00 minutes, (180 seconds), and it should not exceed more than 45 seconds of other music. . This

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

non-street music need not be used together, but can be used more than once in separate sequences (however, total length may not exceed 45 seconds.)

3. Characteristics and Movements: Performed technique must be within character of Hip Hop, R'n'B, Disco Dance, Funky, Street, Pop, Techno and similar dances. To increase their attraction, dancers may also use different dance elements, which come under Street Dance disciplines, but these elements may not dominate. These elements may be used no more than once during a performance.

4. All other rules are outlined under Street Dance Show Formations

FORMATIONS (8 - 24 dancers)

1. Length of exhibition: 2.30 minutes minimum - 4.00 minutes maximum.

2. Music: All groups dance to their own music, which must be within character of Hip Hop, R'n'B, Disco Dance, Funky, Street, Pop and Techno, but they can use other music too, but no more than one quarter of the music. Example: if the total length of the music is 4:00 minutes, (1240 seconds), and it should not exceed more than 60 seconds of other music. . This non-street music need not be used together, but can be used more than once in separate sequences (however, total length may not exceed 60 seconds.)

3. Characteristics and Movements: Performed technique must be within character of Hip Hop, R'n'B, Disco Dance, Funky, Street, Pop, Techno and similar dances. To increase their attraction, dancers may also use different dance elements, which come under Street Dance disciplines, but these elements may not dominate. These elements may be used no more than once during a performance.

5. Any floor gymnastic combinations that are composed of more than three (3) acrobatic elements should be kept to a minimum.

6. The dancers in the Formation dance together .Formations will be evaluated as a whole. Solo parts may be performed, but should not dominate.

7. All the other rules are outlined under Street Dance show SOLO MALE/FEMALE, DUO, COUPLE

G: TECHNO

SOLO MALE / FEMALE, DUO, COUPLE, GROUP, FORMATION

Techno is one of the youngest dance styles. It appeared in the early 90's with up and coming *Rave* electronic music. Its further development went on in night clubs (hence is its second name *Club dance*) where it continues to be developed and performed. Its meter is quarto and its tempo is 135-142 beats per minute. Melody and rhythm predominate the cone voce in the music for competitions; con voce is often even done without. The main feature of the music is that it has exceptionally electronic origin. It is created and performed on electronic instruments using various electronic effects. *Techno* is the fastest, the most expressive and emotional of all street modern dances. It includes a wide range of movements: from rapid and sharp to slow and wide ones. It adopts the best elements from other styles. Swinging hips and moving thorax make it very attractive and sexy. This is practically the only style where improvisation can be widely used.

TECHNO SOLO MALE / FEMALE, DUO, COUPLE

1. Length of exhibition: organizer 's music, Solo, duo – 1 minute / groups – 2 minutes / formations 2:30-4 min.

2. Tempo : Solo, duo 135-142 beats per minute / groups and formations 138 – 142 beats per minute

3. Techno should include different new styles and trends of club dances, but none of them can prevail. It is permitted to use movements from other dancing styles, as well as creativity (for instance stops, pushes, improvisation, fast change of rhythm). It is important to combine club dancing with sport style in 50:50 correlation.

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

5. For duos : both dancers should dance together, not for themselves or one by one. Their performance should include synchronized steps, such as following the leader, shadow and mirror reflection positions, designing some picture in dance or dancing as one. The important thing is combining all possible versions.

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

6. Lifts are forbidden. 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.

TECHNO SMALL GROUP

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

TECHNO FORMATION

1. Length of exhibition: 2:30 minutes minimum - 4 minutes maximum.
2. Tempo: 138 – 142 beats per minute
3. Dancers of each formation dance together.
4. *Techno* should include different new styles and trends of club dances, but none of them can prevail. It is permitted to use movements from other dancing styles, as well as creativity (for instance stops, pushes, improvisation, quick change of rhythm). It is important to combine club dancing with sport style in 50/50 correlation.
5. Acrobatics are forbidden.
6. Lifts are forbidden.
7. Musicality, diversity and originality of dance, synchronization and well produced and performed stage and individual choreography will be estimated highly. It is very important to represent the harmony of the idea, music, dance and costume which altogether should stress Techno's special temper.
8. During the performance, dancers are not allowed to use any bulky scenic props. They can perform only with what they wear and what they hold in their hands.
9. It is forbidden to use scenic props which can't be defined as clothes, for example sticks or umbrellas. When using clothes as scenic props dancers should hold it during the whole performance; they can turn it inside out, but not drop it.
10. The use liquids or other substances that can spoil the dance floor are forbidden.
11. Formations are estimated as a whole. Solo parts can also be used, but they shouldn't prevail.

H: INTERNATIONAL FREESTYLE

New discipline from 2009

SOLO MALE / FEMALE, DUO, COUPLE, GROUP, FORMATION

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

Solo Male/Female, Duo, Couple

Length of exhibition 1 minute

Tempo 37-38 bars per minute (148 to 152 beats per minute)

Each group of competitors begin with a one-minute performance dancing together in each round. Dancer's progress counter clockwise around the floor during this performance. They then dance three, two or one by one during their one-minute performance (see IDO Rules, section 5, point 2. Dancers on Stage using compulsory music) and all dancers in this spot must be given music which has the same continuous beat. Dancers do move in all directions on the dance floor but not counter clockwise in this performance. Each group will then dance a final minute together in each round, again progressing round the floor counter clockwise. Both opening and final performances are to give the judges an opportunity to compare dancers. Judges are not required to walk around the floor, as dancers will progress around the floor. Dancers should be aware floor craft is an essential factor in International Freestyle and dancers should use good floor craft in order to avoid injuries and to show the judges their creative choreography.

Characteristics and Movement The dance is free and all kinds of movements are permitted including hip-hop, jazz and ballet, but the overall look is that of a high-energy dance performance. Subject. Acrobatics are not allowed during the one-minute group performance but acrobatic moves are allowed in the one-minute performance but not be the majority of the routine. (See 5) Teachers of the dancer's routines should ensure that routines are age appropriate.

Acrobatic Movements. Acrobatic movements that are allowed in the one-minute performance are splits, handstands walkovers etc but freehanded rotating movements are not allowed any time.

Lifts. Lifts are not allowed in the group rounds but are allowed in the one-minute performance.

Clothing. Clothing is of one's own choice but should be age appropriate and no glass beads are allowed.

Music. Music should be high energy and should not contain bad language.

SMALL GROUPS

Length of Exhibition: 2 minutes.

Tempo: 37-38 bars per minute (beats per minute; 148-152), downbeat, and groove.

Dancers of each group dance together.

Musicality, (rhythm, breaks), dance variety and originality, together with well-done and well-performed stage and

Individual choreography will be highly evaluated. It is very important to present harmony of idea, music, dance and

Costume, which should underline the dance

Lifts: are allowed

Stage Props: Not permitted as outlined under GENERAL PROVISIONS II. Non-clothing stage props (Umbrellas, sticks, etc., may not be used).

Groups will be judged as a whole. Solo parts may be performed but must not control / dominate.

FORMATION

1. Formations dance to their own music. Disco and dance floor music with a clear beat is recommended.
2. **Length of Exhibition:** 2-½ minutes minimum, 3 minutes maximum!
3. **Tempo:** 30 up to no limit. From 1st January 2008 tempo, limit 30 – 38 bars per minute or 120 – 152 beats per minute. However, it is allowed to be out of this tempo range and music character for a maximum of 30 seconds
4. The dancers of each Formation dance together.
5. Formations will be judged as a whole. Solo parts may be performed, but should not dominate.
6. **Allowable Figures and Movements:** As outlined under SOLO MALE / FEMALE, DUO, COUPLE,
7. **Lifts:** Are allowed
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.

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

III: SPECIAL COUPLE DANCE DISCIPLINES

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

SOLO MALE in Latino Show Teams only	SOLO FEMALE in Latino Show Teams only	COUPLE One male and one female	TRIO in Double Bugg only One male and two females	FORMATION In Latino Show Teams and Special Couple Dance only 8 - 24
SMALL GROUP In Latino Show Teams only 3 – 7 dancers	SALSA RUEDA DE CASINO TEAMS 4 – 12 dancers (2 – 6 couples)		SALSA RUEDA DE CASINO FORMATION 12 – 24 (6 – 12 couples)	MINI PRODUCTION 3 - 12 dancers LARGE PRODUCTION 25 dancers and more

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

Note: In DOUBLE BUGG competitions, one male partnered with two females forms a trio. As defined by IDO rules, a one male / one female Couple must enter all other events.

GENERAL PROVISIONS III

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

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

EXCEPTIONS: IDO Compulsory Music is used in Swing Dance and Mixing Blues events. In final rounds of ALL CATEGORIES, either Organizer’s music OR music of the dancers’ choice may be used.

No dancer / couple shall compete against him or herself.

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

Stage Props: Not permitted in ANY Special Couple Dance Discipline

Time duration (length) of Exhibition / Routine / Performance: Refer to the specific discipline.

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

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

Lifts: Permitted in some, but not all, disciplines. Please refer to specific rules for the Discipline in question. Lifts are defined as: Movements / figures in which both feet of one dancer are off the floor and such figures / movements are performed with the help / physical support of another person for more than one beat. Lifts are NOT permitted in Children's divisions unless stated otherwise in the specific rules governing a specific discipline (AGM 2008)

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

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

Acrobatic Movements: Permitted in some, but not all, disciplines. Please refer to specific rules for the Discipline in question. If permitted, Acrobatic Movements will not always enhance the dancer's score, and could even detract from the score if they are not performed in a technically correct manner. Acrobatics are those movements, in which body overturns round sagittal or frontal axis, such as somersaults, hand wheeling and similar figures

In each heat within a round, the same music must be used. The music can and should change from round to round, but the heats should have the same music (AGM 2008)

A: ARGENTINE TANGO (TANGO, MILONGA, TANGO VALS AND TANGO FANTASIA)

1. **Music:** Organizer's music in all rounds EXCEPT the final round of Tango Fantasia, where dancers may use their own choice of music.
2. **Length of Exhibition:** Two (2) minutes long, to conform to the end of the musical phrase, in all rounds EXCEPT the final round of Tango Fantasia. Music chosen for Tango Fantasia final round performances must not exceed three (3) minutes.
3. **Tempo:** Tango 30 - 32 bars per minute (120 - 128 beats per minute). Milonga (27-32) Tango Vals (48-55)
4. **Characteristics and Movement:** Argentine Tango is a social dance that falls into a smooth category of dance. It follows the line of dance (LOD), going around the dance floor in a counter-clockwise direction. This dance form expresses love and passion, which is evident by the closeness of the dancers, the man's control and the woman's seductiveness. The dancers execute the figures mainly from the waist down while trying to achieve an interesting interplay between them. This interplay between the partners is dictated by the music, and the dancers should be dancing to something IN the music. One should be able to see the melody expressed through their movement. The epitome of Argentine Tango is to see the couple dancing with good posture, good extension through the legs, their feet almost always caressing the floor, and pausing with the music with a sense of rhythm that is clear to those watching.
5. **Typical Movements:** Walks, turns, ochos to front and back, sandwiches, twists and curls, leg-wraps, drags and saccades to front and back, Boleos that leave the floor and other decorations that allow the legs to swing. Molinetes, paradass, barridas, and pauses with the music are also typical of this dance. Brushing and follow-through technique is essential in all movements. **Knees must remain together when executing boleos and ganchos, although certain movements do allow the legs to swing open without the knees being closed. (AGM 2008)**
6. **Preliminary Rounds:** Dancers should avoid using obvious choreography, only improvisation, which is the true heart of the Tango. Couples will be qualified to the quarter-final by dancing three (3) different kinds of tango: The TANGO, the MILONGA and the TANGO VALS. The CROSS MARKING SYSTEM will be used to determine which couples qualify for the quarter-final round. No lifts, separations **or jumps** are allowed. (AGM 2008) Only normal dance hold is allowed. A 1-minute presentation dance will take place in each dance before the couples are divided into separate heats where not more than six (6) couples will dance together in each heat. All couples must dance the first dance before the next dance will be performed
7. **Quarterfinal Rounds:** As for #6 above, couples will be qualified to the semi-final by dancing three (3) different kinds of tango: The TANGO, the MILONGA and the TANGO VALS. The CROSS MARKING SYSTEM will be used to determine which couples qualify for the semi-final round.
8. **Semi-final Round:** As for #7 above, but TANGO will be dropped and TANGO FANTASIA will be added. Only normal dance hold is allowed in MILONGA and TANGO VALS.
9. **Lifts, separations and jumps:** Permitted in TANGO FANTASIA only, and no acrobatic figures / movements are allowed where **the feet or** the main part of the body is above the partner's shoulders. (AGM 2008)
10. **Final Round:** Couples will dance MILONGA, TANGO VALS and TANGO FANTASIA. All couples will dance together in Milonga and Tango Vals, and may only use normal dance hold in these two dances. In the Tango Fantasia, each couple will perform alone. Tango Fantasia in the final round of a competition must consist of mainly Argentine tango. Some bars of Milonga or Tangowaltz are permitted. **Reason:** As in the semi final and the final the tango is not judged anymore and the tango Fantasia is taking his place, couples could get placed without having to dance Argentine tango anymore. The SKATING SYSTEM will be used to determine the order of merit over all three (3) dances.

Rules for "Rising Star" Argentine Tango championships.

1. The same rules will apply as in the above standing rules for Argentine Tango Three Dance Championships.
2. Only the Argentine tango will be danced (one dance championship).

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

3. It is only allowed to dance in “Abrazzo” all the time. Only “Open and closed hold” are allowed. Couples must stay all the time in dance hold. No jumps, lifts or acrobatics are allowed.

Couples eligible to dance in the “Rising Star” championship.

4. Only couples that did not dance before in the Three Dance Argentine Tango championships are allowed to participate.
5. The winner of the “Rising Star” championship has to dance the next season in the Three Dance championship.
6. If there are more than 8 participants in the Rising Star championship, first three have to dance the next season in the Three Dance championship.

A1: NORDIC TANGO

1. Organizer’s music in preliminaries and semi-final, Organizer’s music OR music of the dancers’ choice in the final.
2. **Length of Exhibition:** In all rounds except the final, the length of performance should be 1-½ 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 ½ minutes of music to the end of the musical phrase, but must not exceed 2-¾ minutes
3. **Tempo:** 28-31 bars per minute (112 - 124 beats per minute)
4. **Characteristics and Movement:** Nordic Tango is a social dance in which steps, movements and style are based on what is possible to dance at a social event where the lady is simply following the man's lead. The dance should express love and passion evident through the closeness of the dancers, the man's control and the woman's seductiveness. There is a great deal of melancholy in this type of Tango music, and this should be reflected in the dancers' portrayal of the mood of the dance. The dancers should achieve an interesting interplay between them, something that is dictated by the music, and they should be dancing to something in the music. Movements should not be run together - a slow is a slow and a quick is a quick, and one should see the melody expressed through the dancers' movements. Running through in Promenade and Counter Promenade Position, or continuous spinning for longer than 10 seconds at a time, is not allowed.
5. **Hold:** Man holding lady's right hand in his left hand should be kept at all times. Releasing all hold, or releasing hold with man's left hand is not allowed. The bodies can be separated as long as the normal hold is maintained. Poise should be upright and natural with the lady slightly to man's right side, but this position should more closely resemble the hold used in Argentine Tango than the International Tango hold.
6. **Typical Movements:** Walks, turns, twists and curls, leg-wraps, drags and outside swivels, promenades and counter promenades, rocks and spins. Drops are allowed as long as the hold stays intact. Oversways, checks and lunges are typical for this type of Tango.
7. **Lifts:** Not allowed as defined under GENERAL PROVISIONS III.
8. **Costume changes:** Not permitted during the performance. Costumes should be in accordance with and reflect the accepted and typical styles used in Tango.
9. **Preliminary and Semi-final Rounds:** Up to six (6) couples in each heat.
10. **First Rounds:** All couples dance an opening minute together as a presentation dance, which must sometimes be taken in more than one heat according to the size of the floor. All couples will dance a final minute together at the conclusion of the first round.
11. **Final Round:** All couples first dance together to the Organizer's music for one minute, then each couple performs solo and may, if they desire, use their own music. After all solo performances have been completed, all couples will dance a final minute together to the Organizer's music.

B: MAMBO (AMERICAN)

1. Organizer’s music in preliminaries and semi-final, Organizer’s music OR music of the dancers’ choice in the final.
2. **Length of Exhibition:** In all rounds except the final, the length of performance should be 1 ½ 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

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

3. **Tempo:** 45 - 47 bars per minute (180 - 188 beats per minute). Dancers must break on the 2nd beat of the bar.
4. **Characteristics and Movement:** Mambo originated as a street dance, and is a dance in which the man and woman challenge each other for control / strength / dominance. The woman is very strong and can be just as dominating as the man. The man is trying to remain in control and impress the woman with his physical ability and speed. Steps and movements come out of the original Latin American dance styles. It is very important that the movements, step combinations and 'poses' be in perfect harmony with the rhythm and character of music throughout the dance. Interesting rhythms, twisty turns and wraps are characteristic of the dance.
5. **Lifts:** Not permitted.
6. In preliminary and in the semi-final rounds, two or three couples will dance at the same time, but this is determined by the size of the dance floor. In the final round, each couple performs alone.
7. In every round including the final, all couples will dance an opening minute and a final 1 minute together.

B2: STREET MAMBO

1. Organizer's music in preliminary and semi-final rounds, Organizer's music OR music of the dancers' choice in the final
2. **Length of Exhibition:** In all rounds except the final, the length of performance should be 1-½ minutes long, to conform to the end of the musical phrase. In the final round, the couple may use music of their choice or the Organizer's music, which must be 2 minutes of music to the end of the musical phrase, but must not exceed 2minutes 15 seconds.
3. **Tempo:** 50 - 52 bars per minute (200 - 208 beats per minute).
4. **Characteristics and Movement:** Unlike the American Mambo used for Dance Sport competitions in America and Europe, Street Mambo is virtually the same dance as Salsa. The style is referred to as the Puerto Rico / New York style of Salsa. The basic is a three-step pattern taken during four beats of music in a quick, quick, slow rhythm, but the basic pattern, is commenced by breaking on the second beat of the bar. There are two ways to do this. "Break on two" or "Dance on two". The "**dance on two**" is also used in the American Mambo and in the International Rumba where the hesitation is made between 4-1. The "**break on two**" is where the man will break forward starting with the RF counting 1, step fwd with the LF count 2, and are hesitating between 3-4, as in Salsa but starting with the RF, stepping forward with the LF on 2. Street Mambo is a very popular club dance in that it allows a great deal of freedom for the dancers' interpretation of the music using movements and elements from many different Latin dances. Street Mambo choreography is more open with more side-by-side 'shine' maneuvers and other open figures, and the basics are danced more on a line than is the practice in Salsa. In the open 'shines', practically all types of rhythm breaks are allowed.
5. In preliminary and semi-final rounds, 6 couples will dance at the same time, but this is determined by the size of the dance floor. In the final round, each couple will perform solo.
6. **Lifts:** Low lifts are permitted.
7. At least 50% of the performance should be danced with a hold.
8. In every round, including the final, all couples will dance an opening minute and a final minute together.

C: SALSA

1. Organizer's music in preliminaries and semi-final, Organizer's music OR music of the dancers' choice in the final
2. **Length of Exhibition:** In all rounds except the final, the length of performance should be 1 ½ 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:** 48 - 52 bars per minute (196 - 208 beats per minute).

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4. **Characteristics and Movement:** Salsa is of Latin-American origin but has been developing in different ways the last 10 years. There are three main styles of Salsa. The Salsa Cuban style, the Salsa Puerto Rico/New York style (Street Mambo) and the L-A style. The Cuban style of Salsa is more rotating than the Puerto Rico/New York style (Street Mambo) and the L-A style is known to include more show figures. All three styles are accepted. Salsa basic is a two times three-step pattern taken during 8 beats of music, in a quick, quick, slow – quick, quick, slow rhythm. It is allowed to break on the 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. In preliminary and in the semi-final rounds, six (6) couples will dance at the same time, but this is determined by the size of the dance floor. In the final round, each couple performs alone.
6. **Lifts:** Low lifts are permitted. However, in the final round, when couples perform alone, it is proposed to allow an acrobatic figure, such as a Cartwheel, to be danced, just once (AGM 2007)
7. The main part of the performance should be danced with a hold.
8. In every round including the final, all couples will dance an opening minute and a final minute together.

D: MERENGUE

1. Organizer’s music in preliminaries and semi-final, Organizer’s music OR music of the dancers’ choice in the final.
2. **Length of Exhibition:** In all rounds except the final, the length of performance should be 1½ minutes long, to conform to the end of the musical phrase. In the final round, the couple may use music of their choice or the Organizer’s music, which must be 2 minutes of music to the end of the musical phrase, but must not exceed 2minutes 15 seconds.
3. **Tempo:** 29 - 32 beats per minute in 4/4 time signature / 56 - 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. In preliminary and in the semi-final rounds, two or three couples will dance at the same time, but this is determined by the size of the dance floor. In the final round, each couple performs alone.
6. In every round including the final, all couples will dance an opening minute and a final minute together.

E: BACHATA

1. Organizer’s music in preliminaries and semi-final, Organizer’s music OR music of the dancers’ choice in the final.
2. **Length of Exhibition:** In all rounds except the final, the length of performance should be 1½ minutes long, to conform to the end of the musical phrase. In the final round, the couple may use music of their choice or the Organizer’s music, which must be 2 minutes of music to the end of the musical phrase, but must not exceed 2minutes 15 seconds.
3. **Tempo:** 28 - 32 bars per minute in 4/4 time signature (112-128 beats per minute)
4. **Characteristics and Movement:** Bachata is of Caribbean origin, and does not move along the Line of Dance (LOD). The basic action is a flowing rather slow, romantic and passionate movement. Steps are composed by a 3-step moving pattern and a lifting/tilting hip moment with no weight transference on 4. The 4th beat is a hip action(lift, drop), counted "and 4", and NOT a weight transference of "in place, in place" - rather like a Cha Cha action/timing, which should only be used as a

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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. In preliminary and in the semi-final rounds, up to 6 couples will dance at the same time, but this is determined by the size of the dance floor. In the final round, each couple performs alone.

6. In every round including the final, all couples will dance an opening minute and a final minute together.

7. In the final round, when the couples perform alone, it is proposed to allow a turning or spinning low level lift to be performed, just once

F: CARIBBEAN DANCES

OVERVIEW

Caribbean Dance is a multi-dance discipline where each of the three (3) dances contributes an equal value to the overall placements of the dancers. Each dance is first evaluated on its own merits, and the places for each couple will be determined by using the Skating System. All couples in the final must dance a medley consisting of at least two (2) of the three (3) dances in the discipline. All three (3) dances maybe be used, but no other dances are permitted in these medleys. The Caribbean Show Medley will be judged as one more dance on its own merits. In the event of a tie between couples, the placing in the Caribbean Show Medley will have the higher value.

CARIBBEAN DANCES AND TEMPI

- Salsa 45 - 47 bpm (180 - 188 beats per minute)
- Merengue 29 - 32 bpm (116 - 128 beats per minute)
- Bachata 28 - 32 bpm (112-128 beats per minute)

1. **Music:** Provided by Organizer for all but the Caribbean Show Medley in the final round, for which couples will supply their own music.
2. **Length of Exhibition:** Ninety seconds (1-½ minutes) in all rounds except for the Caribbean Show Medley in the final round, which must be 2 minutes of music to the end of the musical phrase, but must not exceed 2 minutes 15 seconds.
3. **Characteristics and Movement:** As described previously for each of these three dances. It is very important that the movements and step combinations are in perfect harmony with the rhythm and character of the music throughout each dance.
4. **Costumes:** Clothing should follow the developments of new trends in Caribbean Dance style, but should always be in good taste.
5. **Lifts:** Low lifts are permitted in Salsa and in the final Caribbean Show Medley, but not in the other two dances. Lifts must follow the guidelines listed under GENERAL PROVISIONS III.
6. **First Round:** In the first dance only, all couples will dance an opening and final minute together. The opening minute provides the judges with an opportunity to discern the overall dance quality of the couples before judging each individual heat. The final minute is used to insure that marks have been awarded to all couples properly.
7. **Preliminary & Semi-final Rounds:** Up to six (6) couples will dance at the same time in each heat. All couples must perform each dance before the next dance is commenced. Results for each round will be announced before commencing the next round.
8. **Final Round:** All couples dance at the same time in each dance prior to each couple performing the Caribbean Show Medley as a solo. The placing in the final will be found by using the Skating system over 4 dances. Salsa, Merengue, Bachata and Caribbean Show.
9. **Stage Props:** Permitted only in the Caribbean Show Medley, and only as outlined under GENERAL PROVISIONS III.

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G: JITTERBUG-SHOW

1. **Music:** Organizer's music in all rounds EXCEPT the final round of Jitterbug Solo Show, where dancers may use their own choice of music.
2. **Length of Exhibition:** 1,30 minutes long, to conform to the end of the musical phrase, in all rounds EXCEPT the final round of Jitterbug Solo Show. Music chosen for Jitterbug Solo Show final round performances must not exceed 2.15.
3. **Tempo:** 30 - 36 bars per minute in the Slow Jitterbug. Organizers music
4. **Tempo:** 48 – 52 bars per minute in the Fast Jitterbug. Organizers music
5. **Tempo:** Free in the Jitterbug Solo Show. Own music or organizers music.
6. **Characteristics and Movement:** Jitterbug is a social dance that falls into the Swing dance family. It has a long tradition and is originated in America. There is a well documented literature how to perform the dance. Acrobatics, lifts, separations and jumps are allowed and encouraged but should if possible be connected to the musical phrase.
7. **Typical Movements:** Swing Outs, Mixing 6 and 8 counts, Kick variations, Jig walks, Charleston steps,
8. **Preliminary Rounds:** Dancers should avoid using obvious choreography but rather improvisation, which is the true heart of the Jitterbug so that it is possible to adjust the steps to the music. Couples will be qualified to the next round by dancing the Fast Jitterbug only. 1-minute presentation dance will take place before the couples are divided into separate heats where not more than six (6) couples will dance together in each heat.
9. **Quarterfinal Rounds:** As for #8 above, plus: Couples will be qualified to the semi-final by dancing also the Slow Jitterbug The CROSS - SYSTEM in both dances combined, will be used to determine which couples qualify for the semi-final round.
10. **Semi-final Round:** As for #9 above,
11. **Final Round:** Couples will dance three dances in the final. Slow Jitterbug all together for 1.30. In the Jitterbug Solo Show each couple will perform alone 2 minutes to 2.15. All couples will then dance the Fast Jitterbug together for 1.30. All three dances are judged separately and the SKATING SYSTEM will be used to determine the order of merit over all three (3) dances.

H: BUGG

1. Organizer's music in preliminaries and semi-final, Organizer's music OR music of the dancers' choice in the final.
2. **Length of Exhibition:** In all rounds the length of performance should be 1½ minutes long, to conform to the end of the musical phrase. In the final round, the couple may use music of their choice or the Organizer's music.
3. **Tempo:** 42 - 44 bars per minute (168 - 176 beats per minute).
4. In every round including the final, all couples will dance an opening and final minute together, but not more than 12 couples will dance at the same time. This gives the judges a chance to compare the couples while observing how they lead / follow in an improvised dance, avoiding collisions with each other and using the whole floor space in an effective way.
5. **Characteristics and Movement:** The music may be any type of swing music written in 4/4 timing with a boogie beat in the rhythm. Bugg is a non-choreographed dance. All figures must be guided. Side by side figures are not allowed. The dance should be performed with a smooth flow. (*See PATTERNS listed below.*)
6. **Acrobatic Movements:** Not permitted in any form.
7. Shoes must be worn at all times. Clothing is of the competitors' choice but must always be in good taste.

PATTERNS

BASIC MOVEMENT

MAN: The man's steps are free but should harmonize with the lady's steps, the figure and the music. When the man is using the basic walking action, weight changes with the LF should be on beats '1' and '3'; weight changes with the RF would be on beats '2' and '4'. A variation of the man's footwork is preferred.

LADY: As for Man, with RF weight changes on '1' and '3', LF weight changes on '2' and '4', but she may hesitate on either foot. Lady may walk forward, backward or make ½ turn on each step. She may turn more or less than ½

SECTION EIGHT: RULES FOR IDO DANCE DISCIPLINES

turn on each step, but may not make a full spin on any one weight change / foot. For instance, she may make three (3) turns or more in the time normally used for two (2) rotations as long as she does not make a full turn on any one (1) weight change / foot.

LADY'S ALTERNATIVE BASIC MOVEMENT: The lady may use 'double tempo' weight changes in which she dances four steps on any two (2) beats of the bar, counted 1&2&.

RHYTHM BREAKS: The following Timing Variations / Hesitations are allowed.

1. Kick, ball-change
2. Ronde, ball-change
3. Hesitation, close, forward

PERFORMING THE DANCE

MAN'S PART: The man is leading the lady around the room in a counter-clockwise direction, using different types of hold, circling around her to the right or left. He can also turn on the spot to the right or left with the lady circling around the man. To make the performance more interesting, he can use different types of rhythm breaks. The BUGG is a dance that is performed and invented the moment it is danced. The arms are an expressive part of the dance, and should follow the movements in a natural way. The man leads all movements by increasing or decreasing the amount of tone in his arms, coupled with weight changes and raising / lowering the joined hands.

LADY'S PART: The lady normally makes one weight change on each beat of the bar, following the man's lead. She can use rhythm breaks and the double tempo turns. Since this is a 'free style' dance, the lady must be very sensitive to all the man's actions so she can react quickly to his leads. She must increase / decrease the amount of tone in her arms to respond correctly to the man's lead, but must never allow the arms to be completely without tone.

H1: DOUBLE BUGG

(A trio where 1 Man dances with 2 Ladies)

1. **Length of Exhibition:** In all rounds the length of performance should be 1-½ minutes long, to conform to the end of the musical phrase.
2. **Music and Tempo:** In the final round, the trio may use music of their choice or the Organizer's music. The tempo must be between 42 - 44 bars per minute. (If dancing to own music, the tempo is free.)
3. **Characteristics and Movement:** The Double Bugg is a formation dance for three people, which is known as a trio. It is performed with one man and two ladies. The man leads the ladies in different figures that could be improvised or choreographed. The basic step is used from any type of Bugg, Jive, Jitterbug, Boogie-Woogie, Lindy Hop or Rock 'N' Roll. Show figures are allowed, but must not control / dominate the performance.
4. **Acrobatic Movements:** Permitted, but can only be used in the solo performances.
5. In the preliminary and semi final rounds, up to eight (8) trios are dancing at the same time, but this is determined by the size of the dance floor. In the final round, there should not be more than six (6) trios.
6. All trios shall first perform one by one to music of their own choice, no less than 1 minute & 15 seconds, and not more than 1½ minutes. In the second part all trios dance at the same time for 1-½ minutes to the Organizer's music. All trios are placed in order of merit in the final round.
7. In every round including the final, all trios will dance an opening minute and final minute together
8. All PATTERNS and other rules are as outlined under F: BUGG.

I: DISCO-HUSTLE / DISCO-SWING / DISCO-FOX (REVISED JUNE, 2006)

1. Both a Slow and a Fast Round is required. Technique and improvisation are highly important in the Slow Round, and overall agility and partnership dynamics are highly evaluated in the Fast Round.
2. **Definition:** Disco Fox could be known and named as Disco Hustle, Swing Fox, Disco Swing, Rock Fox in different regions.
3. **Accepted characteristics and movements:** The characteristic of the dance is basically stationary, although the couple can move with walks and turns across the floor. Most of the time it is danced in double or one handhold in

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every variation like cross handhold, right in right hand and others. Wrap figures, spin turns, pivot turns, throw outs, let go and catch again actions are the main characteristics of the dance. Natural hip movements are accepted. Posing as over sways, leans, checks, drops and points are allowed.

4. **Basic steps and rhythms:** Disco Fox is danced in open or closed facing position with different handholds. It consists of basic steps and basic step variation which are in the rhythm 1 2 X. X can be 3, &3, a3, 3&, 3a. Examples are 1 2 & 3, 1 2 3&, 1 2 a3. Any combination of those counts, like 1& 2& 3 are allowed as variations of the basic step.
5. **Poses, Drops:** Poses and drops are allowed.
6. **Acrobatic figures and lines** are limited to two (2) per performance, combined as follows:
 - One acrobatic figure and one line or
 - Two acrobatic figures or
 - Two lines.

Acrobatic figures and lines during the intro of the “fast” part of the Final are free.

An acrobatic figure is when:

- A dancer is lifting the partner above the dance floor, so he or she has no contact to the floor (lift)
- A dancer is swinging the partner, e.g. floor spin

An acrobatic figure is not allowed if:

- Both feet of one partner are higher than his/her own head.
- One partner is thrown. (Like in figure skating or in Rock-n-Roll).
- One partner is turning on more than one axis during one move

Definition of a line figure: A line is more than one dance move without having contact to the partner.

7. **Competition Mode:**

In every round except the final, all couples will dance an opening minute and a final 1-1/2 minutes together.

Preliminary Rounds

Organizer’s music is used in preliminaries and semi-final.

In the Preliminary and Semi final Rounds up to six (6) couples dance at the same time depending on the size of dance floor.

Up to six (6) couples will dance a Fast Dance with a length of 90 seconds. The intro part of the music should be not longer than 20 seconds. The music should end in a slow fade out after a short louder part.

Hope Round:

If the timetable allows, the organizer may run a “Hope round” in order that all couples may dance twice.

Semi-final:

In the semi final the Slow round is added

After an opening overview round of 60 seconds fast music for all couples in the semi final, 50 % of the couples dance a Slow Dance with a length of 90 seconds and than the remaining couples dances their Slow dance. The first heat dances than a Fast Dance with a length of 90 seconds and than the second heat will dance their fast dance. The intro part of the music should not be longer than 20 seconds. At the end there is a closing overview round of 90 seconds fast dance for all semi final couples.

The Slow and the Fast round will be evaluated as different dances by the adjudicators. This means that a judge may give one couple one cross in the “Slow dance” but no cross in the “Fast dance”. In this way the maximum amount of crosses for one couple to qualify for the final will be 14 crosses from 7 judges.

Final Round

In general 6 couples are qualified for the Final Round. Depending on the marks there may be no less than 5 and no more than 8 couples in the Final round.

Slow Performance:

The Music for the Slow Performance is of the organizers choice. All couples will dance together for 90 seconds.

The adjudicators will evaluate the Slow dance performance, as a separate dance.

Show Performance:

Each couple is dancing a Show Performance to music of their own choice with a length of not longer than 2 minutes 15 seconds including intro. The start order of the couples will be arranged by a lottery. The adjudicators will evaluate the Show dance performance, as a separate dance.

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Fast Performance:

The music for the Fast Performance is of the organizers choice. All couple will dance together for 90 seconds. The adjudicators will evaluate the Fast Performance as a separate dance. The adjudicators will evaluate the Fast dance performance, as a separate dance. The adjudicators will place each couple in the order of merit for first the Slow dance Performance and will than place each couple in the order of merit for the Show dance performance and finally giving the placing in the Fast dance Performance. The over-all placing of the couples will be decided by the Skating system over the three dances.

8. Music

Type of music: Dance music in Disco style in 4/4 or 2/4 timing.

Choice of music: In the Show Dance of the final round, the couple may use music of their choice. In that case the couple provides a high quality recording on CD. If a couple has no own music the organizer will provide a choice of at least three (3) pieces.

Length and speed of music:

Fast Dance	90 seconds 30 – 36 bars per minute in 4/4 timing (120 – 144 beats per minute in 4/4 timing)
Slow Dance	90 seconds 20 – 26 bars per minute in 4/4 timing (80 – 104 beats per minute in 4/4 timing)
Show Performance Final	Up to 135 seconds including the intro music. Longer music will be faded out after 135 seconds. Any tempo or mixed tempos are accepted

J: MIXING BLUES

CREATED BY IDO FOUNDER, MR. MORENO POLIDORI

1. Organizer's music during first through semi-final rounds Music of the dancers' choice in the final.
2. **Length of Exhibition:** In all rounds except the final, the length of performance should be 1 ½ 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, and exhibitions must be between 2 to 2-¼ minutes (120 - 135 seconds) to conform to the end of the musical phrase.
 - a. During the selection, the dancers will dance two (2) quick parts and one *1) slow part as follows: Quick, Slow, Quick, and the length of the music will be 85 - 100 seconds to conform to the musical phrase.
 - b. During the semi-final, dancers will dance two (2) slow parts and one (1) quick part as follows: Slow, Quick, Slow, and the length of the music will be 85 - 100 seconds to conform to the musical phrase.
 - c. During the final, dancers will dance two (2) slow parts and two (2) quick parts as follows: Slow, Quick, Slow, Quick
3. **Tempo:** 28 - 32 bpm (112 - 128 beats per minute) for the slow section and 48 - 52 bpm (192 - 208 beats per minute) for the quick section.
4. **Characteristics and Movement:** Because of the music, the slow and fast sections follow each other. The Blues steps and various kinds of movements characterize the choreography of slow sections. The fast sections can be mixed with the steps and movements of other dances such as Boogie-Woogie, Be Bop, Lindy Hop, Bugg, Jitterbug, West and East Coast Swing, etc. The interpretation in the slow part shall be decisive. During the selections and semi-final, the length of exhibition will be 1-½ minutes (90 seconds) to conform to the end of the musical phrase, divided into SLOW - QUICK - SLOW.
5. **Acrobatic Movements:** Acrobatic figures and movements in which the head is higher than the hips and the hips are below the partner's head are permitted.
6. In every round including the final, all couples will dance an opening minute and a final 1-½ minutes together.

K: SPECIAL COUPLE DANCE FORMATIONS

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

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2. **Music:** Of Formation's choice.
3. **Length of Exhibition:** 150 - 300 seconds (2.5 to 5 minutes).
4. **Tempo:** No restrictions.
5. **Characteristics:** This type of exhibition / competitive event should consist of choreography suitable for presentation at balls and other social dance events. This discipline includes all forms of social dances (newer, older and national), and historical dances. Choreography where the musical assembly doesn't need to come out of a typical social dance, but where the social dance technique is used. The work with space, choreography, total image, work with music, performed movements and patterns will all be evaluated as a whole.
6. **Permitted and recommended figures and movements:** Not defined.
7. **Forbidden Figures:** Not defined.
8. **Stage Props:** Allowed as outlined under GENERAL PROVISIONS III.

L: SALSA RUEDA DE CASINO TEAMS AND FORMATIONS

1. **Number of Dancers:** 4 - 24.
2. **Music:** Of the group's choice.
3. **Length of Exhibition:** 150 - 180 seconds (2-½ to 3 minutes).
4. **Tempo:** No restrictions, but the character of the music must be in the typical Salsa rhythm marked by the "claves".
5. **Basic Structure:** Each group consists of 2 - 12 couples that dance together in one or more circles. Other types of formation work may be used, such as lines, stationary dancing and dividing the Rueda circle into smaller groups, but must not dominate the performance.
6. **Characteristics:** Musicality (rhythm / breaks, etc.), dance variety and originality, performance of stage and individual choreography, use of space, etc. will all be highly evaluated. It is very important to present harmony of music, dance and costume, which should all work together to emphasize the special Salsa Rueda de Casino character.
7. **Lifts:** Permitted as outlined under GENERAL PROVISIONS III.
8. **Acrobatic Movements:** Permitted as outlined under GENERAL PROVISIONS III, but movements where body turns / pivots on its horizontal axis are not allowed. Splits, kicks and other flashy tricks are permitted, but must not dominate.
9. **Stage Props:** Permitted as outlined under GENERAL PROVISIONS III.
10. Groups will be judged as a whole. Solo parts may be performed, but must not dominate.

L1: SALSA RUEDA DE CASINO TEAMS

TEAMS

1. **Number of Dancers:** 4 – 12 for groups or formations.
2. **Music:** Of the Team's choice.
3. **Length of Exhibition:** 150 - 180 seconds (2-½ to 3 minutes).
4. **Tempo:** No restrictions, but the character of the music must be in the typical Salsa rhythm marked by the claves.
5. **Basic Structure:** Each Team consists of 2 - 6 couples that dance together in one or more circles. Other types of formation work may be used, such as lines, stationary dancing and dividing the Rueda circle into smaller groups, but must not dominate the performance.
6. **Characteristics:** Musicality (rhythm / breaks, etc.), dance variety and originality, performance of stage and individual choreography, use of space, etc., will all be highly evaluated. It is very important to present harmony of music, dance and costume, which should all work together to emphasize the special Salsa Rueda de Casino

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character. Typically, Rueda dancers change partners; incorporating this aspect of the dance into the Team's work is very important.

7. **Lifts:** Permitted.
8. **Acrobatic Movements:** Permitted, but movements where the body turns / pivots on its horizontal axis are not allowed. Splits, kicks and other flashy tricks are permitted, but must not dominate.
9. **Stage Props:** Permitted as outlined under GENERAL PROVISIONS III.
10. Teams will be judged as a whole. Solo parts may be performed, but must not dominate.

L2: SALSA RUEDA DE CASINO FORMATIONS

1. **Number of Dancers:** 13 - 24
2. **Length of Exhibition:** 210 - 240 seconds (3-½ to 4 minutes)
3. All other rules as for Rueda de Casino Teams, but there are 6 - 12 couples forming the circles.

M: STREET LATINO

OVERVIEW

Street Latino is a multi-dance discipline where each of the five (5) dances contributes an equal value of 20% to the overall placements of the dancers. Each dance is first evaluated on its own merits, and the places for the couples will be determined by using the Skating System. All couples in the final will also dance a medley consisting of at least two (2) of the five (5) dances in the discipline. All five (5) dances may be used, but no other dances are permitted in these medleys. The Street Latino Show Medley will be judged as one more dance on its own merits. In the event of a tie between couples, the placing in the Street Latino Show Medley will have the higher value.

STREET LATINO DISCIPLINE DANCES AND TEMPI

- Salsa all styles 48 - 52 BPM (192 - 208 beats per minute)
 - Bachata 28 - 32 BPM (112 - 128 beats per minute)
 - Merengue (60 – 70 BPM 2/4 time) 30 – 35 BPM (112 - 140 beats per minute)
 - Mambo all styles 48 - 52 BPM (192 - 208 beats per minute)
 - Guapacha (Slow Club Cha-Cha) 27 - 29 BPM (108 - 116 beats per minute)
1. **Music:** Provided by Organizer for all but the Street Latino Show Medley in the final round, for which couples will supply their own music.
 2. **Length of Performance:** Ninety seconds (1-½ minutes) in all rounds EXCEPT for the Street Latino Show Medley in the final round, which must be between 150 - 180 seconds (2-½ to 3 minutes).
 3. **Characteristics and Movement:** As described for each dance in easily accessible dance literature. It is very important that the movements and step combinations are in perfect harmony with the rhythm and character of the music throughout each dance. Dancers MUST break on the 2nd beat of the bar in Mambo, Bolero and Guapacha.
 4. **Costumes:** Clothing should follow the developments of new trends in Street Dance and be modern and futuristic in nature and impact, but should be well tailored and tasteful.
 5. **Lifts:** Low lifts are permitted in all dances, but must follow the guidelines listed under GENERAL PROVISIONS III. Not more than three (3) lifts may be used in each dance. In the Street Latino Show Medley, a maximum of five (5) lifts may be used.
 6. **First Round:** In the first dance only, all couples will dance an opening and final minute together. The opening minute provides the judges with an opportunity to discern the overall dance quality of the couples before judging each individual heat. The final minute is used to insure that marks have been awarded to all couples properly.

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7. **Preliminary & Semi-final Rounds:** Up to six (6) couples will dance at the same time in each heat. All couples must perform each dance before the next dance is commenced. Results for each round will be announced before commencing the next round.
8. **Final Round:** All couples dance at the same time in each dance prior to each couple performing the Street Latino Show Medley as a solo.
9. **Stage Props:** Permitted only in Street Latino Show Medley and only as outlined under GENERAL PROVISIONS III.

N: LATINO SHOW TEAMS

1. **Characteristics and Movement:** When we refer to the Latino music, in dance styles such as Rumba and Samba, we do NOT expect to see Latin American style dances or moves, but Real Rumba, Real Samba, Carnival Samba, etc., to be used. We are looking for some of the many original dance styles, NOT the 5 International Latin American dances. Latino style performances to any type of Latino music such as Salsa, Bachata, Meringue, Son, or any other type of Latin-inspired music of the competitors' choice. Costumes may be Carnival, African, Futuristic, Street, Caribbean, or any combination of those styles and other styles suitable to the dance or dances being performed. Exhibitions may be in any one form, or a combination of two or more different styles, and may include theatrical movements. The performance or clothing should not be similar to what is used in International Latin American competition dancing.
2. **Evaluation:** Musicality, variety of dance and patterns, originality, total performance and individual choreography will be evaluated. It is very important to present harmony of idea, music, dance, choreography, costume and props in the presentation, as the entire image will be used in evaluating Latino Show Team performances.
3. **Acrobatic Movements:** Permitted
4. **Lifts:** NOT permitted in the Children's category, but permitted in all other categories.
5. **Stage Props:** Permitted if the dancers can bring it to the stage in one go.

SOLO MALE / SOLO FEMALE

1. **Length of Exhibition:** 1 minute & 45 seconds minimum to 2 minutes & 15 seconds maximum.
2. **Number of Dancers:** 1
3. All other rules as outlined under Latino Show Teams above.

DUOS / COUPLES

1. **Length of Exhibition:** 1 minutes & 45 seconds minimum to 2 minutes & 15 seconds maximum.
2. **Number of Dancers:** 2
3. All other rules as outlined under Latino Show Teams above.

SMALL GROUPS

1. **Length of Exhibition:** 2 minutes & 30 seconds minimum to 3 minutes maximum
2. **Number of Dancers:** 3 - 7
3. All other rules as outlined under Latino Show Teams above.

FORMATIONS

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

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O: SALSA SHINES SOLO MALE, SOLO FEMALE OR SOLO MALE AND FEMALE

1. Organizer's music in preliminaries and semi-final, Organizer's music OR music of the dancers' choice in the final
2. Length of Exhibition: In all rounds except the final, the length of performance should be 1 ½ minutes long, to conform to the end of the musical phrase. In the final round, the dancers may use music of their choice or the Organizer's music, which must be 2 minutes of music to the end of the musical phrase, but must not exceed 2 minutes 15 seconds.
3. Tempo: 48 - 52 bars per minute (196 - 208 beats per minute).
4. Characteristics and Movement. Salsa Shines are an off shoot of Mambo & Salsa, showing good body/isolation work, together with clean, fast footwork - some of which uses every beat of the Bar, as well as syncopation. It is further requested that the first 4 Bars are danced as Mambo Breaks/Forward & Back, so that it is noted which beat the competitor is using. No acrobatic moves will be allowed.
5. In preliminary and in the semi-final rounds, six (6) dancers will dance at the same time, but this is determined by the size of the dance floor. In the final round, each dancer performs alone.
6. In every round including the final, all dancers will dance an opening minute and a final minute together

P: LAMBADA / ZOUK (AGM 2008)

1. Organiser's music in all rounds. However, in the individual performance for the finalists, the music can be the dancer's choice.
2. Length of Exhibition: In all rounds except the final, the length of performance should be 1 minute 30 seconds long, to conform to the end of the musical phrase. In the final round, the couple's individual performance, must be 2 minutes of music to the end of the musical phrase, but must not exceed 2 minutes 15 seconds.
3. Tempo: 40-56 Bars per minute (160-204 beats/min)
4. Characteristics and Movement: Lambada is of Brazilian origin, but has developed over the last 20 years. It has changed, due to the style of music that is currently used, and that is Zouk music. The dance is based around 6 steps over 2 Bars of 4/4 time sig. This can give either, a quick, quick, slow or slow, quick, quick rhythm – depending if started on the Leaders Left foot on 1 or 3, or Right foot on 1 or 3. It is a very fluid dance, with the Leader turning and shaping the Follower from head to toe. Many of the moves are circular; with lots of controlled head rolls and back drops for the Follower. There is a lot of body isolation, and freedom of movement throughout the dance.
5. In the preliminary and semi-final rounds, six (6) couples will dance at the same time, but this is determined by the size of the dance floor. In the final round, each couple will also perform alone.
6. Lifts: 2 Low lifts are permitted in the final, individual performance.
7. Majority of the dance must be in hold.
8. In every round including the final, all couples will dance an opening minute and a final minute together.

IV: OTHER DANCES

A: MIX DANCE 1 / MIX DANCE 2

MIX DANCE 1: Mazurka – Waltz – Polka

MIX DANCE 2: Tango – Slow Waltz – Fox Trot

1. **Music:** The IDO International Technical Committee will supply the Organizer with music for these events. The music will be mixed without pauses between the dances.
2. **Length of Exhibition:** 2 minutes, conforming to the end of the musical phrase.
3. Mix Dance 1 tempi (all in bars per minute): Mazurka = 46 - 48, Waltz = 56 - 58, and Polka = 58 - 60.
4. Mix Dance 2 tempi (all in bars per minute): Tango = 30 - 32, Slow Waltz = 32 - 34, and Fox Trot = 46 - 48.

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5. **Characteristics and Movement:** The couples must dance in a counter-clockwise direction. It is not necessary to respect the quarters and the eighths of the dance floor. The dance style is free, but the basic steps of each dance must be respected. The couple can separate to perform some figures.
6. **Acrobatic Movements:** Semi-acrobatic movements / figures are allowed.
7. At least two (2) open figures must be performed.

B: SYNCHRO DANCE

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. **Length of exhibition:** 2:30 – 3:00 minutes for small groups and 3:00 to 4:00 minutes for formations, 4:00 to 5:00 for production.
3. **Tempo:** No restriction
4. **Characteristics and Movements:** The fundamental element of the discipline is to dance side by side in synchronization; therefore, all dancers must execute their movements and figures at the same time and in the same direction, maintaining their alignment throughout the performance. (The last 15 – 20 seconds may incorporate free alignment as a finale to the performance.)
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 “couples” dance, and partnering is not permitted at any time during the performance.

SECTION IX.

**IMPORTANT PSYCHOLOGICAL ISSUES IN RELATION TO
EVALUATION AND ESTIMATION IN DANCE**

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THE INHERENT PROBLEMS OF EVALUATION AND ESTIMATION IN SPORT AND DANCE

From a psychological standpoint, the value and reliability of an evaluation is based on the belief that a human being is able to render an objective and exact evaluation of a given subject.

Many different opinions have been put forward about the inherent problems of objectivity and subjectivity of measurement, evaluation and estimation. Virtually everyone agrees that total objectivity in evaluations and estimations is quite hard to reach. As the subject becomes more general and undefined, it becomes increasingly more difficult to render an objective evaluation. In such cases the evaluation is quite subjective.

Human beings render evaluations and estimations. Errors in judgment due to one's emotional involvement, desire for personal gain, desire to fit in with one's peers, views on morals and ethics, familial relationships and many other factors will always be inherent to the evaluation process. For this reason, every evaluator, coach, trainer and competitor should be aware of the following:

An evaluation is always influenced by the evaluator's attitudes, viewpoints and opinions.

THE SIX MOST FREQUENTLY ENCOUNTERED MISTAKES AND ERRORS OF JUDGMENT IN EVALUATION ARE:

- 1. Easy / tough estimation errors**
- 2. Central tendency errors or 'average' mistakes**
- 3. "Halo" effect errors**
- 4. Logical errors**
- 5. Contrast errors**
- 6. Closeness errors**

EASY / TOUGH EVALUATION ERRORS

These errors occur when favoritism or bias is allowed to intrude into the evaluation process. The people responsible for making fair and objective decisions appear to be too easy in some evaluations or too tough in others.

Easy evaluation errors include the tendency to estimate someone more favorably if the evaluator knows him or her personally and / or the evaluator is more interested in one particular person or persons than the other contestants present. The evaluator will often overlook faults in his or her 'favorites' while ignoring quality in others because the evaluator could possibly gain something from his or her decision. This tendency frequently occurs when the estimator wants his or her team, school or country to succeed at any cost. But, due to human nature, the Easy / Tough error is usually associated with an emotional relationship or attachment between the evaluator (judge) and one particular athlete or dancer.

Even weak or one-sided emotional relationships can cause the evaluator's judgment to become biased. An evaluator might view a person in a manner that is not reciprocated, but will, because of desire or even an imagined attachment, make decisions that he or she would never make in other circumstances.

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The following three situations can be especially problematic for an evaluator (judge):

1. If he or she is a member of a dancing club or group and will also be evaluating those dancers.
2. If he or she is a parent of the competing dancers, or has some other familial relationship with them.
3. If he or she must evaluate competitors from his or her own country.

The Easy error almost always appears when the evaluator:

- A) Knows a dancer or dancing couple personally;
- B) Is also their supporter, and;
- C) Wishes them to win.

Subliminal stimuli that the evaluator is not even aware of often cause this type of evaluation error. Oddly enough, this tendency can cause a response that is the exact opposite of what is considered normal in such situations. Sometimes, the evaluator is overly aware of a personal involvement of some sort with the person or persons he or she is evaluating. In these cases, the evaluator becomes more critical of each and every movement or performance presented by persons he or she knows personally.

This is especially true if the evaluator feels that he or she may be perceived as one who either does or could show favoritism for some reason. In an effort to prove this is not true, he or she becomes unfair to the contestants and is often guilty of 'tough' evaluation errors. For instance: An evaluator could place much more stringent demands on his or her son or for a World Champion that is a close personal friend or relative of the evaluator. This type of 'tough' error also causes a mistake in the process of evaluation, and would place doubt on the reliability of the evaluator's decision.

CENTRAL TENDENCY ERROR OR "AVERAGE" MISTAKES

The issue of this type of error is that the evaluator (judge) tries to avoid extremes of evaluation. In these cases, the dancer, due to justifications not based on the dancer's ability, is evaluated in the central or "average" range. Such evaluation is often observed when the competing dancers are new and the evaluator knows little or nothing about them. Not knowing how these new dancers will be perceived by other evaluators present, such dancers are sometimes unfairly placed in the central or 'average' range simply because the evaluator desires to avoid criticism from his or her peers for being too easy or too tough.

The actual quality of the performance is overlooked in such cases. Competitors are given scores in the average range because the evaluator is attempting to avoid an imagined mistake by allowing the possibility of unfavorable comments from his or her peers to cloud his or her decision. Central tendency or 'average' mistakes are based on nothing more than social interaction with, and the opinions of, one's peers. This is something all evaluators should guard against.

"HALO" EFFECT ERRORS

This type of evaluation error has been discussed since as far back as 1907. Halo Effect Errors are caused by the same factor that sometimes cause parents to think that their child is an angel and can do no wrong. A Halo Effect Error is merely a tendency to evaluate all characteristics of a dancer from a mental impression or a viewpoint based solely on that dancer's past accomplishments instead of what that dancer is presenting during the current evaluation.

If reigning World Champions give a poor performance, the Halo Effect will often kick in and give them higher scores than their performance merits. If the evaluator knows a dancer personally, and knows that he or she is capable of performing at a higher level due to past performances, poor performances are often overlooked. In one sense, this type of judgment error is the most biased of all. It creates an unfair advantage to the recipient while not taking into account the often times excellent performances of others. The exact opposite sometimes occurs when someone who is perceived as always performing poorly truly excels. Such accomplishments are overlooked due to the evaluator's preconceived idea regarding how that dancer has performed in the past.

Such errors can be recognized in the similarity of scores among the various parts of a performance's evaluations. Due to a Halo Effect Error, poorly defined or rarely mentioned characteristics and even the evaluator's personal and subjective values become involved. This involves factors outside of the actual performance, such as moral characteristics, honesty, being a

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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.

Section Nine: SPORT PSYCHOLOGY LECTURE

SUGGESTIONS FOR IMPROVEMENT OF EVALUATION

All these errors warn us that judging evaluations can never be done in a totally objective manner. A large amount of subjectivity will always be present in the evaluation process. We can and should take steps to remove as many errors from the process as possible. Some steps to take toward that goal are:

1. Provide better training for judges so that they are more aware of the types of errors and what causes them.
2. Define more clearly the areas and characteristics to be evaluated.
3. In a limited field, it is nearly impossible to use judges who do not know some or all of the dancers. But, whenever possible, we should choose judges for a competition who have no strong relationship to any dancer in that competition.
4. Discard competitors' highest and lowest scores.
5. Standardize instructions and issue warnings according to the object of evaluation beforehand.
6. Compare evaluations in meetings and seminars and warn judges who make repeated mistakes.
7. Wherever possible, eliminate the subjective impression of the evaluator (judge) and use a more objective scale in the evaluation of all performances.

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

- BEGINNING ERRORS
- ENDING ERRORS
- REFERENT GROUP ERRORS

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

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

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

Author's Note:

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

Matej Tušák, Ph.D.

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

SECTION X.

OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

The following information is provided as a study guide for persons preparing for the IDO Adjudicator's Examination. Each candidate will receive between 12 and 20 questions from the pool of questions listed in this section. All questions have been answered, and the correct answer to each YES / NO, MULTIPLE CHOICE or TRUE / FALSE question has been bolded, italicized and underlined, as in question 1 below.

All examinations will be altered at each seminar to avoid people passing on answers. These are just example questions

THE NEW THREE DIMENSIONAL (3-D) SCORING SYSTEM

1. IDO calls its judging system the new THREE DIMENSIONAL (3-D) SCORING SYSTEM because three separate dimensions of each routine are evaluated.

True False

2. Briefly explain what is evaluated in the technical dimension of a competitive routine.

A: The degree of skill or command of the fundamentals that are exhibited in any performance. Adherence to the basic fundamentals that were set by the creators of the discipline being performed.

GENERAL QUESTIONS RELATED TO JUDGING, CONDUCT & JUDGING PROCEDURES

3. Is your spouse or companion allowed to sit with you while you are judging?

A: Not unless he or she is your official interpreter.

4. The Chairman of Judges must be away to solve a problem elsewhere and asks you to fill in for him / her. What would be your duties?

List all of the following in your answer

To ensure that the competition is carried out in accordance with the Official IDO Rules.

To submit the Official Adjudicators' Report to the IDO Head Office within ten days after the conclusion of the event. The results of the competition become final with the Chairman's report.

To handle all problems referred to the Chair by the Adjudicators, and to designate a person or persons to act in this capacity when the Chairman will be absent for any reason.

To appoint, with the approval of the Supervisor, a substitute adjudicator to replace any nominated adjudicator who fails to appear at the competition.

- o Making a decision, in cooperation with the competition Supervisor, to disqualify any competitor.

5. During or after an IDO Event, what should you do if an angry observer approaches you?

A1: Do not defend your actions and immediately report the incident to the Chairman of Judges, who will take immediate action to have the person removed from the competition site.

A2: Leave the person's company immediately and report the incident to the Chairman of Judges, who will then remedy the situation as seems best.

IDO DANCE SPORT RULES

6. How is the dancer's age determined?

A: By the year of birth as it falls within the calendar year of the competition.

7. In the Junior Division, what age range is allowed for a duo / couple?

A: 12 through 15, with the following exception: The age of the eldest partner governs the age division. A partner no more than two years younger than the lower age limit may dance in an older division as long as the age span does not exceed three years.

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

8. What is more important in judging a Tap Dance routine: Speed, Rhythm, Intricacy of footwork, or upper body and arm movements?

A: All are of equal importance in constructing a good Tap routine.

9. Which of the following dances are included in the Street Dance / Pop Discipline?

Please circle the letter for all answers that apply

- a. Jive.
- b. Rock and Roll.
- c. **Electric Boogie.**
- d. **Hip Hop.**
- e. Acrobatic.
- f. **Disco Freestyle.**
- g. None of the above.

EVALUATION AND ESTIMATION IN DANCE

10. The six (6) most frequently encountered mistakes and errors of judgment in evaluation are:

- Easy / Tough estimation errors
- Central tendency errors or ‘average’ mistakes
- “Halo” effect errors
- Logical errors
- Contrast Errors
- Closeness errors

True False

11. Central tendency or ‘average’ mistakes usually occur when:

Please circle the letter for all answers that apply

- a. The evaluator (judge) doesn’t like the competitor’s shoes.
- b. The judge failed to attend the first “Halo” effect lecture in 1907.
- c. **The competitors are new, and the evaluator (judge) knows little or nothing about them.**
- d. The competitor’s performance is at the beginning of a series of performances.

12. To help eliminate or reduce evaluation (judging) errors, IDO should:

Please circle the letter for all answers that apply

- a. Only issue licenses to judges who don’t make such errors.
- b. **Standardize instructions and issue warnings according to the object of evaluation beforehand.**
- c. Discard all but the highest and lowest scores each competitor receives.
- d. Only vaguely define the areas and characteristics to be evaluated.
- e. Make sure judges watch “I Love Lucy” reruns before each IDO Event.

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

OFFICIAL IDO FORMS

• INTERNATIONAL DANCE ORGANIZATION IDO •

THE IDO IS A NON-PROFIT ORGANIZATION AND IS AN AFFILIATED MEMBER OF THE WORLD DANCE & DANCE SPORT COUNCIL

HEAD OFFICE EXECUTIVE SECRETARY: KIRSTEN DAN JENSEN

Udsigten 3, Slots Bjergby, 4200 Slagelse, Denmark

Phone: +45 58 58 59 20 • Fax: +45 58 58 56 77 • Email: kdj-dans@post5.tele.dk

Bank: Håndværkerbanken • Slagelse • SWIFT: HAHA DK22

Reg. Nr.: 6070 • Kontonr.: 4718315

•PRESIDENT: WILLIAM E. FOWLER JR., PH / FAX: +1 781 7772952 EMAIL: PRESIDENT@IDO-DANCE.COM

APPLICATION FORM FOR IDO COMPETITION RECOGNITION

All applicants must accept and adhere to the IDO Statutes, Rules and Dance Sport Rules

THIS FORM MUST BE SENT TO THE IDO NATIONAL MEMBER BODY SECRETARIAT IN THE COUNTRY WHERE THE APPLICANT IS SITUATED.

IF ACCEPTED, THE NATIONAL SECRETARIAT WILL FORWARD THE FORM TO THE IDO.

(Please apply for only one discipline per form)

Country applying for competition

National IDO member organization

Title of the competition

Discipline

Age group

Entries per country

Date of the competition

Year

Competition City

Competition site

Stage/floor type and size

Number of spectator places

Special advantages:

Organizer

Address

Postal code

City

Tel.

Fax

Email

Mobile phone

The following must be filled in by an authorized person in the IDO National Member Country

Name	Position
Address	
Postal code	City
Phone	Fax
Email	IDO Password code

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

• INTERNATIONAL DANCE ORGANIZATION IDO •

THE IDO IS A NON-PROFIT ORGANIZATION AND IS AN AFFILIATED MEMBER OF THE WORLD DANCE & DANCE SPORT COUNCIL

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Bank: Håndværkerbanken • Slagelse • SWIFT: HAHA DK22

Reg. Nr.: 6070 • Kontonr.: 4718315

• President: *William E. Fowler Jr., PH / Fax: +1 781 7772952 Email: president@ido-dance.com*

FORM FOR NATIONAL IDO SECRETARIAT

The secretariat must accept and adhere to the IDO Statutes, Rules and Dance Sport Rules

FIRST Organization's Name:		Country	
Street Address			
Postal Code		City	
Email	Phone	Fax	
Name of Secretary		Email	
Private phone	Mobile phone	Private Fax	
Name of President		Email	
Private phone	Mobile phone	Private Fax	
SECOND Organization's Name		Country	
Street Address			
Postal Code		City	
Email:	Phone	Fax	
Name of Secretary		Email:	
Private phone	Mobile phone	Private Fax	
Name of President		Email:	
Private phone	Mobile phone	Private Fax	
ALTERNATIVE A _____ All mail goes to the first organization, who than sends copies to the second organization			
ALTERNATIVE B _____ All mail goes to the second organization, who than sends copies to the first organization			
ALTERNATIVE C _____ All mail goes to both organizations for an additional charge of 50% of the affiliation fee. (Both organizations pay 75% of the normal affiliation fee.)			
All Registration Forms / competition entries will be sent from organization number _____			
We agree to the fact that all extra expenses for running the IDO National Secretariat will be shared equally between the two organizations.			
We agree to the fact that both organizations have the right to send one (1) nominee each to IDO General meeting with one (1) joint vote. In the event of a disagreement how to vote on a particular question, both organizations will refrain from voting, and no vote will be cast on that particular question. In the event that only one organization is represented, that organization will cast its vote unconditionally.			

_____ Date

_____ Place

_____ Signed for organization # 1

_____ Signed for organization # 2

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

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Reg. Nr.: 6070 • Kontonr.: 4718315

•PRESIDENT: WILLIAM E. FOWLER JR., PH / FAX: +1 781 7772952 EMAIL: PRESIDENT@IDO-DANCE.COM

IDO LICENSE APPLICATION FORM FOR SCHOOL OR CLUB

All applicants must accept and adhere to the IDO Statutes and Dance Sport Rules

THIS FORM CAN ONLY BE SENT TO THE IDO NATIONAL MEMBER BODY SECRETARIAT IN THE COUNTRY WHERE THE APPLICANT IS SITUATED. IF ACCEPTED THE NATIONAL SECRETARIAT WILL FORWARD THE FORM TO THE IDO.

1. Dance school	2. Dance club	
3. For Children/Junior teams	4. For Adult teams	
Name to be protected		
Applicants First Name	Surname	
Address		
City	Postal Code	
Country	Tel.	Fax
Email address		

The following must be filled in by an authorised person in the IDO National Member Country

Name	Position
Address	
Postal code	City
Tel.	Fax
Email	IDO Password code

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

NEW IDO Chairperson of Adjudicators Report Form

<p><i>The IDO is a non-profit organization, affiliated member of the World Dance Council (WDC) & the International Dance Sport Federation (IDSF)</i></p> <p>Head Office Executive Secretary: Kirsten Dan Jensen - Udsigten 3, Slots Bjerghby, 4200 Slagelse, Denmark EMAIL: EXECUTIVE.SECRETARY@IDO-DANCE.COM</p>	
<p>WITHIN 7 DAYS AFTER THE COMPETITION, THIS FORM MUST BE FORWARDED TO THE IDO PRESIDENT BILL FOWLER EMAIL: PRESIDENT@IDO-DANCE.COM • PHONE / FAX: +1 781 777 2952 AND THE ADJUDICATION COMMITTEE E-MAIL ADJUDICATION@IDO-DANCE.COM</p>	
IDO-Title of event	
Location (City)	Country
Competition date(s)	Supervisor's name
Name of the venue	Chairperson's name
Disciplines	Scrutinizer's name
Age group(s) Children ____, Junior ____, Adult ____, Adult II ____, Senior ____.	Organizer (Name-Address-Email)
2. Were the appointed Adjudicators present?	
If not, please add your comment and the solution.	
3. Was it necessary to remove any judges from the judging panel for any reason?	
If so, what action was taken, what is their name, and what is your recommendation?	
4. Was it necessary to stop the competition because a judge was not present?	
If it was, who was the judge, and was it necessary to find a replacement?	
5. Did all adjudicators attend the official judge's seminar prior to the event?	
If not, what action was taken?	
6. Was there a suitable judge's room for the judges to relax in?	
If not, what action was taken?	
7. Did the judges have sufficient refresher time and breaks during the event, including time for lunch and dinner?	
If not, please explain the circumstances and was the problem corrected?	
8. Were two hot meals served to the judges during the event?	
If not, please explain.	
9. Were snacks and beverages available to the judges during the competition?	
If not, what action was taken?	
10. Was there any evidence of home judging or controlling the judging panel?	
If yes, please name the alleged offender and list the marks that are under question.	
11. Did the adjudicators and all officials conduct themselves in a proper and well-mannered way?	

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

If not, please add your comment:	
12. Did you have to intervene in any problem during the event?	
If you did, please add your comments;	
13. In your opinion, were there any infractions of the IDO Rules as published in the IDO Rule Book?	
If there was, please add your comment, along with the rules that were broken.	
14. Was the official responsible scrutinizer registered and holding a valid IDO license?	
If not, please add your comment and suggestions for improvement in the future:	
15. In your opinion did the scrutineer and the secretariat work in an efficient manner?	
If not, please add your comment and suggestions for improvement in the future:	
16. Were all official adjudicators reimbursed to their satisfaction?	
If not, what action was taken?	
17. Did the organizer, supervisor, scrutinizer and chairperson work in a harmonious manner?	
Please explain any problems between these officials.	
18. Would you recommend that Final Approval be given to this event?	
If no, please add your comment and the reasons for your recommendation.	
19. Please give a short description of your general impression of the event and any possible suggestions you might have for the organizer regarding how to improve the quality of the event.	
20. Please attach a list of persons who attended the seminar and meeting conducted before the event	
List attached_____ List not attached_____ Reason why list is not attached.	
21. If mock judging was done, please attach completed mock judging exam.	
Exam attached_____ Exam not attached_____ Reason why mock judging exam is not attached.	
Date	Chairperson of Adjudicators

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

NEW Supervisor Report Form

<p>The IDO is a non-profit organization, affiliated member of the World Dance Council (WDC) & the International Dance Sport Federation (IDSF) Head Office Executive Secretary: Kirsten Dan Jensen - Udsigten 3, Slots Bjerghby, 4200 Slagelse, Denmark EMAIL: EXECUTIVE.SECRETARY@IDO-DANCE.COM</p>				
<p>WITHIN 7 DAYS AFTER THE COMPETITION, THIS FORM MUST BE FORWARDED TO THE IDO PRESIDENT BILL FOWLER EMAIL: PRESIDENT@IDO-DANCE.COM • PHONE / FAX: +1 781 777 2952</p>				
IDO-Title of event				
Location (City)		Country		
Competition date(s)		Supervisor's name		
Name of the venue		Chairperson's name		
Disciplines				
Age group(s) Children ____, Junior ____, Adult ____, Adult II ____, Senior ____.		Organizer (Name-Address-Email)		
Length of the event:	Morning:	Afternoon:	Evening:	Total days:
Total number of participants		Number of spectators (approx.)		
Questions to be answered in Detail:				
	YES	NO	Comments	
1. Did the organizer publish an English speaking website with sufficient information for dancers and judges?				
2. Did the organizer use DIES to run the event?				
3. Did the organizer allow participation without being enrolled by DIES prior to the event?				
4. Did the organizer pay the IDO event fee?				
5. Did the organizer collect the IDO start fees and forward 50% to the supervisor? (until Dec. 31, 2008)				
6. Did organizer and supervisor sign the official invoice for the start fee?				
7. Who collected the IDO License fee from the dancers? Please add the numbers of the packages and invoices.				
8A. Did the supervisor pay this amount to the Danish or German bank account? <i>Please name country, amount and date.</i>				
8B. Or will the organizer transfer the amount (#7) into the IDO's bank accounts? <i>Please explain details</i>				
9. How many IDO books have been given out?	Amount			
10. Where there enough IDO books for the dancers?				
11. How many IDO books have been given out by the supervisor? (Please explain the details and inform the IDO-head office)	Amount			
12. To whom shall the IDO send un-issued start books and when (Please explain the details and inform the IDO-head office)				
13. Any more comments:				

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

14. Did the organizer send the result lists in Excel according DIES to competitions@ido-dance.com ?			
15. Did the organizer send photos 200x300 pixel to competitions@ido-dance.com ?			
16. Did the organizer publish and display the IDO Logo?			
17. Did event start at advertised scheduled time?			Why not?
18. Did the event run within the advertised schedule or within 30 minutes of same?			Why not?
19. Did any competitive heat take place after 1:00 am?			Why?
20. Were there suitable dressing rooms?			Why not?
21. Did the organizer see to it that the facilities were clean?			
22. Did the organizer adhere to categories, dances, levels, age groups, etc.?			Why not?
23. Did the organizer offer acceptable food to IDO-officials and dancers?			
24. Did the organizer adhere to the IDO Rule book regarding tempo, time limit, figures, etc.?			Why not?
25. Were there any problems during the event, which required your intervention?			Why?
26. Were there any registration or license problems?			Why?
27. Were there any problems concerning unsportsmanlike behavior by any person at the event?			
28. Were there any complaints from any competitor/team leader regarding the conduct of the event?			Why?
29. Were there any other problems?			
30. Did the IDO officials conduct themselves in a proper and well-mannered way?			
31. Were all adjudicators and officials reimbursed according to IDO rules?			
32. Were the results marks displayed according to IDO rules?			
33. In your opinion, were there any other infractions of the IDO Rules as published in the IDO Rule Book?			
34. Any further comments:			
35. Did the organizer, supervisor, scrutinizer and chairman work in harmony and in the best interest of the IDO?			
36. In your opinion, did this event fulfill the expectations of a well-organized IDO event?			Why not?
37. Would you recommend that Final Approval be given to this event?			
Supervisor's name:			City and Date:

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

● INTERNATIONAL DANCE ORGANIZATION IDO ●
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Reg. Nr.: 6070 • Kontonr.: 4718315

●PRESIDENT: WILLIAM E. FOWLER JR., PH / FAX: +1 781 7772952 EMAIL: PRESIDENT@IDO-DANCE.COM

COMPETITION DETAILS TO BE SUBMITTED WITH THE INVITATION

*NOT LATER THAN THREE (3) MONTHS PRIOR TO THE COMPETITION, THIS FORM MUST BE FORWARDED TO IDO HEAD OFFICE
 EXECUTIVE SECRETARY KIRSTEN DAN JENSEN BY THE IDO NATIONAL MEMBER BODY SECRETARIAT.
 EMAIL: EXECUTIVE.SECRETARY@IDO-ONLINE.ORG •FAX. +45 58 58 56 77*

TITLE OF EVENT:	
Location (City)	Country
Competition date	Championship disciplines
Age group	Organizer's Phone(s)
Fax	Email address

1) Travel Routes to Competition City and Venue

a) Via Air: alternative airports, airport shuttles, busses, taxi services.

b) Via Train: main stations, where to change, minibus or taxi service eventual extra costs from the station to the competition site.

c) Via Road: major cities and a local description how to get to the competition site. Possibilities to order pilot services if necessary.

2. Hotel Details.

A) The organizer arranges accommodations. Payment to the organizer at the competition site.

Price levels per person:	Single room	Double room	Triple room	4-bed room
Youth hotel				
2 Star Hotel				
3 Star Hotel				
4 Star Hotel				

B) The competitors arrange accommodations themselves. Payment directly to the Hotel. Recommended Hotels.

Youth Hotel:

Phone		Fax		
Price per person single room	Double	Triple	4-bed	

2 Star Hotel:

Phone		Fax		
Price per person single room	Double	Triple	4-bed	

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

3 Star Hotel:					
Phone			Fax		
Price per person single room		Double		Triple	4-bed
4 Star Hotel:					
Phone			Fax		
Price per person single room		Double		Triple	4-bed
Alternative Hotel:					
Phone			Fax		
Price per person single room		Double		Triple	4-bed
Meeting point, competition location, competition secretariat					
Competition location			Name of the hall		
Street Address			Phone		
City			Fax		
Hot line phone <i>(Must be available 1 day before & 1 day after the competition)</i>			Hot line Fax		
Location of Competition Secretariat if other than the competition hall					
Name of the place where the secretariat is located					
Street Address			Phone		
City			Fax		
Entry Ticket Cost and Ordering Information					
Daytime Only	Evening Only	Full Day	2-day Package	3-day Package	Other
How to Order Tickets					
Contact Person				Email	
Phone				Fax	
Acceptable forms of payment					
Credit Card		Cheque		Bank Draft	
Preliminary Competition Timetable					
Secretariat Opening Time				Control of Licenses & Music	
Rehearsals	A	B	C	D	E
Qualification Rounds	A	B	C	D	E
Day Session				Evening Session	
Preliminary time expected for conclusion of the event					
Party for Officials after the comp?		Yes	No	What time?	
Party for Competitors after the comp?		Yes	No	What time?	
Is prize money being offered?		Yes	No	If YES list per place amounts below	
1 st	2 nd	3 rd	4 th	5 th	6 th
Other details worth knowing: Purchasing a video license, Restaurant / bar facilities, etc.					
Organizer's Name				Email address	
Street Address				City	
Phone		Fax		Mobile phone	
Name of responsible IDO National Secretariat				IDO Password code	

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

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Reg. Nr.: 6070 • Kontonr.: 4718315

• PRESIDENT: WILLIAM E. FOWLER JR., PH / FAX: +1 781 7772952 EMAIL: PRESIDENT@IDO-DANCE.COM

POLL FORM FOR VOTING AT IDO MEETINGS

COUNTRY	YES	NO	ABSTAIN	COUNTRY	YES	NO	ABSTAIN
Argentina				Ireland			
Australia				Israel			
Austria				Italy			
Belgium				Japan			
Brazil				Latvia			
Bosnia Herzegovina				Lebanon			
Canada				Malaysia			
Chile				New Zealand			
Columbia				Norway			
Cuba				Philippines			
Czech Rep				Poland			
Croatia				Portugal			
Denmark				Russia			
El Salvador				Serbia & Montenegro			
England				Singapore			
Finland				Slovak Rep			
France				Slovenia			
Germany				South Africa			
Georgia				Spain			
Gibraltar				Sweden			
Greece				Switzerland			
Guam				Trinidad & Tobago			
Haiti				Ukraine			
Holland				United States			
Hong Kong				Uruguay			
Hungary				Venezuela			
India							

Total # of Countries =		50% Majority =		2-thirds Majority =	
# of Countries voting =		50% Majority =		2-thirds Majority =	
Motion #		Is carried by		For, and Against	
Motion #		Has lost by		For, and Against	

Section Ten: OFFICIAL IDO FORMS AND EXAMINATION STUDY NOTES

• INTERNATIONAL DANCE ORGANIZATION IDO •

HEAD OFFICE EXECUTIVE SECRETARY KIRSTEN DAN JENSEN

Utsigten 3, Slotsbjergby, 4200 Slagelse, Denmark

Tel. +45 58 58 59 20, Fax. +45 58 58 56 77, E-mail: [idokirsten@hotmail.com](mailto:ido Kirsten@hotmail.com)

Bank: Haandvaerkerbanken Slagelse. Account no IDO 6070-4718315

•PRESIDENT: WILLIAM E. FOWLER, JR. TEL. & FAX + 1 781-777-2952, EMAIL: PRESIDENT@IDO-DANCE.COM

**SUB-COMMITTEE
REPRESENTATION FORM**

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

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

1. _____ (voting power)

2. _____

To attend the _____ Sub-committee meeting

To be held in (City) _____, Date _____

National Federation or Contact _____

By _____ Position _____

Signature _____

Please list topics that you would like addressed at this meeting below. Items not on the official Agenda will have to be voted on at a later date through email.

1. _____

2. _____

3. _____

Please use back of page if necessary

IDO ADJUDICATORS EXAMINATION REGISTRATION FORM

PLEASE PRINT

Name _____ Address _____

City _____ Country _____

Date of Birth _____ Gender Male _____ Female _____

Telephone _____ Mobile _____

Email _____ Fax _____

Disciplines you would like to be qualified to adjudicate (please X)

Performing Arts _____ Street Dance _____ Couple Dances _____

Name of your school or club _____

Your position – Owner _____ Director _____ Teacher _____ Choreographer _____ Other _____

Address _____ City _____

Country _____ Telephone _____

Name of your National Federation _____

Signature of President or General Secretary _____

Address _____ City _____

Telephone _____ Email _____

Will you be using an English speaking interpreter? Yes _____ No _____

Will you be using an English speaking interpreter when you judge? Yes _____ No _____

IN BECOMING AN IDO ADJUDICATOR, I AGREE TO ABIDE BY THE RULES AS SPECIFIED AT THE IDO WB SITE, INCLUDING THOSE ON ETHICAL BEHAVIOR

Signature _____



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IDO AGM

Location :
Date :

DELEGATES

COUNTRY;

**VOTING DELEGATE:
POSITION:**

**SECOND DELEGATE:
POSITION:**

PLEASE RETURN TO PRESIDENT NO LATER THAN

EMAL: President@ido-dance.com

SIGNED