

IDO RULES FOR BALLET, JAZZ, & MODERN CHAMPIONSHIPS

***CONDENSED VERSION**

2019

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If you want to read the complete document of the IDO Competition Rules, please see

Dance Sport Rules & Regulations

<https://www.ido-dance.com/ceis/ido/rules/competitionRules/danceSportRules.pdf>

Anti-Doping Rules

<https://www.ido-dance.com/ceis/ido/rules/competitionRules/ido-anti-doping-rules.pdf>

SECTION 1 PERFORMING ARTS

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

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

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

3.4 AGE DIVISIONS

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

AGE DIVISION	AGE RANGE
MINI KIDS	7 and under <i>(born in 2012, 2013, 2014, ...)</i>
CHILDREN	11 & under <i>(born in 2008, 2009, 2010, 2011, ...)</i>
JUNIOR	12 – 15 <i>(born in 2004, 2005, 2006, 2007)</i>
ADULT 1	16 & over <i>(born in 2003, 2002, 2001, 2000, 1999, 1998, 1997, ...)</i>
ADULT 2	31 & over <i>(born in 1988 and before)</i>
SENIOR	50 & over <i>(Belly Dance/Oriental (born in 1969, 1968, 1967, ...)</i>

In the Modern Dance Discipline Mini Kids are not allowed.

****NEW AGE DIVISIONS 2020** (AGM 2018, Implementation 01.01.2020 !!!)

SOLO, DUO, COUPLE and TRIO

MINI KIDS:	7 years and under (when applicable)
CHILDREN:	12 years and under
JUNIOR 1:	13 years – 14 years
JUNIOR 2:	15 years – 16 years
ADULT 1:	17 years and over
ADULT 2:	31 years and over (when applicable)
SENIOR:	50 years and over (when applicable)

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

GROUPS, TEAMS, CREWS and FORMATIONS

MINI KIDS:	7 years and under (when applicable)
CHILDREN:	12 years and under
JUNIOR:	13 years – 16 years
ADULT 1:	17 years and over
ADULT 2:	31 years and over (when applicable)
SENIOR:	50 years and over (when applicable)

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

3.4 CATEGORIES OF IDO EVENTS

SOLO	Male and/or Female
DUO	Two males, two females or one male and one female
DUO female <i>In ADULT Disco Dance, Show Dance, and Salsa Shines</i>	female and female
DUO mixed (<i>in ADULT Disco and Show Dance</i>)	male and female, or male and male
COUPLE	male and female
TRIO in Tap and Bollywood	Any combination of three dancers
GROUP	3 – 7 dancers (<i>Tap, Bollywood 4-7 dancers</i>)
CREW in Break Dance and Hip-Hop Battles	3 – 7 dancers
FORMATION	8 – 24 dancers
TEAMS and FORMATION in Salsa Rueda de Casino	8 – 24 dancers (<i>6-12 couples</i>)
PRODUCTION	25 dancers and more

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

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

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

Hand Props are anything carried with the hands and not part of the costume (bells, flags, cane, umbrella, etc.). Floor Props are the same, objects set on the floor (chairs, stairs, ladders, tables, etc.). Scenic Backgrounds and Backdrops (scenic curtains or flats – scenery).

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, no change possible before 2021*)

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

SCENIC SET UP AND BREAK DOWN: Scenic backgrounds and floor props must take no longer than 15 seconds to set up and 15 seconds to carry it away in Solo, 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 & *tap Trios	1 min & 45 seconds (1:45) 1 minute in Ballet solo (1:00)	2 minutes & 15 seconds (2:15)
Groups	2 minutes & 30 seconds (2:30)	3 minutes (3:00)
Formations	2 minutes & 30 seconds (2:30)	4 minutes (4:00)
Production	5 minutes	8 minutes

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

The time limit for all Productions is 8 minutes maximum, which will allow the opportunity to have a final with 3

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

Lifts are permitted in some, but not all dance disciplines. Please refer to specific rules for the discipline in question. Lifts are NOT permitted in Children's divisions, except in Production.

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 age division acrobatics are allowed if a body part is touching the floor. Acrobatics must not dominate the routine. In Children age division, all acrobatics must be performed without any physical support of a dancer, dancers. (*AGM 2017, Implementation 1.1.2018, no change possible before 2021*)

SPECIAL NOTE FOR ROUTINE RESTRICTIONS: No dance routine shall be performed in more than one discipline. *Example:* The same routine cannot be performed in both a Jazz and Show Dance, nor can a Modern piece be performed in both a Modern and Ballet event.

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

SPECIAL RULES FOR THE CHILDREN AGE DIVISION: Dark themes, costumes, and music are not permitted in the Children Age Division

1.3 JAZZ DANCE / LYRICAL

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 1930's and 1940's. 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", "Destiny 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 1950's 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.

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. Suitable footwear must be worn.

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.

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

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

Lyric or Modern may be the base technique for either Show Dance or Jazz Dance. It all depends on how much of a 'show' the piece really is. A straight lyric piece, performed in a Show Dance division to Whitney Houston, without a theme or story line, would not do very well, because the show value of the 4-D system would receive a low mark. When judging an IDO competition where the 3-D system of separate evaluations is used for technique, composition and image, the show quality of the routine may enter into all three of these separate dimensions. The ability to use technique to enhance the theme or story being told is very important. The choreography and the way the dancer perform it must be of show quality, and the image that the dancer creates is also very important to the show value of a given piece. But Adjudicators should not be influenced by the show value of a Jazz Dance routine. Their marks for technique should be based purely on technique, choreography purely on choreography, and image marks should be based on the total look of the performer.

1.6 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.

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

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

Acrobatic Movements: Not permitted in the Ballet discipline

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

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

1.7 MODERN and CONTEMPORARY DANCE

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

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

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

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

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 Joss, 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).
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.

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 BEHAVIOUR

Competitors will always act in a dignified manner with good sportsman-like behaviour. 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 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 misbehaviour could result in disqualification from the competition.

Any act of violence, aggression, or sexual misbehaviour against fellow competitors or anyone else may result in immediate disqualification and future suspension from IDO competitions. Any violations of the local law 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 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.

1.1.1 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 and 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 an Adjudicator directly with questions on how or why they marked in the manner they did, nor may they ask what criteria an Adjudicator uses in evaluating competitors
6. Choreographers and dancers who use material, choreography, or routines created by other IDO competitors, if found guilty, by viewing tapes, will be prosecuted to the full extent of the Disciplinary Committee and are subject to losing the right to participate in IDO events for life
7. It is illegal to copy or to make Video tapes of IDO events and to sell them without explicit written permission from the Organizer and the IDO. Any infringement of this rule may result in legal prosecution, including member federations or individuals
8. When a competition is held on a non-raised surface (sports hall), only ONE coach may sit on the floor in front of the Formation or Production. Coaching, directing, or otherwise motivating dancers by their coaches or assistants during a performance is strictly prohibited and may result in the disqualification of the dancers. This rule applies to all IDO disciplines.
9. Coaching and directing dancers by their coaches or assistants during a performance is strictly prohibited and may result in the disqualification of the dancers. This rule applies to all IDO disciplines.

DUTIES OF AN EDUCATOR

1. Educators must make sure that all competitors competing in IDO events have read, and are fully aware of, the Code of Conduct for competitors contained within this IDO Rule Book
2. Educators must ensure that their dancers are well behaved both at the competition site and at other establishments, such as the hotel and restaurants
3. Educators must ensure that their dancer 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 and 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, religious 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 of any form of manipulation or unlawful influencing in competition. Forgery and falsification of any kind of documents 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.