

UPDATED FOR 2022

# B-J-MC

IDO RULES FOR BALLET, JAZZ, & MODERN/  
CONTEMPORARY WORLD CHAMPIONSHIPS

# CONDENSED VERSION

Prepared by: Administration

Approved by: IDO CANADA



# IDO Dance Sport Rules & Regulations

**2022**

Officially Declared

**For further information concerning Rules and Regulations  
contained in this book, contact the Technical Director listed in the IDO Web site.**

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### **Foreword**

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

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

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

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

*This is the official version of the IDO Dance Sport Rules & Regulations passed by the AGM and ADMs in **September/October 2021**. All rule changes after the AGM/ADM 2021 are marked with the Implementation date in **red**. All text marked in **green** are text and content clarifications.*

All competitors are competing at their own risk! All competitors, team leaders, attendants, parents, and/or other persons involved in any way with the competition, recognize that IDO will not take any responsibility for any damage, theft, injury or accident of any kind during the competition, in accordance with the IDO Dance Sport Rules.

**CONTENT:**

<b>BOOK 1</b>	<b>GENERAL INFORMATION, MEMBERSHIP ISSUES .....</b>	<b>6</b>
<b>SECTION 1</b>	<b>GENERAL REGULATIONS AND DEFINITIONS .....</b>	<b>6</b>
1.1	IDO NATIONAL MEMBER ORGANIZATIONS .....	6
1.2	RESPONSIBILITIES OF IDO MEMBERS .....	6
1.4	IDO DANCE SPORT RULES & REGULATIONS .....	6
<b>BOOK 2</b>	<b>ORGANIZATION AND CONDUCTION OF IDO EVENTS .....</b>	<b>7</b>
<b>SECTION 1</b>	<b>DEFINITION OF IDO EVENTS .....</b>	<b>7</b>
1.1	IDO EVENTS .....	7
<b>SECTION 2</b>	<b>ORGANIZATION OF IDO EVENTS.....</b>	<b>8</b>
2.1.	SCOPE OF IDO EVENTS .....	8
2.6	LANGUAGE REQUIREMENTS.....	8
<b>SECTION 3</b>	<b>CONDUCTION OF IDO EVENTS .....</b>	<b>8</b>
3.1	REQUIREMENTS FOR PARTICIPATING DANCERS .....	8
3.2	NUMBER OF ENTRIES PER NATION (EPN).....	9
3.4	AGE DIVISIONS.....	9
3.5	REPLACEMENT OF A DANCER DURING A COMPETITION.....	11
3.6	PUBLICATION OF COUNTRY NAME .....	11
3.7	DANCE DISCIPLINES .....	12
3.8	CATEGORIES OF IDO EVENTS .....	12
<b>3.11</b>	<b>AWARDS PRESENTATION AT IDO COMPETITIONS.....</b>	<b>13</b>
<b>3.12</b>	<b>TRAVEL AND ACCOMMODATION ARRANGEMENTS.....</b>	<b>13</b>
<b>3.13</b>	<b>RULES GOVERNING COSTUMES, MAKE-UP, MOVEMENTS AND THEMES .....</b>	<b>14</b>
<b>3.14</b>	<b>MUSIC AND STAGE REQUIREMENTS .....</b>	<b>17</b>
<b>3.15</b>	<b>IDO VIDEO / TV RIGHTS AND SPONSORING AGREEMENT RULES .....</b>	<b>19</b>

<b>BOOK 3</b>	<b>RULES FOR IDO DANCE DISCIPLINES .....</b>	<b>20</b>
<b>SECTION 1</b>	<b>PERFORMING ARTS .....</b>	<b>20</b>
1.1	GENERAL PROVISIONS - PERFORMING ARTS DISCIPLINES .....	20
1.3	JAZZ DANCE .....	23
1.6	BALLET .....	25
1.7	MODERN AND CONTEMPORARY DANCE.....	26
<b>SECTION 5</b>	<b>DISQUALIFICATION AND COMPLAINTS.....</b>	<b>27</b>
5.1	DISQUALIFICATION .....	27
5.2	COMPLAINTS AND CHECKING OF CREDENTIALS .....	28
<b>BOOK 4</b>	<b>CODE OF ETHICS / DISCIPLINARY RULES .....</b>	<b>29</b>
<b>SECTION 1</b>	<b>CODE OF ETHICS, STANDARDS OF CONDUCT .....</b>	<b>29</b>
1.1	RULES FOR COMPETITORS.....	29
1.2	IDO CODE OF ETHICS AND CONDUCT FOR TEACHERS, COACHES AND CHOREOGRAPHERS .....	30
<b>ANNEX 1: IMPORTANT PSYCHOLOGICAL ISSUES IN RELATION TO EVALUATION AND ESTIMATION IN DANCE.....</b>		<b>33</b>
<b>ANNEX 2: THE PERSONALITY OF AN ADJUDICATOR .....</b>		<b>36</b>

## SECTION 1 GENERAL REGULATIONS AND DEFINITIONS

### 1.1 IDO NATIONAL MEMBER ORGANIZATIONS

For a complete list of the IDO National Member Organizations please visit the IDO web site at [www.ido-dance.com](http://www.ido-dance.com).

### 1.2 RESPONSIBILITIES OF IDO MEMBERS

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

Each Member Organization must:

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

### 1.4 IDO DANCE SPORT RULES & REGULATIONS

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

The IDO Dance Sport Rules & Regulations are applicable in their current version as published on the IDO website. They may be altered or amended at any time by the IDO Presidium (to be confirmed by the next IDO Annual General Meeting). Changes of Book 3 (Rules for IDO Dance Disciplines) fall into the responsibility of the respective Dance Department. For details see IDO By-Laws, Art. 13.

Any changes of these Rules & Regulations which concern the organization of an IDO Event must be published at least 6 months prior to the Event. Implementation of the latest changes for the next championships will be decided following IDO contract and agreement with IDO Sport Director.

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

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

## SECTION 1 DEFINITION OF IDO EVENTS

### 1.1 IDO EVENTS

1. IDO Events are competitive Dance Sport Events, in particular championships and cups, which are organized and conducted under the rules and conditions contained in the IDO By-Laws, these Rules & Regulations and the respective IDO Event Contract.
2. IDO Events are organized by an Organizer contracted by the IDO Presidium. IDO Events must be supervised by an IDO Supervisor and must be conducted under the IDO rules for scrutineering and adjudicating.
3. All IDO Events, Competitions, Cups etc. are announced on the IDO web site in a timely manner. All necessary application forms are attached to these Rules and may be found on the IDO web site. IDO does not guarantee that particular events, in particular championships or cups, will be held regularly or at any given year.
4. Unless regulated otherwise, IDO Events are open to dancers which are duly enrolled by their IDO National Member Organization. Enrolments must be made through the DIES Direct Internet Enrolment System.
5. Competitions at IDO Events will be held and Adjudicator under the IDO Dance Sport Rules (Book 3 Of these Rules & Regulations) in their current version. The levels of championships are the following:

### CHAMPIONSHIPS STRUCTURE

The levels will be:

1. World Championships
2. Continental Championships
3. Regional Continental Championships
4. World Cups
5. Continental Cups
6. Regional Continental Cups
7. Other IDO Events
  - IDO Ranking Competitions
  - IDO Licensed Competitions
  - Dance Festivals

Regional Continental Championships will be divided in the following manner:

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

### 8. MEDALS and TROPHIES

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

## SECTION 2 ORGANIZATION OF IDO EVENTS

### 2.1. SCOPE OF IDO EVENTS

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

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

Competition is defined as “one dance contest” included in the event, for example: Show Dance, Riesa has 17 competitions: 6x adults – 5x juniors – 5x children + production.

### 2.6 LANGUAGE REQUIREMENTS

All Supervisors, Chairpersons of Adjudicators, Team Captains, Adjudicators, Scrutineers and others, who are representing IDO in any official manner, must have a working knowledge of English or must have an English speaking interpreter, at their own expenses, with them at all times while acting in an official capacity on behalf of IDO.

## SECTION 3 CONDUCTION OF IDO EVENTS

### 3.1 REQUIREMENTS FOR PARTICIPATING DANCERS

Dancers representing a country in an International IDO Competition must reside in or be a citizen of the country being represented. For countries whose territory extends on two continents, the geographical borderline is decisive for the participation in continental competitions. Participation in Continental Championships or Cups requires residency or citizenship of the dancers on the respective continent. For the participation in World Championships or World Cups the national member may elect dancers from either continent or both continents. *(AGM 2017, Implementation 1.9.2017)*

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

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

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

#### **Dual Nationality (2 passports)**

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



# BOOK 2 ORGANIZATION & CONDUCTION OF IDO EVENTS

## 3.2 NUMBER OF ENTRIES PER NATION (EPN)

### Championships

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

### Wild Card

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

### Defending Champion

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

## 3.4 AGE DIVISIONS

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

AGE DIVISION	AGE RANGE <i>(years of birth listed below are for competition year 2022)</i>
Mini Kids	7 and under <i>(born in 2015, 2016, ..)</i>
Children	12 and under <i>(born in 2010, 2011, ..)</i>
Junior 1	13 – 14 <i>(born in 2008, 2009)</i>
Junior 2	15 – 16 <i>(born in 2006, 2007)</i>
Adult 1	17 and over <i>(born in 2005, 2004, 2003...)</i>
Adult 2	31 and over <i>(born in 1991 and before)</i>
Senior	50 and over Belly Dance /Oriental, Couple Dance <i>(born in 1972, 1971, 1970,..)</i>

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

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

AGE DIVISION	AGE RANGE <i>(years of birth listed below are for competition year 2022)</i>
Mini Kids	7 and under <i>(born in 2015, 2016 ...)</i>
Children	12 and under <i>(born in 2010, 2011, ...)</i>
Junior	13 – 16 <i>(born in 2006, 2007, 2008, 2009)</i>
Adult 1	17 and over <i>(born in 2005, 2004, 2003...)</i>
Adult 2	31 and over <i>(born in 1991 and before)</i>
Senior	50 and over Belly Dance /Oriental, <b>Flamenco</b> , Couple Dance <i>(born in 1972, 1971, 1970, ..)</i>

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

## BOOK 2 ORGANIZATION & CONDUCTION OF IDO EVENTS

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

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

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

In Mini Kids division Championship title cannot be given. The highest title is Mini Kids Dance Star.

Adult 2, groups and formations, may be in any of IDO's disciplines at the discretion of the Organizer. Adult 2 shall be at least 31 and over in the year of competition and where applicable in all disciplines, no exceptions.

The Official Continental and World Championship title will always be in the Adult 1 Division. For Children, Juniors and Adults 2, the title must be defined with the age division.

**Example:** Children World Tap Dance Championship 2014.

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

**Example:** If a dancer competes in Disco Mini Kids solo he/she cannot compete in Disco Children Solo category, but can compete in Disco Children Formation.

### DETERMINING ONE'S AGE DIVISION

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

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

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

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

(AGM 2019, Implementation 1.1.2020)

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

**NOTE 2:** A younger dancer who dances 'up' a division as outlined under the rules, such as a child of **12** dancing in the **Junior 1** Duo division, **MUST** dance in that age division in that category for the remainder of the competition year. He or she may **NOT** dance in the Children's division with a different partner, but he or she **COULD** dance in the younger (children's) division in Trios, Crew, Groups, Teams, or Formations.

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

Dancers are permitted to dance in two specific age divisions only under the following conditions: A dancer cannot dance in both **Junior 2** Show Dance Duo and Adult Show Dance Duo, i.e. two different age divisions of the same discipline and category. However he/she may remain in the same age division of all other specific categories, until they reach their next age level.

**Example:** A child age **12** or **11** may dance in **Junior 1** Show Dance Duo and still participate in all Children categories Show Dance Solo, Disco Dance Duo, Hip Hop Group, Tap Formation but **NOT** CHILDREN Show Dance Duo.

- b. In **Trio, Groups, Teams, Crews and Formations** a dancer no more than two years younger than the lower age limit may dance in an older division. This rule shall apply to all Age Divisions of **Trio, Groups, Teams, Crews or Formations**, except the Adult 2 and Senior Division, with the following restriction: Not more than 50% of the dancers in the Trio, Group, Team, Crew or Formation can be two (2) years or less younger than the actual age division. The age of all other dancers in the Trio, Group, Team, Crew or Formation must fall within the specified age range.
- NOTE 1:** While younger dancers may dance 'up' a division, the reverse is not possible and older dancers may not dance 'down' a division.

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

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

**Example:** A child age 12 or 11, may dance in JUNIOR Show Dance Small Group and still participate in all Children categories Show Dance Solo, Disco Dance Duo, Hip Hop Group, Tap Formation but NOT CHILDREN Show Dance Group.

The Organizer has the right to establish a Children's Divisions under age 7, as long as it runs in conjunction with a Children's Competition ages 12 and under. This will be called "Mini Kids"

### 3.5 REPLACEMENT OF A DANCER DURING A COMPETITION

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

Dancer in SOLO, DUO and COUPLES cannot be replaced as their enrolments and titles are personal.

### 3.6 PUBLICATION OF COUNTRY NAME

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

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

# BOOK 2 ORGANIZATION & CONDUCTION OF IDO EVENTS

## 3.7 DANCE DISCIPLINES

Productions

### A: Performing Arts Disciplines:

Show Dance

Jazz Dance

Tap Dance

Acrobatic Dance

Ballet

Modern and Contemporary Dance

Bollywood

Character – Ethnic – Folk

Belly Dance / Oriental

Show Belly Dance / Oriental Show

Folk Belly Dance / Oriental Folk

Flamenco

**Flamenco Fusion**

Light Dance Show

### B: Street Dance Disciplines:

Breaking /Break Dance

Hip Hop

Hip Hop Solo and Crew Battle

Disco Dance

Electric Boogie / Popping

Disco Dance Free Style

Street Dance Show

Disco Show

## 3.8 CATEGORIES OF IDO EVENTS

<b>SOLO</b>	Male and/or Female <i>(if divided, this must be specified in the title of the Event)</i>
<b>DUO</b>	two males, two females or one male and one female
<b>DUO female (in ADULT Disco Dance, Show Dance and Salsa)</b>	female and female
<b>DUO mixed (in ADULT Disco and Show Dance)</b>	male and female or male and male
<b>DUO male (in ADULT Salsa)</b>	<b>male and male</b>
<b>DUO male/female (in ADULT Salsa)</b>	<b>male and female</b>
<b>COUPLE</b>	male and female
<b>TRIO in Tap and Bollywood</b>	any combination of three dancers
<b>GROUP</b>	3 – 7 dancers (Tap, Bollywood 4 – 7 dancers)
<b>CREW in Breaking/Break Dance &amp; Hip Hop Battles</b>	3 – 7 dancers
<b>FORMATION</b>	8 – 24 dancers
<b>TEAMS and FORMATION in Salsa Rueda de Casino</b>	12 – 24 dancers (6 – 12 couples)
<b>PRODUCTION</b>	25 dancers and more

## 3.11 AWARDS PRESENTATION AT IDO COMPETITIONS

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

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

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

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

### **Group, Team, Crew, Formation**

- 1<sup>st</sup> Place – One Trophy plus Gold Medals for each participating dancer
- 2<sup>nd</sup> Place – Silver Medals as above
- 3<sup>rd</sup> Place – Bronze Medals as above
- 4<sup>th</sup>– 6<sup>th</sup> Place – One (1) trophy per each small group/team/crew /formation

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

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

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

**NOTE:** The Organizer of each IDO Event may present special prizes offered by sponsors, etc., such as Outstanding Choreography, Best Costume, or Extraordinary Stage Presence, or any scholarships offered by National Members, Schools or Benefactors.

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

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

## 3.12 TRAVEL AND ACCOMMODATION ARRANGEMENTS

### 3.12.1 TRANSPORTATION FOR INTERNATIONAL COMPETITORS

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

### 3.12.2 MEALS FOR INTERNATIONAL COMPETITORS

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

## 3.12.3 ACCOMMODATIONS FOR INTERNATIONAL COMPETITORS

1. The Organizer must assure that there are enough accommodations for all competitors, and must make every effort to ensure that all competitors have been accommodated.

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

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

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

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

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

#### a. LOWER BODY:

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

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

Panty Line: panties bottom line (how high)

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

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

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

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

#### b. UPPER BODY

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

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

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

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

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

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

Children should be encouraged to dress as children and not like teens and adults. Make-up should be used to bring out the features of the face or to portray a character. Hair should be neat, under control unless it is being used to portray a character, animal, rag doll, etc. Hair extensions, pieces or wigs should be of the kind commonly used by children. Hair extensions, falls, pony tails and wigs may be used as long as they do not distort the age of the child.

Costume materials that suggest sexual, deviate, sadomasochistic or other adult themes are prohibited in the children's division.

Costumes made entirely from see-through materials are prohibited, but the same material may be used for sleeves and to cover legs (for example: Aladdin-style pantaloons and sleeves).

Dancers in the children's division may never appear nude or in a costume implying nudity. Therefore, flesh, nude, tan, beige, or bone colored bodysuits, leotards, tops and pants may not be used in a way that implies nudity. Net, lace or any such material may never be used to cover the intimate parts of the body unless lined with a non-nude colored material. At all Performing Arts events MALE dancers in the CHILDREN'S division must have their torso covered with cloth material.

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

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

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

## 5. SPECIAL RULES FOR THE ADULTS' DIVISION

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

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

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

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

## 7. GUIDELINE AND SPECIAL RULINGS FOR THE ADJUDICATORS:

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

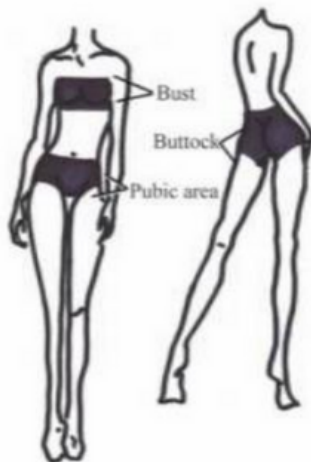
**Rulings by the Chairperson:** If a Chairperson finds inappropriate costuming, grooming, music, gestures or otherwise offensive behavior by the dancer they may give a warning to correct the situation and subsequently penalize or disqualify the dancer/s if the Supervisor and Organizer agree.

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

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

CODE of ETHICS for ADJUDICATORS – see in the Section "General Provisions for Adjudicators and Judging", IDO OFFICIAL'S Book .

Picture 1



Picture 2



Picture 3



Picture 4





## 3.14 MUSIC AND STAGE REQUIREMENTS

### 3.14.1 MUSIC

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

1. Be of first-class quality, with clean editing and cuts.
2. Not be live music unless otherwise stated in the rules.
3. Be submitted through DIES as a part of an official enrollment. The deadline for submitting music is later than the deadline of the competitors' enrollments (10 days before start of the competition). Back up must be brought to the competition USB and/or CD depending on organizer
4. Back up given to the Organizer at registration must contain the name of the dancer group, title of the act and the country.
5. Contain only one piece of music per USB and/or CD depending on organizer
6. The competitors must inform the Organizer if they enter the stage with music or before the music begins, and also if the music stops and starts, has a tag or contains tacet (silence within the musical composition).

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

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

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

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

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

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

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

### 3.14.3 FORMAT OF THE COMPETITION

4. A piece of choreography using the same costume and music may be performed only once at any competition.

**Example:** If performed as a formation, it may not be performed as a group, duo or solo.

## 3.14.4 DANCE OR STAGE FLOOR DIMENSIONS AND REQUIREMENTS

### Measurement:

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

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

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

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

### Quality:

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

## 3.14.5 REHEARSAL RULES AND TIME ALLOTMENTS

The following will apply to rehearsals for all competitions:

1. IDO **Compulsory Music** Disciplines:

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

2. Performances with **competitor's own** music: Solo, Duo, Couple, Trio, Group/Team/Crew Routines:

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

### Formations:

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

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

## 3.14.6 STAGE LIGHTING

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

Technical parameters for stage lighting can be changed from round to round in all disciplines where organizers music is used. The lighting must be in the spirit of the dance discipline performed. Effects and lights that disturb the dancers and adjudicators during their performance and work are not allowed. *(AGM 2019, Implementation with immediate effect)*

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

## Checking of Credentials

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

## Penalties

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

## 3.15 IDO VIDEO / TV RIGHTS AND SPONSORING AGREEMENT RULES

### 3.15.2 RIGHTS OF THE ORGANIZER

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

In detail, these rights may include:

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

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

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

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

### 3.15.5 RIGHTS OF THE PARTICIPANTS ATTENDING IDO EVENTS

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

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

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

### 3.15.9 OTHER RULES

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

## SECTION 1 PERFORMING ARTS

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

- Show Dance
- Jazz Dance
- Tap Dance
- Acrobatic Dance
- Ballet
- Modern and Contemporary Dance
- Bollywood
- Character – Ethnic – Folk
- Belly Dance / Oriental
- Show Belly Dance / Oriental Show
- Folk Belly Dance / Oriental Folk
- Flamenco
- **Flamenco Fusion**
- Light Dance Show

**· Production**

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

SOLO MALE

SOLO FEMALE

DUO two females, two males or one male and one female

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

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

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

FORMATION 8 – 24 dancers

PRODUCTION 25 dancers and more

### 1.1 GENERAL PROVISIONS – PERFORMING ARTS

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

#### AGE DIVISIONS

AGE DIVISION	AGE RANGE <i>(years of birth listed below are for competition year 2022)</i>
Mini Kids	7 and under <i>(born in 2015, 2016 ...)</i>
Children	12 and under <i>(born in 2010, 2011, ...)</i>
Junior 1 in solo duo	13 – 14 <i>(born in 2008, 2009)</i>
Junior 2 in solo, duo	15 – 16 <i>(born in 2006, 2007)</i>
Junior trio, group, formation	13 – 16 <i>(born in 2006, 2007, 2008, 2009)</i>
Adult 1	17 and over <i>(born in 2005, 2004, 2003...)</i>
Adult 2	31 and over <i>(born in 1991 and before)</i>
Senior	50 and over Belly Dance /Oriental / <b>Flamenco</b> <i>(born in 1972, 1971, 1970 ..)</i>

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

Competitors in all dance disciplines dance to their own music.

No dancer shall compete against him or herself.

# BOOK 3 RULES FOR IDO DISCIPLINES

## STAGE PROPS:

Permitted in many Performing Arts disciplines. However, Stage Props must be carried by the dancer(s) in one trip. Stagehands / assistants are not allowed to carry props for the dancer(s).

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

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

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

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

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

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

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

## SCENIC SET UP AND BREAK DOWN

Scenic backgrounds and floor props must take no longer than 15 seconds to set up and 15 seconds to carry it away in Solo, Duo, Trio and 25 seconds in Group entries. Formations will be allowed 45 seconds to set up and 45 seconds to take it off the stage. Time will begin as soon as the first piece of scenic material touches the stage and in taking it off, as soon as the last piece is off the stage. This rule applies to all Performing Arts disciplines. The rule regarding dancers carrying the props in one trip, on and off, will remain the same.

## DURATION OF PERFORMANCE:

CATEGORY	MINIMUM Time Duration	MAXIMUM Time Duration
Solos, Duos, Trio (Tap only)	1 minute & 45 seconds (1:45)	2 minutes & 15 seconds (2:15)
	1 minute in Ballet solo	
Groups	2 minutes & 30 seconds (2:30)	3 minutes (3:00)
Formations	2 minutes & 30 seconds (2:30)	4 minutes (4:00)
Production	5 minutes	8 minutes

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

## LIFTS:

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

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

Lifts are NOT permitted in Children's divisions.

Exception:

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

## Forbidden elements for Mini kids and Children age divisions:

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

# BOOK 3 RULES FOR IDO DISCIPLINES

## **ACROBATIC MOVEMENTS:**

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

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

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

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

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

## **SPECIAL NOTE FOR ROUTINE RESTRICTIONS**

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

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

## **SPECIAL RULE FOR COSTUMES**

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

## **SPECIAL RULES FOR THE CHILDREN AGE DIVISION**

Dark themes, costumes, and music are not permitted in the Children and Mini Kids Age Divisions

## **OTHER RULES**

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

**Jumping from the stage when somebody is waiting to catch the dancer is not allowed.**  
(ADM 2021, Implementation date 1.1.2022)

## 1.3 JAZZ DANCE

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

Age Divisions see in General Provisions of Performing Arts.

### Jazz Dance Styles:

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

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

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

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

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

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

**Lyrical Jazz:** Lyrical Jazz is a fusion dance style that blends Jazz and Ballet technique. It combines the classical lines and technical aspects of ballet with the freedom, fluidity, and musicality of jazz. It relies heavily on the dancer's connection with the music and challenges choreographers and dancers to use movement to interpret music and /or song lyrics and express emotion. (ADM 2021, Implementation date 1.1.2022)

1. **Characteristics and Movement:** Jazz Dance is a multi-faceted art form. The above-mentioned types of Jazz Dance are examples of what is permissible in this category.
2. The music choice can also be acapella (no music), but the beginning and ending of performance must be marked with clear audible sound (beep). (AGM 2018, Implementation 01.01.2019)
3. The entire routine must consist of Jazz work. Jazz technique, turns, jumps isolations, stretch, as well as use of port de bras, legs and upper body. Timing and rhythm will be considered in marking.
4. **Acrobatic Movements:** In Jazz Dance limited acrobatics will be allowed as long as a body part is touching the floor or a dancer in duo/ group/formation has a partner support. (Junior and Adult Age Division) Acrobatics should not dominate the routine.(AGM 2018, Implementation 01.01.2019)
5. **Lifts:** Permitted as outlined under General Provisions in Adult and Junior divisions.  
**NOTE:** Lifts are NOT permitted in the Children's age divisions.

6. **Stage Props:** Hand, stage and floor props will be allowed under the following conditions:

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

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

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

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

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

8. **Footwear:** Depending on style of Jazz routine and floor conditions, footwear, or lack of footwear, is left to the decision of the performer. (ADM 2021, Implementation date 1.10.2021)

### **IDO Jazz dance compared with IDO Modern and Contemporary dance**

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

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

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

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

### **Show Dance VS Jazz**

#### **IDO Jazz dance compared with IDO Show dance**

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

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

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

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

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

(ADM 2021, Implementation date 1.1.2022)



# BALLET

## 1.6 BALLET

The categories in Ballet are: Solo Male, Solo Female, Duo, Group, Formation.  
Age Divisions see in General Provisions of Performing Arts.

Time limit is one (1) minute minimum for male and female solo variations, maximum 2:15 minutes. All other time limits see in General Provisions of Performing Arts.

Repertoire Solo Category is added into IDO Ballet Competition.

The ballet SOLO category is split into Repertoire Solos and Open Classical Solos .  
(AGM 2019, Implementation 1.1.2020)

Dancers may enter BOTH sections at the competitions OR ONLY ONE. The choice is theirs.  
Repertoire : Must be chosen from the list that the IDO has drawn up (different for male/female and different for age divisions)

The list of obligatory choreographies for Ballet solo repertoire category together with videos is public:

<https://www.youtube.com/playlist?list=PLoHVrDoyXi2pDvTYJSYpy2kNaBs0Oq34C>

**JUNIOR - Male**  
Jun.1 Male - Coppelïa - Fête de la Cloche  
Jun.1 Male - La Fille Mal Gardée Variation  
Jun.1 Male - Harlequinade Male Variation  
Jun.2 Male - Sylphide James Act 1 Variation  
Jun.2 Male - La Fille Mal Gardée Male Variation  
Jun.2 Male - Pas des Eventails Male Variation

### Video List

#### CHILDREN

Female - Lilac Fairy Variation  
Female - Blue Bird Variation  
Female - Cupid  
Female - Peasant Variation Giselle  
Female - Spanish Dance  
Male - Paquita  
Male - Coppelïa - Fête de la Cloche  
Male - Napoli

#### JUNIOR -Female

Female - Kitri Entrance  
Female - Pharaoh's Daughter Act 2 Variation  
Female - Flames of Paris Variation  
Female - Esmeralda Variation  
Female - Napoli Variation  
Female -Violance Fairy  
Jun.1 Male -Coppelïa - Fête de la Cloche  
Jun.1 Male - La Fille Mal Gardée Variation  
Jun.1 Male - Harlequinade Male Variation  
Jun.2 Male - Sylphide James Act 1 Variation  
Jun.2 Male - La Fille Mal Gardée Male Variation  
Jun.2 Male - Pas des Eventails Male Variation

#### ADULT

Female - La Bayadère - Gamzatti Variation  
Female - Classical Variation  
Female - Odalisque  
Female - Black Swan  
Female - Don Quixote - Dulcinea Variation  
Male -Le Corsaire Ali Variation  
Male -Don Quixote Act 3 - Basil Variation

**Characteristics and Movement:** Classical Ballet is the most formal of the ballet styles; it adheres to traditional ballet technique. There are variations relating to area of origin, such as Russian ballet, French ballet, British ballet and Italian ballet. The Vaganova method, named after Agrippina Vaganova and the Cecchetti method, named after Enrico Cecchetti are Russian and Italian respectively and derive from the original French method. Classical ballet is best known for its unique features and techniques, such as pointe work, turn-out of the legs, and high extensions; its graceful, flowing, precise movements; and its ethereal qualities. This discipline must be performed using the Classical Ballet Technique and style and may be performed in soft ballet slippers or Pointe shoes. Although choreography may be of a modern nature, it may not deviate from what is commonly known as Classical Ballet. Lyric, Modern and Modern Jazz pieces may not be performed in this discipline.

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

**Pointe work** is not allowed in the **Children's** category.

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

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

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

# MODERN / CONTEMPORARY

## 1.7 MODERN AND CONTEMPORARY DANCE

The categories of Modern and Contemporary Dance are: Solo Male, Solo Female, Duo, Group, Formation. Age Divisions see in General Provisions of Performing Arts.

In the Modern Dance Discipline Mini Kids are not allowed.

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

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

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

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

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

1. **Characteristics and Movement:** the entire routine must consist of modern dance techniques and current trends, and should correspond with age divisions and the movement skills of the dancers. Contemporary Ballet should not be confused with Modern Dance, and may not compete in this discipline. Other contemporary styles such as Hip-Hop, Disco, Break Dance and Electric Boogie may be incorporated, but must never control / dominate Modern dance performances.

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

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

2. The music choice can also be acapella (no music), but the beginning and ending of performance must be marked with clear audible sound (beep). (AGM 2018, Implementation 01.01.2019)  
Every Modern&Contemporary performance can have a title, but it is not mandatory (AGM 2019, Implementation 1.9.2019, 1.1.2020)
3. **Acrobatics and Lifts:** Acrobatic movements are allowed, but should only be used to enhance the routine. Gymnastic lines are not allowed (multiple gymnastic moves, travelling from corner to corner). Modern and Contemporary Dance should not look like an acrobatic dance routine. (*see in General Rules Performing Arts under Acrobatic Movements restriction for Children*)  
Lifts are allowed in Junior and Adult age divisions and are prohibited in the Children age division.
4. **Props and Backgrounds:** Stage props are allowed to the extent that the stage setting for the choreography does not overshadow the dance itself. Backgrounds are prohibited.
5. **Clothing:** aesthetic, tasteful and age division appropriate.

## SECTION 5 DISQUALIFICATION AND COMPLAINTS

### 5.1 DISQUALIFICATION

NOTE: Procedure of issuing the warnings and disqualification

#### WARNING:

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

1. Adjudicators are required to issue warnings for possible disqualification of competitors who make infractions of IDO rules if he or she sees the infraction of the rules. In preliminary or first rounds, adjudicators will place 'W' in the appropriate area of a competitor's marks to signify that a warning should be issued. Adjudicators must be able to give reasonable explanations for this action, must sign their score sheet, and must evaluate the competitor without penalty.
2. In subsequent rounds, the Chairperson of Adjudicators should disqualify competitors who continue to make infractions. Only the Chairperson of Adjudicators may impose penalties on those violating IDO rules and regulations by giving a warning, disqualification or a direct disqualification. In case when adjudicators have not put a warning (W), the Chairperson of Adjudicators can issue the warning but not in the final rounds.
3. Chairperson of Adjudicators can always consult with the panel of Adjudicators at the competition and/or Supervisor. The final decision is made by the Chairperson.
4. All Warnings, Suggestions for Disqualification and Actual Disqualifications must be announced three (3) times by the moderator and posted in the Check-in office after the round in which the infraction has been made. The Chairperson of Adjudicators communicates only with the Team Captain. If the Team Captain is not present and the warning cannot be given in person or writing in time to correct it, the dancer will be disqualified in the next round.
5. In cases where a Suggestion for Disqualification is issued by more than 50% of the Adjudicators, this must not influence the Chairperson of Adjudicators' decision to disqualify the competitor(s).
6. In cases where a competitor is disqualified, he or she, group or a team will have no placing and will be marked with a D.
7. **DIRECT DISQUALIFICATION :**  
This is used when there is only one, final **presentation** round or if the infraction has been done in the finals for the first time. In this case the Chairperson will discuss the problem with the Adjudicators on how the matter will be handled. In cases where a Suggestion for Disqualification is issued by more than 50% of the Adjudicators, this must not influence the Chairperson of Adjudicators' decision to disqualify the competitor(s).  
If and when a problem arises the final decision should be made by the Chairperson and Supervisor.

Infractions where a direct disqualification is obligated/can be issued:

- wrong age division
- tempo of music
- length of music
- obvious wrong discipline
- lifts
- acrobatics

9. All Warnings, Suggestions for Disqualification and Actual Disqualifications must be announced to the team captain involved by the Chairperson of Adjudicators. During the competition protests regarding warnings, disqualification or direct disqualification can only be submitted to the IDO Chairperson of Adjudicators immediately after the round concerned and only by the official national Team captain. In case of a subsequent round the protest has to be submitted after the round concerned and before the beginning of the next. Later protests shall not be considered
10. The IDO Supervisor and Chairperson of Adjudicators must be able to make decisions quickly and balance with appropriate measures that are required under the circumstances.

Coaching, directing or otherwise motivating dancers by their coaches or assistants during a performance is strictly prohibited and may result in the disqualification of the dancers. This rule applies to all IDO disciplines.

## 5.2 COMPLAINTS AND CHECKING OF CREDENTIALS

### Complaints

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

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

### Checking of Credentials

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

### Penalties

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

## SECTION 1 CODE OF ETHICS, STANDARDS OF CONDUCT

### 1.1 RULES FOR COMPETITORS

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

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

#### ETHICAL BEHAVIOR

Competitors will always act in a dignified manner with good sportsman-like behavior. Competitors will treat other competitors in the manner in which they would like to be treated. All competitors must be good losers and also good winners.

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

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

Competitors must:

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

#### CONDUCT WHILE OBSERVING IN THE AUDIENCE

Competitors must:

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

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

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

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

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

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

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

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

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

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

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

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

1. All Teachers, Trainers, Coaches and Choreographers, hereinafter called Educators, will conduct themselves in a professional manner at all times when attending an IDO event. They must always act dignified, and must display good sportsmanlike behavior.
2. Educators must always respect their fellow Educators, and will refrain from making derogatory or inflammatory statements against both fellow Educators and Competitors.
3. An Educator has the right to question the result of any event, but this must be done in private with the Organizer, Supervisor or Chairperson of Adjudicators. Once a decision has been reached, the Educator must accept that decision without fuss. Any further inquiries about such decision must be submitted, in writing, to the Disciplinary Committee for review.
4. Educators may not, under any circumstance, bribe, threaten, harass or otherwise intimidate an Organizer or IDO official. Doing so may result in immediate expulsion from the event and possible further penalty from the Disciplinary Committee.
5. Educators must never approach a Adjudicator directly with questions on how or why they marked in the manner they did, nor may they ask what criteria an Adjudicator uses in evaluating competitors.

## 1.2 IDO CODE OF ETHICS AND CONDUCT FOR TEACHERS, COACHES AND CHOREOGRAPHERS (CON'T)

6. Choreographers and dancers who use material, choreography or routines created by other IDO competitors, if found guilty, by viewing tapes, will be prosecuted to the full extent of the Disciplinary Committee and are subject to losing the right to participate in IDO events for life.
7. It is illegal to copy or to make Video tapes of IDO events and to sell them without explicit written permission from the Organizer and the IDO. Any infringement of this rule may result in legal prosecution, including member federations or individuals.
8. When a competition is held on a non-raised surface (sports hall), only ONE coach may sit on the floor in front of the Formation or Production. Coaching, directing or otherwise motivating dancers by their coaches or assistants during a performance is strictly prohibited and may result in the disqualification of the dancers. This rule applies to all IDO disciplines.
9. Coaching and directing dancers by their coaches or assistants during a performance is strictly prohibited and may result in the disqualification of the dancers. This rule applies to all IDO disciplines.

### Duties of an Educator

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

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

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

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

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

- **Integrity and Ethical behaviour**

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

- **Privacy, Dignity and Respect**

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

- **Welfare**

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

- **Solidarity and Politeness**

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

- **Inclusivity**

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

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

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

- **Personal Data Protection**

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

- **Fair Play Policy**

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

- **Avoidance of Potential Conflicts of Interest**

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

- **Transparency and Good Governance**

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

- **Clean Sport**

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

- **Against Bribery and Corruption**

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

- **No Competition Manipulation**

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

- **Social and Environmental Responsibility**

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

(AGM 20<sup>th</sup> August 2018, Implementation 21<sup>st</sup> August 2018)



## ANNEX 1: IMPORTANT PSYCHOLOGICAL ISSUES IN RELATION TO EVALUATION AND ESTIMATION IN DANCE

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### The Inherent Problems of Evaluation and Estimation in Sport and Dance

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

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

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

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

The six most frequently encountered mistakes and errors of judgment in evaluation are:

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

### Easy / Tough Evaluation Errors

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

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

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

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

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

When a new partnership is formed and the evaluators feel it will be a good match because both performers have a good record from the past, they will often be more lenient in their evaluation than is merited by the actual performance.

Evaluators should look closely at what is actually being presented, not what they perceive from prior performances or how they view the performer as a person. We are not asked to make moral judgments when evaluating dance, and should avoid this at all cost.

## **Logical Errors**

Evaluators who incorrectly link unrelated characteristics to one another from the logical standpoint that they are similar make Logical Errors. For example: If the evaluator believes that a performer's exactness and his or her coordination are related, then the dancer's exactness in movement and his or her coordination will be evaluated similarly, no matter how each of the real components of the performance were executed.

Logical Errors are related to the consistency inside the characteristics of dance, and the dancer's role is of relative unimportance to this aspect of evaluations. Unlike the previously discussed errors, Logical Errors may appear while evaluating any dancer. Logical Errors can be avoided by making evaluators aware that their evaluations must be based on characteristics that are concrete and can be physically observed. Evaluators must be made to realize that it is a mistake to use logic to associate abstract characteristics. Training in this area should proceed with all possible haste in an effort to eliminate Logical Errors to the best of our ability.

## **Contrast Errors**

Contrast Errors occur when an evaluator allows his or her preferences in style, creativity, ability, skill level, and so on, affect his or her evaluation by merely contrasting a performance against those preferences. He or she will evaluate all dancers based on how he or she would evaluate his or her own performance. This type of error appears more frequently if the evaluator is a more active dancer and coach. If he or she views compatibility between dancers highly, and thinks he or she is (or was) compatible with his or her partner, then all other dancers are evaluated on the basis of how their compatibility compares or contrasts with the evaluator's.

Some evaluators are more likely to make Contrast Errors if they have a close relationship with the person or persons being evaluated. He or she will unfairly contrast one or two performers due to such relationships, but will be extremely fair to all others. Contrast Errors are often made by less emotionally stable evaluators who are unable for some reason to separate their work from their personal feelings and emotions.

## **Closeness Errors**

In this type of error, characteristics that are closer together in sequence are evaluated more similarly than those that are evaluated farther apart. This is due to the mixing problem of evaluating characteristics of individual components of a performance. If we evaluate more characteristics or components of a performance, our mind insists that those characteristics of components that are close together will be more similar than those that are farther apart. The problem is in the evaluator's own mind, but creates a subjective evaluation that affects the final result. Concentrating on the evaluation of specific components can control such errors.

## **The Sources of Evaluation Errors**

- The variability among evaluators.
- The interaction between evaluators and dancers.
- The relation between evaluators and evaluating characteristics of dancers.
- The error of interaction between evaluating components and characteristics.

## **Suggestions for Improvement of Evaluation**

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

1. Provide better training for Adjudicators so that they are more aware of the types of errors and what causes them.

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

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

- Beginning Errors
- Ending Errors
- Referent Group Errors

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

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

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

**Author's Note:**

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

**Matej Tušak, Ph.D.**

## ANNEX 2

### THE PERSONALITY OF AN ADJUDICATOR

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

#### Test:

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

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

Have we seen the last painting exhibition in our town?

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

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

#### 1. The adjudicating is like a "profession"!

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

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

#### Knowledge relates to:

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

With knowledge we assess the technical value, which includes:

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

#### We also evaluate various abilities and characteristics of dancers:

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

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

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

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

#### We value the artistic impression! This includes:

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

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

The subject of the evaluation is also:

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

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

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

The adjudicator must be able to recognize talent, technique and ideal style, originality, aesthetics. Therefore we must have knowledge of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### Features of a good judge:

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

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