



**REVISED FOR HHI EVENTS BEGINNING 2010**

## **Official Rules & Regulations of Hip Hop International**

The Official Rules and Regulations Manual of Hip Hop International contains the participant eligibility/entry requirements, standard procedures and the rules and regulations for competing in the Hip Hop Dance Championships presented by Hip Hop International (HHI) and its affiliates in the USA and Worldwide including the World Hip Hop Dance Championship.

### **Hip Hop Dance Championships**

Hip Hop International Hip Hop Dance Championships are competitive dance events that provide performers with opportunities to showcase the artistry and technique of Hip Hop dance and street dance, nationally and internationally, with the chance for television and media exposure and prestigious national and world championship titles. Crews showcase their ultimate works of art in a two (2) minute routine. Creativity, showmanship and artistic freedom are always rewarded provided integrity, good taste and safety are not compromised. The most captivating hip-hop routines contain a variety of dance styles, original moves, showmanship and engaging music.

### **Hip Hop Dance Defined**

There is no one definition to describe hip-hop dance. Hip-hop dance is a fusion of street dance disciplines and cultural interpretations from around the world. A hip-hop dance routine incorporates the look, music, attitude, posture and street dance style to make it uniquely hip-hop. The most real routines showcase a variety of hip-hop dance styles, signature moves and choreography conveying the character and energy of the street.

### **Hip Hop International (HHI)**

Hip Hop International founded in 2000 is based in Los Angeles, California. Hip Hop International is recognized worldwide for its live event productions and television broadcasts on ESPN, MTV and international networks reaching more than 170 countries. Hip Hop International is represented by official licensees throughout the world who respect the origins of hip hop and who conduct their events under the auspices of Hip Hop International and who qualify dancers and dance crews to represent their country in Hip Hop International's World Hip Hop Dance Championship and World Battles: Bboy, Popping and Locking.

### **Contact Information**

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## **Entry Criteria**

### **Entrant Eligibility**

1. Crews must abide by the eligibility rules of HHI.
2. Entrants entered into international and world events are responsible for verifying personal information and certifying their national eligibility and dates of birth.

### **Number and Selection of Entrants/Crews**

The event organizer determines the entry criteria for local, national and international competitions. All events must be conducted using the Hip Hop International Rules and Regulations. Crews participating in the World Hip Hop Dance Championship advance either from (a) national qualification rounds within their country produced by Hip Hop International licensees, (b) selections by HHI international representatives and/or (c) by special invitation from HHI. A country in the World Hip Hop Dance Championship may enter no more than three (3) crews in each age division.

### **Composition of a Crew**

A crew consists of a minimum five (5) to a maximum of eight (8) members. The members of the crew may be made up of any combination of males and females within the defined age divisions.

### **Age Divisions**

Junior: Ages seven (7) to twelve (12)

Varsity: Ages thirteen (13) to seventeen (17)

Adult: Ages eighteen (18) and older

Example: A 12-year-old turning 13 within the competition year (by 12/31) may compete in the Junior or Junior Varsity division. Likewise a 17-year-old turning 18 within the competition year (by 12/31) can compete as a Varsity or Adult.

### **Age Requirement**

1. Each Participant's proof of age will be validated by submitting to the event organizer, prior to a local or national competition, a current driver's license, birth certificate copy, student ID and/or passport indicating date of birth. For international/world competition a copy of a birth certificate or passport are required.
2. A crewmember whose age falls between two age divisions in the competition year (ending December 31) may compete in either division within that year.
3. Up to two members in a crew may compete up into an older age division but no crewmember may compete in a younger age division.

### **Participation Limit**

A crewmember may not compete in more than one (1) crew per age division per competition.

### **Nationality Requirements (for international or world championships)**

1. Each crewmember must be a citizen or resident of the country they represent.
2. Proof of citizenship will be validated by submitting, prior to competition, a copy of a crewmember's birth certificate, driver's license and/or passport to the competition organizer upon request.
3. A crewmember declaring residency must reside within the country a minimum of six months and

must be able to provide official written documentation to support such a declaration.

4. A crewmember may not compete for more than two (2) countries within three (3) consecutive years.

### **Forms and Releases**

1. Entrants must complete and sign all forms, including but not limited to registration, music, and insurance information. The forms must be returned prior to the registration deadline to the national HHI affiliate office with the appropriate registration fees or registration may be denied. 2. Release of Liability: Each crewmember must sign and submit a release of liability form prior to the competition, releasing HHI, the organizer, their agents, officers, staff and sponsors from liability for any accident or injury occurring to a crewmember prior to, during, or after a HHI event or competition.

3. Release of Likeness: All crews must sign a release of likeness form permitting HHI and the competition organizer, agents or sponsors to film, videotape, and/or record the crews performance(s) and event participation for use in television, motion pictures, home video, internet, radio, press releases, media, public relations, etc.

### **Entry Changes or Substitutions**

For circumstances beyond the control of the crewmember(s) (including situations effecting Defending Champions), substitutions of participants in the crew may be made. A maximum of two substitutions will be permitted for crews consisting of 5 to 6 crewmembers and a maximum of 3 substitutions for crews comprised of 7 to 8 crewmembers. A crew may also elect not to substitute its missing crewmember(s) as long as the crew does not go below five (5) members. The event organizer and/or the competition Judiciary Director must approve such circumstances.

### **Competition Order of Appearance**

Junior Division

Varsity Division

Adult Division

Note: The competition organizer(s) may change the order of appearance with notice to the crews.

### **Competition Floor**

The standard competition floor is 30' x 30' (9.1 meters x 9.1 meters) for all championship events. The competition organizer may adjust the size of the performance floor and must notify all participants in advance of the competition. Under no circumstance will the competition floor be less than 20' deep x 30' wide (6.1 meters x 9.1 meters).

### **Attire\***

Attire may include accessories such as hats, caps, gloves, scarves, jewelry, etc. Removing pieces of clothing during the performance is permitted provided it is not offensive or out of character. Discarded clothing should be placed outside the competition area and never thrown off the stage into the audience. Appropriate under garments must be worn by all crewmembers both male and female, at all times. Clothing too short and/or too tight will be scrutinized and may be deemed inappropriate especially for overexposure of certain areas of the body and/or age appropriateness. Body oils, body or face paints or other substances applied to the body or clothing that may affect the clean dry surface of the stage and the safety of fellow competitors are prohibited. Crews may

wear dance boots, sneakers or athletic sport shoes. All footwear must have clean, non-scuff soles (street shoes, dress shoes, high heels and street boots are not acceptable). Tap shoes, jazz shoes and bare feet are prohibited.

### **Props**

Props that are not considered an integral part of a crew's "attire" are prohibited (i.e. canes, chairs, tambourines, musical instruments). Kneepads or any other performing apparatus to aid in the safety and proper execution of a move is allowed but concealed, when possible, so as not to detract from the performance or the judges' concentration on the performance. When in doubt contact Hip Hop International for clarification.

**\*Note: see page 7 – Street Presence/Attire**

### **Medical Attention**

1. It is the responsibility of the crew, coach or crew administrator to report a crewmember's injury or illness to the event organizer(s).
2. If at any time prior to or during competition a crewmember is ill, injured, or his/her physical or emotional condition is at risk by participating, he/she may be declared ineligible to compete, or disqualified from competing further. The competition organizer(s) reserves the right to withdraw any competitor who appears to have such serious disability or injury or needs medical attention.
3. The competition organizer(s) reserves the right to request the submittal of a physician's written authorization for a crewmember to compete who is deemed medically or emotionally at risk by the competition organizer.

### **Technical Equipment/Sound and Lighting**

1. The audio/visual equipment must provide professional standard sound and lighting quality for the crews and spectators.
2. The event should include an amplifier, mixing board, CD player and a minimum of four (4) sound speakers: two (2) on stage directed at the performers, and two (2) directed to the audience.
3. Speed control (pitch) of the musical equipment is not guaranteed.

### **Performance Music Requirements**

1. The routine must be performed, in its entirety, to music selected and prepared by the crews. The competition organizer(s) will not provide the crews' music.
2. A crew's competition music must be recorded on a CD and be the only piece of music recorded on the CD.
3. The CD must be in good condition containing no scratches. It is a crew's responsibility to keep a back-up CD available at all times for use.
4. The crew name and division must be printed on the CD.
5. There is no maximum or minimum number of songs or recordings that may be used in the routine. The songs may be edited to enhance choreography and personal performance.
- 5. Sound effects and original compositions are permitted. Caution is advised against the music becoming too complex with too many edits, sound effects or songs preventing a clean and tight performance, which can negatively impact a**

### **crew's total score.**

6. The competition music must not contain inappropriate, lewd or offensive language.
7. A crew may edit or substitute its original music when advancing from one round to another. The change/edit must be made and provided to the competition organizer within the allotted time permitted by the competition organizer. During the World Hip Hop Dance Championship the cut-off time for music (CD) substitution or change is no less than three (3) hours prior to the start of the semifinal rounds and no less than ten hours prior to the start of the final round of competition. No changes or edits will be accepted beyond this time period.
8. Crews may be required to provide the following music information in writing to the competition organizer(s) prior to the event for each song used in the routine.
  - a. Title
  - b. Artist
  - c. Composer
  - d. Publisher
  - e. Recording Company
9. Due to varying copyright laws, the competition organizer(s) do not guarantee that a crew's music will be used at live events, on television, film or theatrical broadcasts or other distribution mediums. The competition organizer(s) reserve the right to ask the crew to replace the music for one that is acceptable or the organizer may substitute a crew's music for another piece of music of the organizer's choice for such situations.

### **Practice Rounds**

1. Unless circumstances exist that prevent a practice round, each crew will be given the opportunity to practice (block) their routine to their music on the competition performance area (stage) at least once prior to the start of the Competition. The crew is responsible for coming to the practice round on time or it may be forfeited.

### **Competition Rounds**

1. A competition can have up to three rounds (Preliminary, Semifinal and Final) depending on the total number of entries and the time available. The decision shall be determined by the event organizer and conveyed to all participants with ample time prior to the start of the competition.
  2. When a competition consists of only two rounds (preliminaries and final) the number of crews advancing in each division of competition is based on the total number of entries, total time allocated and the decision of the event organizer using the following scale:
    - 1-10 Crews – up to 5 crews advance to the final
    - 11 – 15 Crews – up to 7 crews advance to the final
    - 16+ Crews – up to 12 crews advance to the final
- When a competition consists of three rounds – preliminaries, semifinals and finals, the number of crews advancing from the preliminary round to the semifinal round is 50% of the total number competing. The number of crews advancing from the semifinals to the final round is as follows:
- Junior – 6 + defending champion
  - Varsity – 8 + defending champion
  - Adult – 10 + defending champion

**The World Hip Hop Dance Championship will be conducted in three (3) rounds of competition beginning in 2010.**

### **Routine Changes**

A crew may re-choreograph or change their original routine when advancing from one round of competition to another.

### **Performance Order**

1. Performance order for the Preliminary round is determined by a random ~~live~~ or computer drawing conducted by the event organizer.
2. The performance order for the Semifinals is determined by a random computer drawing conducted by the event organizer.
3. The Final round of the competition will include the crews who qualified in the semifinals plus the defending champion(s)\*, when applicable. The defending champion(s) will automatically advance to the Final round without having to compete in the Preliminary round. However, the defending champion(s) must perform their routine in the Semifinal round and receive a score. The defending champions placement order in the Final round is the last to compete.

\*The defending champion(s) may return to defend their title. The defending champion(s) is the winning "gold medal" crew from the previous year's championship.

### **Feedback**

Following the posting of the results and at a time determined by the event organizer, crews who have been eliminated from the competition may be invited to meet with a representative(s) of the judging committee for a review and critique of their routine (time permitting). One crewmember and their coach or choreographer may take part in the feedback session.

The feed back session (lasting approximately 10 minutes) is offered as positive reinforcement and a means to assist crews for future competitions. The judge representative may immediately cancel the session if crewmembers become argumentative or disrespectful to the process.

## **Composing the Routine**

### **Recommendations for the Development of Your Routine**

As you prepare your choreography to develop a winning routine you are reminded to CAREFULLY select movement styles that best represent your strong points and the flavor of your personality. Crews are encouraged to be fresh and imaginative and to follow their own style and identity when creating a routine. Building a story within the dance may be a method to consider.

Avoid emulating or being influenced by past World Champions' routines, as there is no distinct model for a winning routine. HHI has the most knowledgeable and experienced judges who look for performances that are different, new, original and showcase a variety of authentic urban street dance styles. Be yourself and express your crew's diversity with passion, intensity and style.

Make sure your routine includes an ample amount of dance. A common mistake by crews, which often inhibits dance performance, is using too many songs and incorporating too many sound effects in the routine. While there is no restriction on the numbers of songs you can use (minimum or maximum) crews must understand this can lead to a lower score. Editing the music excessively or adding too many sound effects can prohibit phrasing, 8 counts and musicality. The songs you use in a routine are meant to leave a lasting impression or express a musical theme allowing for clean uninterrupted dance. Over usage of edits and sound effects often leads to a no music no dance outcome. Be cautious and preserve the musicality of your routine.

Frequently overlooked or forgotten by crews is finding "The Groove". The groove is the dancer's reaction to the beat and the undertone of the music. It helps a dancer to improvise and express their dancing more from the inside out. The groove exists in all types of music and dance and certainly within all styles of street dance. It's what makes the dance "funky". Find the groove in your music and express it in your crew's routine. It's another opportunity to showcase the dance and be rewarded by the judges.

Crews should include less street dance styles in their routines and execute them perfectly rather than add more with the possibility of poor execution. The minimum number of street dance styles is 3. Don't risk a lower score by attempting a greater variety.

Judges will assess the abilities of the crew through the weakest crewmember. Crews should be aware that having a younger member that isn't clearly as strong as his/her crewmembers may lower the crew's overall score.

The inclusion of a reasonable usage of traditional (cultural) dances and folklore to enhance individuality and further identify the crew is allowable and welcomed – examples: Salsa, Capoeira, etc..

Moves performed in a routine (that require preparation into the move e.g., back flip) will be considered tricks with no values awarded unless they are preceded, followed and integrated within hip hop dance choreography. The inclusion of TRICKS (a practice established by the use of specialized skills representative of a particular field of activity which does not conform to hip hop dance e.g., gymnastics) may add to the overall production of a routine, but will not elevate it above another crew's routine. No special points will be awarded for the inclusion "specifically " of tricks but using them to heighten the routine's theme, personality and excitement is an allowable risk.

Originating and utilizing one of a kind "signature moves" to increase creativity and crowd appeal is encouraged. The inclusion of a SIGNATURE MOVE (a difficult, dexterous, or clever act designed to amuse intrigue and/or amaze, which involves the majority of the crewmembers at the same time) will enhance a routine and increase a score if executed well and is relevant to the overall interpretation of a routine. The creation and use of a signature move will help to identify a crew from the other crews. Crews are cautioned however to limit the number of signature moves in a routine since the set up time to perform them may take away from the time needed to perform a proper amount of hip hop dance choreography needed for a high scoring routine.

## The Championship - General Rules and Criteria

### The Routine's Length

Junior Division: The routine's length for junior crews is one minute thirty seconds (1:30). A grace period of five (5) seconds, plus or minus, is allowed resulting in a minimum of one minute twenty-five seconds (1:25) and a maximum of one minute thirty-five seconds (1:35).

Varsity and Adult Divisions: The routine's length for varsity and adult crews is two (2) minutes. A grace period of five (5) seconds plus or minus is allowed resulting in a minimum of one minute fifty five seconds (1:55) and a maximum of two minutes five seconds (2:05).

Timing begins with the first audible sound (includes cueing beep) and ends with the last audible sound. Routine length (music) that is less than (<) one minute fifty-five seconds (1:55) or is greater than (>) two minutes five seconds (2:05) for varsity and adult and is less than (<) one minute twenty-five seconds (1:25) or is greater than (>) one minute thirty-five seconds (1:35) for junior crews will result in a deduction.

### Scoring the Routine

1. The Hip Hop Crew performance is evaluated according to the **Performance** and **Skill** criteria for the highest possible total score of 10 points.

#### *Performance criteria and point value:*

##### **Performance = 60% or six points of the total score**

The judges will reward routines for incorporating unique and original/creative moves, a high number of hip-hop street dance styles executed, good usage of the stage, formations, showmanship, intensity and street appearance resulting in an entertaining routine that evokes emotional response.

##### **Creativity (10%)**

Choreographing and presenting your two-minute routine in a unique and one of a kind way with signature moves and combinations of moves that are yours alone. Original ways to go to the floor, getting up from the floor, transitions, music editing, clothing and a unique look and style that sets you apart from the other routines. Be special, different and fresh with all aspects of your routine.

##### **Staging, Spacing, Formations, and Level changes (10%)**

The crew must demonstrate awareness of spacing between the members through a full range of unique, complicated and challenging formations, interactive partner moves and patterns. The full use of stage will also be considered. The routine should include three (3) levels of movement (low/mid/high) utilizing arm, hand, leg, foot, torso, and head movements with transitions that are creative and unpredictable.

##### **Showmanship, Intensity, Confidence, Projection & Presence (10%)**

The routine contains dynamic movements from beginning to end by the crew as a whole and as individuals containing minimal pauses and poses. During featured performances by one or more members of the crew, the remaining members must continue performing movements that add to the overall intensity of the routine. Projection of the crewmembers is consistently strong throughout



the entire routine with an uninterrupted display of confidence measured by facial expression, eye contact and body movement. The crewmembers should perform with enthusiasm, passion and a "natural" ability to "sell it" on stage.

### **Street Presence/Attire (10%)**

Street presence is the capability of the crewmembers to demonstrate an authentic and uninhibited representation of hip-hop dance. Street presence includes attitude, energy, posture and street style. Clothing and accessories worn should represent and reflect the real character and natural style of the urban street environment with a unique look that sets the crew apart. Crewmembers do not have to be dressed identical or similar. Individuality of dress is encouraged. Crews may wear stylized clothing representing their routine's theme. Theatrical costumes are not typical of the urban street (e.g., storybook characters, animals, Halloween costumes, etc.) and are not recommended. When in doubt contact Hip Hop International for clarification.

### **Entertainment Value/Crowd Appeal (10%)**

Crewmembers and their routine should connect with the audience and evoke emotional responses, i.e., excitement, joy, laughter, involvement and /or sense of drama relative to the style presented. The routine should leave a memorable and lasting impression.

### **Variety of Street Dance Styles (10%)**

A minimum of three (3) street dance styles must be performed in a routine to receive Variety points. The more styles a crew includes and performs correctly in the routine the higher the variety score will be.

Crews should include in their performance a broad selection of street dance styles selected from the list provided without excessive use of the same move or patterns. A varied range of styles should be shown in the choreography of arm, leg, and body movements.

***The following are a list of Street Dance Styles from early foundation to present:***

- Locking
- Popping
- Bboying/Bgirling (breaking)
- Wacking/Punking
- Vogueing
- House Dance
- Party Dances or Club Dances (popular or trendy dances)
- Hip Hop Dance/Choreography
- Krumping
- Stepping/Gumboots

We also welcome traditional dance and folklore as part of a street dance routine.

### ***Skill criteria and value:***

#### **Skill = 40% or four points of the total score**

The judges will evaluate the execution and difficulty of the style(s) performed; popping, locking, breaking, hip hop, house, etc. The judges will consider the quality of movement throughout the routine, including arm, leg and body placement, combinations of three levels-floor, standing and air, and synchronization of the crewmembers.

#### **Musicality (10%)**

Performance and choreography corresponding to timing and music usage and the crew's ability to perform simultaneously to the music. Movements and patterns performed to the simulated sounds of the crewmembers in the absence of recorded music (e.g., foot stomping, hand clapping, vocals, etc.) will also be considered musicality and judged similarly.

***Musicality - Beat Technique/Syncopation*** The movements within the routine must demonstrate musical structure and style, i.e., using rhythmic variations emphasizing upbeat, downbeat, tempo and accents in single, double, halftime and syncopated musical patterns.

***Musicality - Moves Related to Music*** Staying in time with the music, moving to the beat of the music, and using identifiable phrases to construct the routine's choreography.

#### **Synchronization/Timing (10%)**

The movements of the crewmembers are performed in sync; the range of movement, speed, timing and execution of moves are performed by all members in unison. Peel off or in cannon movements are allowable.

#### **Execution/Controlled Mobility and Stabilization (10%)**

The crew must maintain control of the speed, direction, momentum and body placement throughout the routine.

#### **Difficulty of Execution of Authentic Hip Hop Dance Styles (10%)**

Difficulty is measured by the levels of ability demonstrated by all the crewmembers and the variety of styles they perform throughout the routine. Consideration is given to the number of crewmembers who attempt and successfully complete complex choreography and who demonstrate through their variety of dance styles and their execution an understanding of the foundation and origin of hip hop.

Additional consideration and awarding of difficulty points is given to crews who attempt difficult moves with all or most of their members. Example: a crew of five who all attempt and clearly accomplish a breaking move will score higher than if only two members attempt and complete the move. Further, if the same crew correctly performs locking, popping and breaking styles they will score higher in difficulty than a crew of 5 when they demonstrate the breaking move.

#### **Incidences of Extraordinary Circumstances**

An extraordinary circumstance is an occurrence beyond the control of a crew that affects the crew's ability to perform at the beginning or at any time in a routine. An extraordinary circumstance is not limited to the examples listed below and may be declared at the discretion of the Judicial Director.

1. Incorrect music is played or cued.
2. Music problems due to equipment malfunction.

3. Disturbances caused by general equipment failure, i.e. lighting, stage, venue or sound.
4. The realization of or introduction of any foreign object or disturbance into the performance area, just before or during a performance, by an individual or means other than the crew(s).

### **Management of Extraordinary Circumstance**

1. It is the responsibility of the crew to immediately stop the routine if an extraordinary circumstance occurs.
2. The competition organizer, Judiciary Director and/or event committee will review the situation, and upon a confirming decision and correction of the problem, the crew will be reintroduced, return to the stage and restart their routine. If the crew's claim is determined to be unfounded by the Judiciary Director, the crew will not be allowed to restart the performance resulting in a default.
3. Claim of an extraordinary circumstance presented by the crew after the routine has been completed will not be accepted or reviewed.

### **Full Crew Start**

All crewmembers must start together on stage and remain on stage for the full 2:00 minutes of the routine. There is no entering or exiting the stage by crewmembers at any time. A deduction will be taken for failure to adhere to this.

### **Late Start**

A crew who fails to appear on stage and strike a starting position within twenty (20) seconds after being called will be deemed a late start and receive a deduction.

### **Pre Start**

A pre start occurs when prior to taking the start position; the crew demonstrates excessive introductions or displays for longer than ten (10) seconds after all crewmembers have entered the stage. A deduction will be given.

### **Walk Over**

A crew who fails to appear on the stage and initiate the starting position within sixty (60) seconds after being called will be declared a "no show" and disqualified.

### **Grandstanding**

Grandstanding is a post performance display or posing at the end of the routine. A deduction will be given.

### **Falls**

#### **1. Major Fall**

- a. A Crewmember(s) falls from a lift or support that is unrecoverable.
- b. A Crewmember falls during the performance that is unrecoverable.

#### **2. Minor Fall**

- a. A highly noticeable, accidental error during the performance that is recoverable.
- b. A Crewmember stumbles, trips, or falls during the performance that is recoverable.

### **List of Deductions**

## **PERFORMANCE**

All crewmembers not on stage for the opening of the performance or for exiting during or re-entering the stage during the routine 1.0

Late Start - failure to appear on stage within 20 seconds of being announced .05

Grandstanding .05

Pre start - pre-performance display greater than ten (10) seconds .05

Fall trip or stumble/per occurrence – Major .1

Fall trip or stumble/per occurrence – Minor .05

False start/unsubstantiated .1

## **MUSIC**

Junior Division Routine length (not 1:25-1:35) .1

Varsity and Adult Division Routine length (not 1:55-2:05) .1

Contains inappropriate language .1

## **PROHIBITED MOVES**

Lewd gestures, comments or movements/per occurrence .05

## **ATTIRE**

Use of props .1

Clothing or props tossed into audience .05

Clothing/shoes inappropriate .05

Attire not intact (untied laces /clothing articles) .05

Use of body oils, paints or other substances that affect the performance area .05

## **Judging and Scoring the Routine**

### **Judges Panel**

A panel of judges will consist of either six (6) or eight (8) persons. If extenuating circumstances exist the Head Judge and/or the event organizer may adjust the number of the judges.

1. All judges must meet the eligibility, training, judge skill level and certification requirements set forth by HHI. Judges are assigned to either the Performance or Skill position, and score in their assigned area only.

2. Local, Citywide, Regional and Open competitions; minimum number of judges required:

a. Three (3) Skill judges

b. Three (3) Performance judges

c. One (1) Head Judge

3. National, International and World Class competitions; minimum number of judges required:

a. Four (4) Skill judges

b. Four (4) Performance judges

c. One (1) head judge

d. One (1) Panel Director (World Championship)

### **Judges Seating at the Championship**

The panel judges and the Head Judge and Panel Director will be seated at a table placed parallel to the front of the competition stage, distanced to provide a clear and unobstructed view of each crew from

“head to toe.” Adequate lighting must be provided. The Performance and Skill judges will be seated in alternating position i.e., Performance, Skill, Performance, Skill, etc.

## **Duties of the Judges**

### **1. Performance Judges**

a. Evaluate and score the routine according to the Performance criteria for Hip Hop Dance Content, Performance, Creativity, Staging, Showmanship, Street Presence and Variety of Styles.

### **2. Skill Judges**

a. Evaluate and score the routine according to Skill criteria for Hip-Hop Dance: Musicality, Synchronization, Execution and Difficulty.

### **3. Head Judge**

a. The Head Judge may or may not score the crews' routines. The Head Judge's overall responsibilities are to facilitate and oversee the fair and accurate performance of all members of the judges' panel and assess all discrepancies, penalties, deductions, and disqualifications. A judge may be removed and replaced from the panel by the Head Judge for due cause. The Head Judge will also assist in the judges' training especially as it relates to the identification and demonstration of the ten (10) official street dance styles.

b. The Head Judge's duties specific to the performance of a routine include:

- i. Confirm the performance and proper execution of street dance styles.
- ii. Assess if prohibited moves are performed
- iii. Identify and evaluate minor and/or major “falls”
- iv. Evaluate stage entry and exit, late start, pre start, grand standing and routine interruption
- v. Assess if there are attire violations
- vi. Assess music violations including inappropriate language and music length
- vii. Screening and selection of judges

### **4. Panel Director**

The duties of the Panel Director include educating and training the judges on HHI's Rules and Regulations and assisting the head judge in assessing the fair and accurate judging, scoring and results from the panel of judges. The Panel Director's specific duties include:

- i. Managing the scheduled activities of the panel
- ii. Coordinating the crew feedback sessions
- iii. Programming, teaching and administering the judges' training workshop
- iv. Facilitating the draw for the crew 's order of competition
- v. Posting the scores and results for public viewing.
- vi. Screening and selection of judges
- vii. Managing questions and queries
- viii. Conduct post competition meeting with delegation representatives

## **Calculating the Final Score**

1. The highest possible score is ten (10).
2. In a panel of six (6) judges the Performance scores and the Skill scores will each be averaged and then totaled in the calculation of the final score. In a panel of eight (8) judges the highest and

lowest Performance and Skill scores will be discarded and the remainder averaged and then totaled in the calculation of the final score.

3. Any point deductions given by the Head Judge are deducted from the total score, to equal the final score.

4. The final score shall be rounded to the nearest hundredth point.

### **Tie Scores**

Tie scores will be broken by the following order:

1. The crew(s) with the highest Performance score

2. The crew(s) with the highest Skill score.

3. An analysis of the judges' ordinal ranking.

### **Scoring and Ranking**

1. The Preliminary and/or Semifinal score is not factored with the total score to arrive at the Final score. The Preliminary score is discarded prior to the Semifinal round and the Semifinal score is discarded prior to the Final round.

2. The Final ranking of crews is determined by their scores in the Final round only.

3. The judges' scores will be displayed to the public following the Preliminary, Semifinal and Final rounds.

4. When deductions are given, the judges will inform the crew through a deduction card following the preliminary round of competition.

5. The final score determines the crew's final, official ranking.

### **Discrepancies in the Rules and/or Competition**

1. Any problem or discrepancy during a competition will be brought to the attention of the competition organizer who will address it with the Head Judge, Panel Director and/or event committee, and the respective decision(s) made will be final.

2. Misinterpretation due to the translation or interpretation of the rules will be resolved according to the English version. In the event of any discrepancy, the English version of the most current rules will stand.

### **Protests**

Protests are prohibited and will not be accepted regarding any score or result of a decision.

### **Awards Ceremony**

The competition will conclude with a ceremony honoring the crews with the highest total scores.

Medals, ribbons, and/or prizes will be awarded to at least the top three crews in each category of competition.

