

# List of IDO Rule Changes and Clarifications JANUARY 2022

*And some additional documents – passed at ADMs and AGM 2021*

1.

Some **green** and **red** text from 2021 version was changed into **black**

2.

**Changes** and **clarifications** in **CONTENT** and **pages** in Content and Rule Book

Due to some changed, added chapters, sections,...etc, necessary **renumbering** was done

3.

**Book 2, section 3, under 3.4. AGE DIVISIONS**

and also

*In Book 3, section 1 , under 1.1*

*In Book 3, under 1.10.1 and 1.10.2 Oriental Dance/Belly Dance*

*In Book 3, section 2, under 2.1*

*In Book 3, section 3, under 3.1*

**AGE DIVISIONS in 2022**

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

**COUPLE:**

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

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

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

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

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

4.

**Book 3, section 1, under 1.1 Other Rules**

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

(ADM 2021, Implementation date 1.1.2022)

5.

**Book 3, under 1.2 SHOW DANCE**

**Clarification of SHOW Dance definition and description to add under the present Show Dance rules (black = old text, green = clarification, red = new text)**

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

Adult division duo is divided in two categories:

Duo female-female

Duo male-female or duo male-male

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

Age Divisions see in General Provisions of Performing Arts.

### 1. **Definition of Show Dance**

Show dance does not have an own dance technique.

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

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

2. Show Dance also allows the use of lifts (except for Children), props, lip-sync and other theatrical effects.

3. An IDO Show Dance always has to have a concept by having a guideline, a story or a visible concept to entertain, attract, touch and/or send a message to the audience.

There must be a title of the Show. The concept, story, theme or idea must be fully understandable and will be expressed by means of dance movements that adhere to the piece being presented, along with being creative, imaginative and original. The piece must have Show Value, as explained in the Judging Procedure (Section Protocol and Judging Procedure in the IDO Official's Book)

4. Acrobatic Movements: Permitted as outlined in General Provisions of Performing Arts.

Acrobatic movements will be evaluated under show criteria and must never dominate and must be in harmony with the idea or theme.

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

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

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

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

9. Groups and formations will be judged as a whole. Solo, duo or ensemble parts may be performed, but must not dominate.

### **IDO Show Dance compared with IDO Jazz /(Lyrical) and Modern and Contemporary**

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

As is written in the definition of Show Dance, you need to make a Show based on a concept by having a guideline, a story or a visible concept to entertain, attract, touch and/or send a message to the audience. This will be evaluated with the fourth dimension and differentiates it from an IDO Jazz/(Lyrical) and/or Modern and Contemporary piece/competition where you can also do it this way, but will not get a separate evaluation with the 4th dimension. While the focus in the IDO Jazz/(Lyrical) and/or Modern and Contemporary disciplines is on their respective techniques and styles, Show Dance can also take the liberty of mixing, softening or reinventing all techniques and styles from them and also through other dance styles to form a choreography.

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

(ADM 2021, Implementation date 1.1.2022)

6.

**Book 2, under 3.7 and Book 3, section 1, under 1.3 Title in Rule Book was changed *Jazz Dance/Lyrical* to *Jazz Dance*** (ADM 2021, Implementation date 1.1.2022)

7.

**Book 3 , under 1.3**

**Clarification - definition of 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)

8.

**Book 3, under 1.3 JAZZ**

**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)

9.

**Book 3, under 1.3 JAZZ**

**Added text *Jazz vs Modern* and replacement of the text *Show dance VS Jazz***

**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.

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

Jazz Dance is primarily based on the different Jazz techniques and is judged using the 3 D system (Technique-Composition-Image). Show Dance can be based on a single or a combination of the following IDO disciplines: Modern & Contemporary, Jazz dance, Ballet. Other IDO dance disciplines

(Disco Dance, Hip-Hop, Electric Boogie, Break Dance, Tap etc.) can be used as long they do not dominate the routine. Show dance is judged using the 4 D system (4th dimension = Show). Specific rules apply for Jazz dance vs Show dance, for example backdrops, lip sync are not permitted in Jazz dance.

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

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

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

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

(ADM 2021, Implementation date 1.1.2022)

## 10.

### ***In Book 3, section , under 1.5 ACROBATIC DANCE Rules***

The categories of Acrobatic/Gymnastic Dance are: Solo Male, Solo Female, Duo, Group, Formation

Age Divisions, **Time Limits and Costume Rules** see in General Provisions of Performing Arts.

### **Characteristics and Movement:**

Acrobatic dance shall include many techniques, such as tumbling, balancing, contortions, and aerial tricks without hands and controlled movement, as well as acrobatic elements, static elements, jumps, hand support elements, turns, rolls, walkovers and saltos, all of which should be connected with dance movement and dance combinations.

The emphasis is on strength, stretch, control and ease of movement, no matter what technique is being used. **Dance and Acrobatics should be in the same proportion (approximately half and half).**

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

**Recommended groups of elements:**

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

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

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

- a) To perform supports/lifts higher than dancers' height as well as different throws from hands of other dancer except in the adult division.
- b) To fall on the knees, stomach and back from the jumping position.
- c) To perform **the same** acrobatic element more than three times **in a row/consecutive** (variations are allowed i.e. performance of different forms of the element. For example: cartwheel, one hand cartwheel, cartwheel with transition to the floor, elbow cartwheel etc.).
- d) To perform headstand (head balance).

### **IMPORTANT NOTE :**

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

**Lifts, pyramids, throws:** Lifts are permitted in **all** age divisions **except MINI Kids**. Pyramid is element of artistic, power and plastic acrobatics. It is a group position when dancers supporting each other form complex figures. While performing a pyramid, intended figure shall be fixed **to show strength and control**. In **Children's** age division: different throws of one dancer by another are not allowed. In **Children's** age division: **performed lifts and pyramids should reflect the real age and physical ability of dancer/dancers**. **Gymnastic lines** are allowed with a limit of four continuous tricks.

**Groups (3-7 dancers) and Formations (8-24 dancers):** The choreography utilizes the full floor coverage with multiple formations/pictures, levels, partnering being presented. Transitions are smooth and continuous while dancers maintain a high caliber of dance technique throughout performance.

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

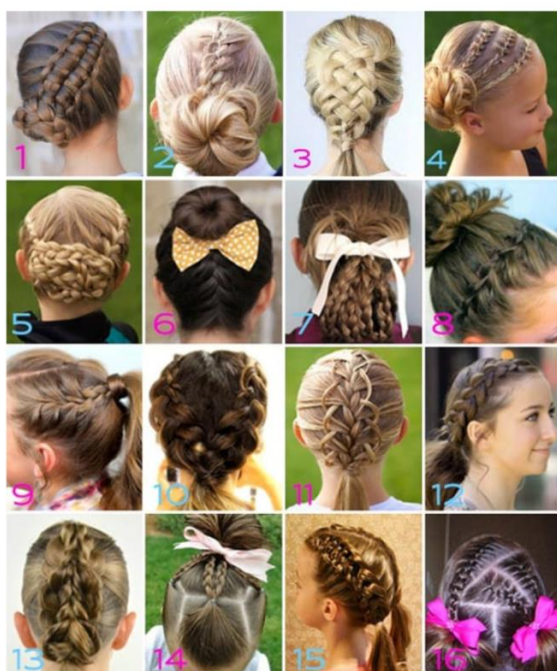
For safety reasons it is forbidden to wear decorative elements including earrings, piercing in nose, tongue, navel, face skin. Eye-glasses, hearing devices as well as decorations made of transparent plastic, bracelets, necklaces and pins are also forbidden. All decorations shall be taken off. (Exception: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

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



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

16 Gymnastics Hairstyles – Braids



16 Gymnastics Hairstyles – Buns



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

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

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

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

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

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

(ADM 2021, Implementation date 1.1.2022)

11.

**Book 2 , section 3.4 : Senior age division added for FLAMENCO** (ADM 2021, Implementation date 1.1.2022)

12.

**Book 3, under 1.11 : Changes and additions in FLAMENCO rules**

Add to the rules more detailed description and helpful information on Flamenco puro

Description of Flamenco puro dance style

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

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

New time limits for solo and duo

Time duration for solo and duo:

Preliminary rounds maximum 3.00 minutes

Final round maximum **3.00 minutes**

Add more details about **Flamenco puro** technique

Flamenco puro technique consist of

- turns of the hands,
- tap of the legs,
- claps of the hands,
- turns in the technique of flamenco puro,
- clicks,

- claps on to the body,
- knowledge of structure of the dance

### **Structure of the Flamenco puro dance:**

1. Salida – entrance at the stage.
2. Letra – when the singers start to sing.
3. Llamada – small taps, accent in legs for show all that after will start a new part of the dance.
4. Remate – accents in the legs or claps before singer starts to sing or after, when singer keep calm.
5. Silencio – very softly melody in the music, and very flexible and sensitive movement in the body and the arms of the dancer.
6. Falseta – guitar solo in the music, and not very difficult movements of the dances.
7. Subida – when the tempo starts to be faster and faster, and dancers start to tap with a speed of the music.
8. Final normally it the last part of the dance, when one flamenco puro style goes over to another one.

Example: Tientos (slow dance) will finished Tangos (very active and quick dance style).  
(ADM 2021, Implementation date 1.1.2022)

13.

**Book 2, section 3.7 and Book 3, section 1: Discipline **FLAMENCO FUSION** was added** (ADM 2021, Implementation date 1.1.2022)

14.

**Book 3, under 3.2 :**

### **3.2 ARGENTINE TANGO: TANGO SALON (TANGO, VALS and MILONGA) and TANGO ESCENARIO**

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

The categories of Argentine Tango are: couples.

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

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

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

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

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

### **Qualifying round:**

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

### **Semi-final round:**

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

## Final Round:

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

### 3.2.1 TANGO SALON (Tango, Vals and Milonga)

*General characteristics for the three dances.*

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

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

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

### 3.2.2 TANGO

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

### 3.2.3 VALS

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

### 3.2.4 MILONGA

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

### 3.2.5 TANGO ESCENARIO (TANGO SHOW)

1. **Music:** The dancers use their own music, taken from the repertoire of traditional or modern Tango orchestras.
2. **Duration of Performance:** The musical pieces will be danced entirely and will have a maximum duration of 3.15 minutes. If longer, they will be terminated in accordance with the end of the musical phrase.
3. Lifts, breaking of the embrace and combinations of any type of element are allowed.  
(ADM 2021, Implementation date 1.1.2022)

## 15.

### **Book 4, Code of Ethics / Disciplinary Rules, Section 2, paragraph 1:**

*“The IDO Disciplinary & Ethics Committee members and IDO Appeal Committee members are elected by Annual General Meeting for a 4 (four) year term and can serve a maximum of three terms. Each of the committees is composed of **6 (six)** members (with a minimum of one man and one woman) coming from different continents (Americas, Europe, Africa, Asia and Oceania); the chair is elected by members of the committee on its constitutive meeting.” (AGM 2021)*



16.

Under Annexes, at the end of the Rule Book:

**ANNEX 3 = Attachment - GUIDELINE -** regarding some Performing Arts Disciplines description  
(ADM 2021, Implementation date 1.1.2022)

**IDO Performing Arts TABLE – GUIDELINE**

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

**IDO Performing Arts TABLE – GUIDELINE**

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

**IDO Performing Arts TABLE – GUIDELINE**

<p><b>SHOW DANCE</b></p>	<p><b>S H O W  D A N C E</b></p>		<p>HIGHLY ENTERTAINING. PERFORMANCE BASED. AUDIENCE CAN EASILY UNDERSTAND THE PIECE BEING PRESENTED.</p>	<p>A VARIETY OF DANCE STYLES AND DISCIPLINES CAN BE UTILIZED WITH THE PRIMARY AIM OF ENTERTAINING THE AUDIENCE. JAZZ, LYRICAL, BALLET, AND/OR MODERN &amp; CONTEMPORARY. OTHER IDO DANCE DISCIPLINES AND STYLES CAN ALSO BE INCORPORATED, BUT CANNOT DOMINATE THE PIECE BEING PERFORMED.</p>	<p>VARIES BY PERFORMANCE. THE CONCEPT, STORY, THEME OR IDEA MUST BE FULLY UNDERSTANDABLE FOR THE AUDIENCE AND WILL BE EXPRESSED THROUGH DANCE MOVEMENTS THAT PERTAIN TO THE SPECIFIC PIECE BEING PRESENTED. THE DANCERS PERSONAL INTERPRETATION AND QUALITY OF MOVEMENT SHOULD BE CLEARLY EVIDENT IN THEIR CHOSEN DANCE DISCIPLINE BEING PERFORMED</p>	<p>AN IDO SHOW DANCE NUMBER MUST ALWAYS HAVE A GUIDELINE, STORY OR VISIBLE CONCEPT TO ENTERTAIN THE AUDIENCE. PIECES SHOULD BE CREATIVE, IMAGINATIVE AND ORIGINAL. IT IS VERY IMPORTANT TO PRESENT HARMONY OF IDEA, MUSIC, DANCE, CHOREOGRAPHY, COSTUME AND PROPS IN THE PRESENTATION AS THE ENTIRE IMAGE WILL BE USED IN THE EVALUATION OF THE PERFORMANCE. MUSICALITY, VARIETY OF DANCE AND PATTERNS, ORIGINALITY, TOTAL PERFORMANCE AND CHOREOGRAPHY WILL BE EVALUATED.</p>	<p>JAZZ/LYRICAL, BALLET, AND/OR MODERN/CONTEMPORARY. OTHER IDO DANCE DISCIPLINES CAN ALSO BE INCORPORATED, BUT CANNOT DOMINATE THE PERFORMANCE. THESE CAN INCLUDE: DISCO DANCE, HIP-HOP, BREAKDANCE &amp; TAP. *BALLROOM, LATIN AND ROCK 'N' ROLL ARE EXCLUDED AND CANNOT BE PERFORMED.</p>	<p>ALL SHOW DANCE PRESENTATIONS SHOULD BE BASED ON A CONCEPT, STORY, THEME OR IDEA AND MUST BE CLEAR AND FULLY UNDERSTANDABLE FOR THE AUDIENCE. PRESENTATIONS MUST HAVE SHOW VALUE AND THERE MUST BE A CLEAR TITLE FOR THE SHOW.</p>
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**Separate documents – passed at AGM 2022**

17.

**Honorary Board rules. (AGM 2021)**

1. The Honorary Board is advisory body of IDO President.
2. The Honorary President(s) and Honorary Members shall make up the IDO Honorary Board.
3. Persons who are working in the other dance organizations that might be in conflict with the IDO and persons who are elected to serve in the Presidium or contracted to serve on any position cannot be elected in the Honorary Board.
4. Based upon a proposal of the Presidium, the AGM shall elect the Honorary Presidents and the Honorary Members by acclamation.

5. Members appointed will follow the terms of the President.
6. They shall be chosen among members who, with selfless commitment, have made a significant contribution to the spread of dance and IDO in the world and acquired special merits within the IDO.
7. The Honorary President(s) and Honorary Member(s) are elected as defined by the IDO Awards rules. Their nomination may be reconsidered by the AGM upon proposal of the Presidium or the Disciplinary and Appeal Committee by a 2/3 (two thirds) majority vote.
8. The Honorary President is entitled to attend, without voting rights, AGM meetings and other meetings by invitation.
9. Honorary Board meets a minimum of once a year, normally after each AGM.
10. Honorary Board Meeting is called by the IDO President.
11. One of the Honorary Presidents is responsible for chairing the annual meeting of the Board. If there is no Honorary President or in case of absence, members of the Boards elect one of the present members as chair of the meeting.
12. The Minutes of Honorary Board meeting are done by the IDO Presidium member present at the meeting.

## 18.

### **MEMBERSHIP COMMITTEE RULES** (AGM 2021)

Members of the committee – will be appointed by the Presidium.

Term: 3 years

- 1) *Vice President* (membership issues) will be appointed by the presidium, head of the committee
- 2) *Executive Secretary*
- 3) *Membership delegate, appointed by the Presidium*

Duties of the Committee

- 1) Building up a Membership archive consisting of all necessary documents regarding membership issues. Update every year.
- 2) Preparing the application of new member organizations.

Working description

- 1) Building up a Membership archive consisting of all necessary documents regarding membership issues. Update every year.

The archive consists of:

- a. Name of the country (first page with shortcuts – Country, Member organization, (if the member organization has delegated the membership to another organization=) acting Member organization, Date of acceptance in the IDO
- b. Organizations application
- c. Documents regarding the acceptance of the organization in the country. Statues, Elected board, Election dates, updates of the board and elections, official documents, yearly competitions, national championships, organizers, national judges
- d. And if there is another acting organization
  - i. Documents about the organization – Statues, Elected board, Election dates, updates of the board and elections, official documents, yearly competitions, national championships, organizers, national judges

- e. All documents within the IDO (minutes, discussions) regarding the member organization
  - f. Update every year
- 2) Application of new member organizations
- a. Asking the new member to fill out the application form (the application form will be put on the homepage)
  - b. The application form goes to the membership committee
  - c. Checking if there is another already existing organization in this country which is member of the IDO – yes (negotiations about cooperation – will be decided by the presidium who will work on this). If there is no other organization - next point
  - d. Statues, official documents, board members of the new member have to be sent to the membership committee. They will be checked by the committee. If the documents are not okay – asking about supplementary documents. If the organization does not fit to the regulations of the IDO – Information to the president who will decide the next steps. (letter of refusal by the president or asking for more information`s). If everything is okay next step.
  - e. The Committee will contact the continental conference chairperson for their opinion. This document will be forwarded to the president.
  - f. Committee forwards the documents with a statement of the committee to the president, who will present it to the presidium.
  - g. Questions from the President (Presidium) will be answered by the committee.
  - h. Decision of the presidium. If there are more questions it will go back to the committee to answer them. If the Presidium is against the new member – letter of refusal. If the presidium agrees, yes next step
  - i. Forward the question of approval of the new member to the AGM
  - j. Approval – letter from the President to the new member. Documents went to the membership archive
  - k. If not – letter from the president. Documents went to the membership archive.