

# WDSF Rules and Regulations Manual

## Breaking



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This version of the WDSF Breaking Rule Book has been adapted from the WDSF YOG Rule Book document which was created for WDSF by the following authors in 2018:

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## **1. Foreword**

This Breaking Rules & Regulations Manual (BRRM) contains the primary rules, provisions and requirements for planning, organizing and operating WDSF Breaking competitions.

It is important to point out, that competition formats for Breaking do not only consist of 1vs1 and 2vs2 team competitions. The sizes of the competing sides can be compatible so that for example 3vs3, 4vs4 and also entire crew competitions with a varied and uneven number of crew members are possible. The choice of the mentioned categories is not exhaustive since there are many other popular formats existing.

### **Evolution of Content**

This is the current version of the BRRM (Version 1), published as of February 2019. The World DanceSport Federation (WDSF) reserves the right to modify this document and the rules reflected herein.

## **2. Introduction to the Dance Form of Breaking**

Breaking (also called b-boying or b-girling) is an urban dance style which originated during the mid-1970s in the Bronx borough of New York City. The earliest innovators of breaking were African-American and Puerto Rican youths. During the ensuing ~40 years, breaking has progressed from its Bronx roots into an internationally-recognized cultural art form, with elements of urban dance intertwined with extraordinary athleticism.

### **2.1. A Short History of Competitive Breaking**

The art of breaking evolved from many different dances and other activities which influenced New York youths in the years leading up to the mid-1970s. In the early years, breakers would break at parties, in clubs and on the street, practicing at home and in the hallways of buildings or in community centers. During that era, structured competitions with judging were seldom held.

By the early 1980's, breaking had begun to catch the attention of the mainstream media in the United States and the dance became increasingly popular, spreading out quickly across the United States and overseas. Breaking crews like the Zulu Kings, Rock Steady Crew, Dynamic Rockers and New York City Breakers were formed – they developed not only the foundation of the dance, but also the more complex moves.

In 1983, the major motion picture Flashdance introduced breaking to the mainstream public on a larger scale. Although Flashdance was not intended to be a breaking movie per se, only featuring some short breaking scenes, the movie still had a big impact on breaking, inspiring people throughout the world to try breaking.

After Flashdance, a number of breaking-focused movies such as Breakin` and Beat Street were produced. Beat Street featured one of the most famous breaking scenes ever shown on film, the battle between Rock Steady Crew and the New York City Breakers. It was filmed at the Roxy, which was a popular lower West Side nightclub in Manhattan and the stomping ground for the breaking scene, where crews from each of the New York area would come to break and battle one another.

By the mid-1980's, breaking had become a global phenomenon with overwhelming media coverage, but by the late 1980's, many in the United States would have declared the breaking fad as having come and gone, at least in the eyes of the mainstream public.

As the 1990's approached, only a handful of breakers worldwide understood the cultural relevance of the art form and started to pull other dancers out of early retirements to help activate the breaking scene again. A lot of activities and collaborations started in the field of dance theater, but also another stage opened up -- judged competitions.

In 1990, the International Battle of the Year (Battle of the Year) was created. In the Battle of the Year's tradition, breaking crews would perform a showcase representing their countries - an international group of judges would select the best crew performances from the showcase, then the top crews would battle against one another for first place. Battle of the Year was the first breaking event to establish formally-judged competitions on a large scale. Today, Battle of the Year involves qualifier events on all continents and is traditionally the largest breaking event in the world in terms of spectator attendance.

As the 1990's unfolded, other international breaking events followed, including the Pro-Am in Miami, and The Bboy Summit and Freestyle Session, both in California. With the advent of these judged competitions, renewed interest in breaking was spawned in the urban areas and the breakers who began competing in the 1990's generation grew up participating in organized battles throughout the world.

In addition to Battle of the Year and Freestyle Session, today's major international breaking events include The Notorious IBE (Holland), Outbreak Europe (Slovakia), the Red Bull BC One Championships (Global), the UK B-Boy Championships (England), The Silverback Open (USA), BIS (China), and The Undisputed World Finals (Global), among many others primarily in North America, Europe and Asia.

There is not only an active competitive scene with prize money events and professional tours, such as the Undisputed World Bboy Series (ten major international events plus a final) and the UDEF Pro Breaking Tour (40 prize money events, mainly in North America), but also breaking is frequently featured on TV shows and in commercials, as well as in theatre performances or as part of contemporary dance productions. In short, breaking has evolved into a global cultural art form with many elements of sport, given the athletic nature of breaking. This naturally led to the 2016 decision of International Olympic Committee (IOC) to add breaking to the 2018 Youth Olympic Games in Buenos Aires.

## **2.2. Elements of Breaking**

Breaking consists of three main elements, top rock, down rock and freezes as described below.

### **A. Top Rock:**

In top rock (also **toprock**), all moves are performed standing up.

When top rocking, breakers are getting prepared to go down to the floor. Most breaking solos start with top rock. Originally, the moves in the top rock were intended as signal to other dancers to move out of the way. The attitude of the breaker during the top rock phase of a breaking set is to be presented forcefully. When breakers top rock in the middle of a crowded dance floor at a club, they usually draw attention and a circle will open up around them. This circle then enables each breaker to perform with the space necessary for floor moves. Most moves in top rock originated in rock dance (also known as **rocking**), and the most frequently used steps in top rock are the Indian or Outlaw Two-Step and the Crossover Step.

## B. Down Rock:

Down rock (also **downrock**) is comprised entirely of floor moves, when the breaker touches the floor with his or her hands. Supine or prone positions are also included in down rock, when the breaker is literally on the floor on his or her back or stomach. To gain a better understanding, down rock can be sub-categorized as follows:

- **Drops:** Drops represent the different ways to get down into a floor move, forming the transition between the top rock and the down rock. Some of the more famous drop transitions are called sweeps or coin drops.
- **Footwork / Legwork:** This describes the elaborate steps, leg swings, kicks and sweeps while breaking on the ground. There are entire concepts like the six-step, the 8-ball or the pretzel, which contain different combinations of step patterns and a variety of interpretations, each of which has its own unique components and traditions in the dance.
- **Spins:** Each turn with a minimum of 360 degrees while on the ground is considered to be a spin. When a spin is executed with a lot of turns at once it becomes part of the family of power moves (also **powermoves**). If a 360 degree turn is performed in the air it is typically referred to as a full twist. The more vertical a spin, the harder it is to hold one's balance. Therefore, the 1990 (a spin on one-hand in a one-arm hand-stand position) or the 2000 (in which breakers are spinning on two hands held close together when in a handstand position) are sometimes considered to be the kings of the spins. Spin moves such as the head-spin, the backspin or the hand-glide, are moves that breakers mostly associate with breaking back in the 1980's.
- **Power Moves:** Power Moves are a complex set of fine movements in which the play with gravity is enhanced through centrifugal power -- it is the velocity and the dynamic appearance of a power move that gave rise to this descriptive term. All power moves have a spinning motion and often lead to a circle being formed around the breakers on the dance floor. In a pure power move set, the breaker's feet seldom touch the ground. Some of the most frequent power moves are derived from air flares, windmills and floats, each which represents a family of moves.
- **Blow Ups:** Blow ups are quick and explosive move combinations leading to a surprise moment in a breaker's set. Sometimes they contain flips and freezes.
- **Air Moves:** The term indicates that there is moment in a breaker's set during which the entire body does not touch the ground any more. Any kind of jump would suit this description. Flips for example are considered to be a family of air moves. A few other examples would include the air backspin, the air flare or the air twist.
- **Transitions:** Transitions are the moves between the moves. They are the links that cause the dynamic look to a breaker's performance. They can be very subtle but deserve a lot of attention at the competitive level. While other moves such as swipes or windmills



may often be performed in a repeating pattern, a transition move is most often performed just once in a set, and often turns the breaker's performance into something unexpected. Please also note that transitions can be made between the top rock and the down rock.

### **C. Freezes:**

A freeze is a pose in which the dancer stops moving completely in the middle of a set. The freeze provides the perfect opposite to the breaker's moving action. In most cases a freeze requires a lot of balance and strength, or a lot of flexibility. If an easy and comfortable freeze is chosen, then the breaker's character must shine through to enhance the impact of the move. What can be confusing is the fact that freeze positions can also be used as moves themselves – the baby freeze for example can easily become part of a breaker's footwork, assuming the breaker decides not to freeze up, but rather to continue dancing. Only a total stop in that position makes it a freeze. The names for freezes usually describe the position in question. A few examples would include: the chair freeze, which looks like one is sitting in a chair; the hollow-back freeze, a freeze in which one stands on his/her head and arches his/her back, so that the feet almost touch the ground; and the ninja freeze in which one looks like he or she is doing a jump kick.

### **3. General Regulations**

The regulations below describe the following disciplines but can be applied for other formats as well (e.g. 3vs3 etc.):

- Breaking 1 vs 1 (b-girls and b-boys), with each set at a maximum of 60 seconds
- Breaking 2 vs 2 (team battle), with each set at maximum of 90 seconds

During each team battle, both breakers (mixed team, two b-girls or two b-boys) on each team are expected to perform for a roughly equivalent amount of time when all rounds in a given battle are combined; however, there is no explicit penalty for imbalances in time between the breakers.

#### **3.1. Competition Format**

All events in the competition consist of battles between two breakers or two teams. Each battle consists of a fixed number of rounds with each of the rounds following the same sequence: one breaker (or team) performs a set first, and then the other breaker (or team) responds with a set. Those two sets comprise a round within a battle.

The battles will be judged by a minimum of three judges or another uneven number of judges, plus one referee (head judge), who will be charged with ensuring compliance with the rules and regulations.

Depending the number of participants, the two one-vs-one competitions (male and female) and the team battle competition will commence with a preselection phase followed by a Round Robin Phase and then a Knock-Out Phase. Different formats of Round Robin are possible, depending the number of participants, find some examples in Appendix III. The battle format is eventually decided by the Organizer and/or the Competition Manager and in approval with WDSF.

Battles are to be contested without any physical contact on the part of the opponents; any physical altercations shall lead to warnings and potentially to disqualification by the judges, depending on the nature of the altercation.

#### **3.2. Requirements for a Breaking Battle**

Mandatory elements:

- 2 opposing breakers or teams (each breaker or team may be accompanied by an entourage of up to three)
- 1 host with a microphone connected to a sound system (details see chapter 6.4.)
- 1 DJ with 2 turntables and a mixer connected to a sound system (details see chapter 6.4.)
- Uneven number of judges (minimum of 3) (details see chapter 5.3.)
- 1 head judge (in addition to the judge's panel) (details see chapter 5.4.)

- Judging system with appropriate operator(s) (details see chapter 4)
- Sound system (details see chapter 6.4.)
- Dance floor without branding in the size (minimum of 6 meters x 6 meters, or 19.7 feet x 19.7 feet), with a marked and visible red side and blue side (details see chapter 6.1. and 6.3.)

### **Role of the Judges**

The principal role of a judge lies in evaluating the breakers by comparing their relative skills round-by-round -- after each round of a battle the judges will vote (for further details see chapter 5.3.).

Each judge shall perform an analysis of the breakers who are battling, comparing the performance of one breaker (or team) versus the other breaker (or team) in each round, using the judging criteria established through the Judging System (chapter 4.).

Under the Trivium Value System (details see chapter 4.1.), the judge will use a hand-held cross-fader device to judge the breakers, placing it into positions that represent the differing weights of quality between opposing competitors. Each of the judges will use the cross-fader to represent his or her individual interpretation of the observed skills at hand, again based on the judging criteria established through the Trivium Value System. The judges then submit their votes after each round within a battle.

### **3.3. Conduct of Athletes**

All athletes must behave responsibly and with good sportsmanship, including but not limited to respecting other athletes, with no offensive or threatening behavior whatsoever. All athletes must also be on time and there will be no smoking or alcohol consumption tolerated during the competition. Moreover, all athletes must be compliant with the rules set by the World Anti-Doping Agency (WADA), for any doubts refer to the WADA Prohibited List ([www.wada-ama.org](http://www.wada-ama.org)).

## 4. Judging System

The Trivium Judging System is the recommended system to use for the WDSF Breaking competitions based on the experience of the Buenos Aires 2018 Youth Olympic Games. Other judging systems could be considered together with the Organizer and Competition Manager upon approval by WDSF.

### 4.1. The Trivium Value System

Introducing the Cross-fader:

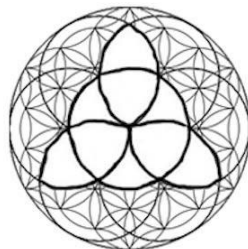


While comparing the performances of the breakers competing in real time, the balance between them may constantly shift. By using the cross-fader's scale, the judges can avoid making black and white judgments, allowing their judging to become closer to the reality of a gradual decision. This is why the main instrument of the Trivium is a cross-fader, enabling adjustments in a judge's assessment of all criteria being judged.

### 4.2. The Metaphysics of the Trivium Value System

The Trivium Value System is a holistic judging model in which all of its criteria interlink with one another. The whole is always more than the sum of its parts. As such, the judges need to look at the full performance with all of its content, its aspects and how it unfolds.

The term "Trivium" is derived from mediaeval Latin and was intended to mean a place where three roads meet. It later was used to describe the study of grammar, rhetoric and logic, conceptually analogous to the three-part mind-body-soul.



### 4.3. The Criteria and their Hierarchy

The best way to display the thought process underlying the Trivium Value System is by creating a triangle – in each of the three corners, there is an upsized qualitative criterion: (1) Physical quality (for the body), (2) Interpretative quality (for the soul) and (3) Artistic quality (for the mind). Each of these three qualitative criteria are in turn divided into two sub-categories, with the Trivium. All criteria interlink with and influence one another and are represented as follows:

#### The Body: Physical Quality

- 1-Technique 20.0% value fader
- 2-Variety 13.333% value fader

#### The Soul: Interpretative Quality

- 3-Performativity 20.0% value fader
- 4-Musicality 13.333% value fader

#### The Mind: Artistic Quality

- 5-Creativity 20.0% value fader
- 6-Personality 13.333% value fader

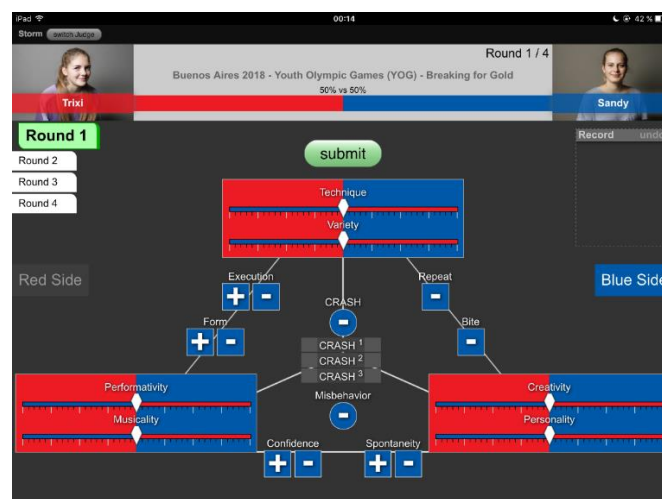
For each of these six criteria the judges have an allocated fader on their hand-held Trivium device (the criteria are defined in more detail in chapter 4.6).

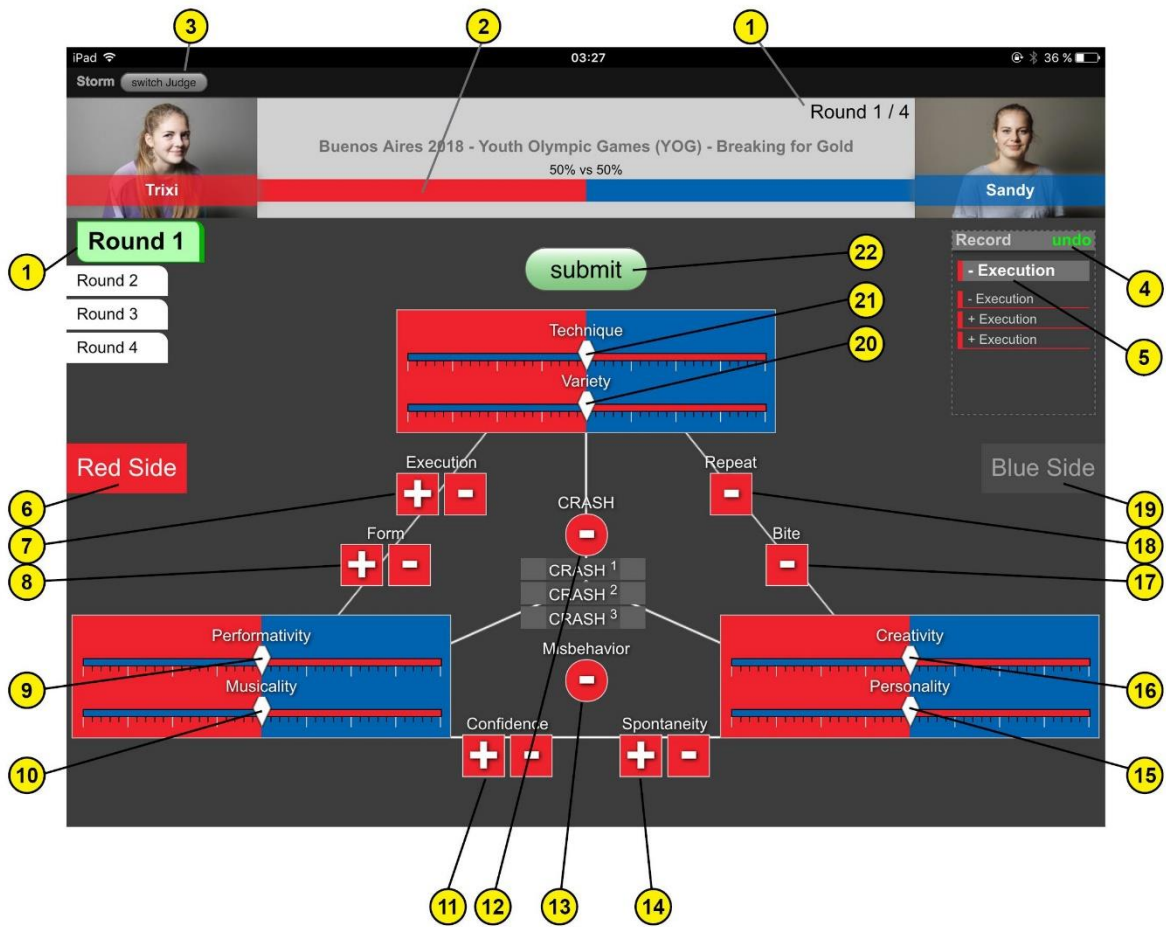
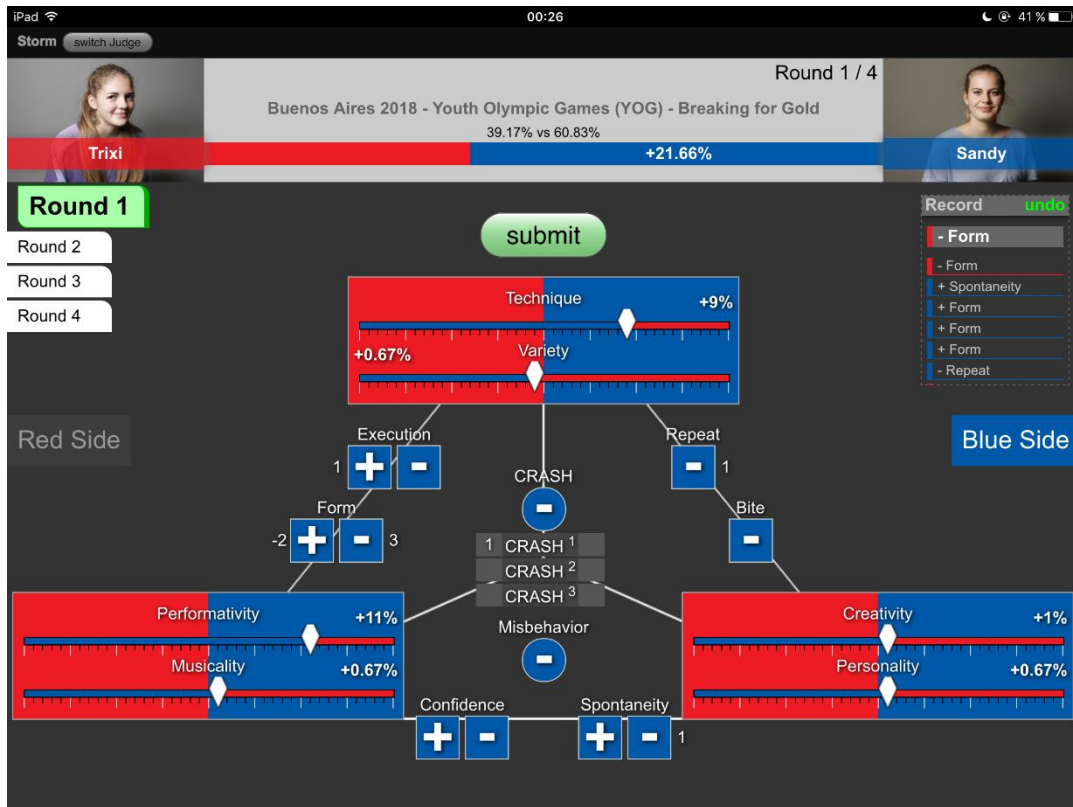
Each fader represents the criterion’s weighting in the matrix. All faders when summed together add up to 100% in value (for more detail refer to chapter 4.6.).

During and immediately after each round of a battle, the judge can adjust these faders according to what the judge saw during the performances.

### 4.4. The Trivium Hand-Held Interface

Below there is an example of the Trivium Interface. The first picture illustrates the initial setting (blue side activated), the second one displays the system in action for the blue side and the third picture contains the descriptions of the different buttons (red side activated).





#### 4.4.1. Descriptive Key to Trivium Hand-Held Device

The figures in parenthesis below are shown in the diagram above.

- (1) Round Information (e.g. round one of four)
- (2) Balance-Bar
- (3) Judge Switch - change the hand-held interface to another judge (only for administration as needed)
- (4) Undo the last action that happened
- (5) Record of last actions
- (22) Submit Button is pressed after a round is finished
- (6) **Red Side Button:**  
Designates that the Red Side breaker (or team) is performing
- (19) **Blue Side Button:**  
Designates that the Blue Side breaker (or team) is performing

#### Shortcut-Score Buttons:

- (7) Execution: to adjust positive and negative for the current dancer
- (8) Form: to adjust positive and negative for the current dancer
- (11) Confidence: to adjust positive and negative for the current dancer
- (14) Spontaneity: to adjust positive and negative for the current dancer

#### 6 Criteria Faders:

- (9) Performativity: to adjust the balance in this criteria
- (10) Musicality: to adjust the balance in this criteria
- (15) Personality: to adjust the balance in this criteria
- (16) Creativity: to adjust the balance in this criteria
- (20) Variety: to adjust the balance in this criteria
- (21) Technique: to adjust the balance in this criteria

#### Shortcut-Penalty Button:

- (12) Crash for each dancer:
  - a. Pressed once within one second => slip, count up CRASH 1
  - b. Pressed 2 times within one second => crash, count up CRASH 2
  - c. Pressed 3 times within one second => wipe-out crash, count up CRASH 3
- (13) Misbehavior for each dancer:
  - a. Every press by a judge counts as a warning from that judge
  - b. Cumulative warnings may result in disqualification
- (17) Bite for each dancer
- (18) Repeat for each dancer

The interface is equally-divided between red and blue, which represents a participating side, i.e. the Red Side or the Blue Side.

**On top there is an information bar including:**

- The name of the judge assigned to the interface.
- The state of the current round and how many rounds there will be.
- The name of the current event.
- The names and photographs of the competitors, and the color that each is assigned.
- A bar that summarizes all of the entered values.

**The following pages will provide a detailed explanation of and descriptive keys for the Trivium hand-held interface.**

**4.5. The Shortcut-Penalty and Shortcut-Score Buttons**

In addition to the faders that require a quick but steady touch by the judges there are a few buttons that are directly connected to the corresponding faders. They enable the judge to react quickly to some key moments in a battle (find the location of this button on the hand-held interface in Section 4.3)

As soon as the battle starts, the judges each press the Red Side Button to activate the Shortcut-Score Buttons for the Red Side, or the Blue Side Button to activate the Shortcut-Score Buttons for the Blue Side.

The judges can then react to key moments during the performances of the breakers. There are total four penalty buttons; **2 simple penalty buttons** and **2 complex penalty buttons**.

**4.5.1. Four Penalty Buttons Divided on a Red Side and a Blue Side**

<b>Button</b>	<b>Influences Criteria</b>	<b>Grades per Push</b>
Repeat	Variety, Creativity	1.66%
Bite	Variety, Creativity, Personality	2.34%
Crash	All Faders	1 push = slip: 2.50% 2 immediate pushes = crash: 5.00% 3 immediate pushes = wipe-out: elimination
Misbehavior	Performativity, Creativity, Personality	1 push = mild: 2.66% 2 pushes = moderate: 5.34% 3 pushes = severe: 8.00%



#### 4.5.2. The Shortcut-Simple Penalty Buttons:

The Shortcut-Simple Penalty Buttons are also found on the lines between the criteria they are connected with and the faders they affect (see chapter 4.6.4. for further details).

- The Shortcut-Penalty Buttons have a red and a blue side and only have a minus: - function
- If a breaker from the Red Side is dancing, the red side of the penalty is to be pushed
- If a breaker from the Blue Side is dancing, the blue side of the penalty is to be pushed

<b>1-Repeat</b>	Connected to criteria faders: variety, creativity
<b>2-Bite</b>	Connected to criteria faders: variety, creativity personality

Each push of a button will be counted in the cache.

#### 4.5.3. The Shortcut-Complex Penalty Buttons

There are 2 complex Shortcut-Penalty Buttons with more functions than just influencing the fader positions. They can lead to the quick loss of a round or even to disqualification.

<b>3-Crash</b>	Connected to criteria faders: all criteria in the system
<b>4-Misbehavior</b>	Connected to criteria faders: Performativity, Creativity, Personality

#### Crash

The button has the special feature open for one second once pressed to enable multiple presses. The button can be pressed between one and three times within one second.

The crash button has three values and the grades of the crash will be counted as followed:

- 1. Slip:** Takes the same percentage of all affected criteria as all other penalty buttons
- 2. Crash:** Has twice the value of the Slip
- 3. Wipe-out Crash:** Is such a heavy crash that the round may be completely lost (further details in chapter 4.6.4.)

If a judge makes use of the wipe-out crash, the system will indicate that this has happened. If pushed accidentally, the judge should make use of the undo button.

If a wipe-out crash happens a breaker can only win the round if the opponent also crashes as badly or worse and the value will be equalized again.

The judge needs to continue evaluating the breakers' performances after a wipe-out crash.

## **Misbehavior**

While the three buttons for Crash, Repeat and Bite only reflect an individual judge's assessment, the Misbehavior button has an added role beyond deducting values:

- The breakers or teams collect warnings for Misbehavior throughout their participation.
- A warning is triggered when a majority of the judges have identified the same act of misconduct and have pushed the Misbehavior button (three or more judges constitute a majority).
- There is a real-time assessment which shows the cumulative number of warnings on-screen for the competitors and for the public; this information is also shown on every judge's hand-held.
- The participant's (or team's) cumulative warning status stays in effect until the end of the contest.
- The degree of the warning increases with the number of pushes.

In addition to influencing the criteria, the misbehavior buttons can also lead to a disqualification from the entire contest in two ways (see further details on chapter 4.6.4.)

### **Disqualification Path #1: Three Bad Acts = Disqualification**

- If a majority of judges push the misbehavior button once for the same act, the breaker or team gets one warning. I.E. if a breaker or team undertakes an action leading to three judges or more pressing the misbehavior button for that action, the breaker or team gets a first warning.
- If a majority of judges push the misbehavior button a second time for another act, the breaker or team gets a second warning.
- If a majority of judges push the misbehavior button a third time for yet another act, the breaker or team shall be disqualified from the entire contest, subject to a final affirmative vote by a majority of the judges on the disqualification to ensure the certainty of the disqualification decision.

### **Disqualification Path #2: Three Independent Warnings = Disqualification**

- A breaker or team will receive a warning from an individual judge if the judge presses the misbehavior button three times for that breaker or team during the course of the competition.
- If a breaker or team receives three such warnings from three different judges, meaning that three different judges have pressed the misbehavior button three times in connection with actions taken by the breaker or team, then the breaker or team shall be disqualified, independent of rounds and battles, subject to a final affirmative vote by a majority of the judges on the disqualification to ensure the certainty of the disqualification decision.
- In other words, if a breaker or team takes action which leads to the misbehavior buttons being pressed three times by three different judges, the breaker or team shall also be disqualified, independent of rounds and battles, again subject to a final affirmative vote by a majority of the judges on the disqualification.

### **Timing of Disqualification Decisions**

- No breaker or team shall formally be disqualified until the conclusion of the Round Robin Phase, after which a final affirmative vote by a majority of the judges shall be required for the disqualification to become effective.
- During the Knock-Out Phase, a breaker or team may be disqualified; however, the disqualification shall be subject to a final affirmative vote by a majority of the judges.
- If a majority of the judges affirm the disqualification, then the breaker or team shall be subject to immediate disqualification for the next infraction of any kind, again subject to a final affirmative vote by a majority of the judges and the status of the breaker or the team will be visible on the judges' hand-held tablets.

### **Accumulation of Warnings Leading to Disqualification**

- The misbehavior button gives a participant or team a warning, which is carried throughout the entire contest by the judge who has given it.
- Each judge has the option to give each breaker or team up to three warnings, but not more than three.
- As a consequence, each participant or team can be disqualified through the cumulative results of the misbehavior warnings received.

### **Possible Direct Disqualification**

- The misbehavior button can be pushed up to three times per judge according to the degree of misbehavior the judge has observed.
- This means that after the very first serious misbehavior incident a breaker or team could be disqualified, assuming the majority of judges have each pushed the misbehavior button 3 times -- however, as mentioned earlier all disqualifications are subject to a final affirmative vote by a majority of the judges before the disqualification becomes effective.

### **Undo Button**

(find the location of this button on the hand-held interface in chapter 4.4.)

The undo button makes it possible to go back one step only. If any fader or button was adjusted by mistake, or if any error was made, this button is to be pushed to clear the last step.

### **Submit Button**

(find the location of this button on the hand-held interface in chapter 4.4.)

Once both sides completed sets and a round is finished, all faders are adjusted – once the judge is certain about his or her decision, only then the submit button is to be pushed. By doing so, all evaluations are transmitted to a central computer and a winner for the round is calculated.

## **Evaluation Process**

The judging panel consists of an uneven number of judges (minimum 3 judges). Each judge has one vote per round of a battle.

- **To win a round, a breaker (or team) must win a majority of the votes of the judges.**
- **To win a battle during the Knock-Out Phase, a breaker (or team) must win the majority of the rounds in that battle.**

If it comes to a tie an extra round needs to be battled.

### **4.5.4. Four Score Buttons Divided in a + and a -**

The Red Side Button and the Blue Side Button will designate the Red Side breaker and the Blue Side breaker (see chapter 4.6.4. for further details about the score buttons).

<b>Button</b>	<b>Influences Criteria</b>	<b>Grades per Push</b>
Execution	Technique, Performativity	2.00%
Form	Technique, Performativity	2.00%
Confidence	Performativity, Personality	1.66%
Spontaneity	Performativity, Creativity	2.00%

- The judges push on plus: + if the dancer did something positive
- The judges push on minus: – if the dancer did something negative
- Submit button to be pushed after each round of a battle

### **Two Examples for penalty and score buttons:**

- If a contestant crashes this will have negative consequences on all aspects of his performance. Instead of manipulating each of the six faders, which would take a lot of time and concentration, the crash button will be pressed and all faders will be moved at once to a negative for the crashing contestant.
- If a contestant shows spontaneity in his performance, the judge doesn't have to move both faders of Creativity and Performativity but can quickly push the button designed to reflect spontaneous moments and the two faders move more into the positive.

## 4.6. Detailed description of the six Judging Criteria

### Six Cross-faders for the Six Criteria

Technique 20.0%	Variety 13.333%
Performativity 20.0%	Musicality 13.333%
Creativity 20.0%	Personality 13.333%

The following criteria need to be considered by the judges when arriving at their conclusions.

### 4.6.1. Physical Quality – A Higher Level Domain in the Trivium

#### **33.333% Score Weighting**

This higher-level domain (one of the three) represents the qualities related to the body, which is further divided into two sub-categories of lower-level criteria, namely Technique (20.0%) and Variety (13.333%). Technique and Variety are in turn further sub-divided into values, which emphasize the key qualities that judges should be paying attention to as they evaluate the breakers.

#### Technique

- Aptitude & Athleticism
- Dexterity-Fine Motor Control
- Pushing the Body to the Limit
- Balance
- Strength & Endurance
- Flexibility
- Dynamics
- Spatial Control

#### Variety

- Dimension
- Empathetic Approach

#### Technique Values

##### **Aptitude & Athleticism**

Judges should compare competitors' competence and take into consideration how effectively they utilize their physiological attributes to their advantage, which means both elevating physiological advantages to higher levels of ability, and/or turning possible disadvantages into benefits.

### **Dexterity-Fine Motor Control**

Judges should compare competitors' competence and take into consideration their mastery of detailed movement in an effortless and light manner, whilst maintaining purpose and conviction.

### **Pushing the Body to the Limit**

Judges should compare competitors' competence and take into account the risks and difficulties involved, when dancers make movements at the extreme ranges of human ability.

### **Balance**

Judges should compare competitors' competence and take into account their ability to maintain their center of gravity with minimal postural sway, and pay attention to how changes in velocity significantly affect this equilibrium.

### **Strength & Endurance**

Judges should compare competitors' competence and take into consideration their mastery of core strength to manage the forces applied on the body (for support and structure), as well as explosive strength in the extremities (for dynamic movement). Attention should also be directed to how well they manage to avoid displaying muscle fatigue in their movement.

### **Flexibility**

Judges should compare competitors' movements and body positions, and take into consideration whether movements appear restricted (or not) in their range of motion and whether there is any sacrifice (or not) in postural aesthetics, and whether they can maintain appropriate form/shape. Attention should be directed to any movements or body positions that demonstrate control/mastery at extreme ranges of joint motion.

### **Dynamics**

Judges should compare competitors' competence and take into consideration the use of contrast in direction, rotation, speed, shape etc., and how it is implemented in their movements.

### **Spatial Control**

Judges should compare competitors' competence and take into consideration their ability to master the orientation and position of their body both internally and externally to the environment.

### **Variety Values**

It is desirable that competitors demonstrate a diverse range of movements throughout the competition, with minimal repetition. The repeated use of the same moves/movements may result in penalties being levied, with a dedicated button assigned to deduct points – points may be deducted from both Technique (a criteria of the Physical Quality Trivium), and Creativity (a criteria of the Artistic Quality Trivium).

## **Dimension**

Judges should compare competitors' competence and take into consideration their ability to master the execution of the range of various movements internal to the dancer, in relation to their movement within and across multiple axes.

## **Empathetic approach**

In order for judges to recognize movements as being repeated or diverse, it is important for them to have a true appreciation of the gradations that define movements as similar or different. By having a personal understanding of the challenges faced when executing particular movements, they will be better placed to be able to contextualize movements as appropriately repeated or unique and compare the competitors' competences accordingly.

## **4.6.2. Interpretative Quality – A Higher Level Domain in the Trivium**

### **33.333% Score Weighting**

This higher level domain (one of the three) represents the qualities related to the Soul, and it is further divided into two sub-categories of lower level criteria, namely Performativity (20.0%) and Musicality (13.333%).

These criteria are further sub-divided into Values, which emphasize the qualities that judges should be paying attention to when evaluating the breakers.

### **Performativity**

- Composition & Narrative
- The Element of Surprise
- Emotional Engagement
- Authenticity

### **Musicality**

- Coherence
- Accenting
- Syncopation
- Texture
- Phrasing

### **Performativity Values**

#### **Composition & Narrative**

Judges should compare competitors' competence and take into consideration how well structured their combination of movements are put together, and how well understood and contextualized their narratives are. This must also be clearly communicated to viewers.

### **The Element of Surprise**

Judges should compare competitors' competence and pay attention to unforeseen and unanticipated movements that invoke a feeling of amazement in the viewers.

### **Emotional Engagement**

Judges should compare competitors' competence and pay attention to how accomplished and invested they are in portraying the character they are performing, and how comprehensively viewers are drawn into and captivated by the performance.

### **Authenticity**

Judges should compare competitors' competence and pay attention to how credible they appear to them, and how genuine and sincere their performance appears.

## **Musicality Values**

### **Coherence**

Judges should compare competitors' competence in their synchronicity of movement with the pulse of the music.

### **Accenting**

Judges should compare competitors' competence in their visual emphasis and enunciation of movement that follows the time signature of the music.

### **Syncopation**

Judges should compare competitors' competence in their visual emphasis of the unaccented beats, whilst maintaining articulation with the music.

### **Texture**

Judges should compare competitors' competence in their expression of and feel for the music, linking the quality of movement with the dynamics and nature of the music.

### **Phrasing**

Judges should compare competitors' competence in the cyclical nature of the dancers' movements, compatible with the musical rules of the song that is playing.

## **4.6.3. Artistic Quality – A Higher Level Domain in the Trivium**

### **33.333% Score Weighting**

This higher-level domain (one of the three) represents the qualities related to the Mind, which is further divided into two sub-categories of lower-level criteria, namely Creativity (20.0%) and Personality (13.333%). These criteria are in turn sub-divided into Values, which emphasize the qualities that judges should be paying attention to as the breakers perform.



## **Creativity**

- Progression of the Fundamentals of Foundation

## **Personality**

- Stage Presence & Charisma
- Individuality & Character

## **Creativity Values**

### **Progression of the Fundamentals of Foundation**

Judges should compare competitors' ability to develop new concepts and novel movements. In order to do this, it is important to first establish a defined baseline regarding the term Fundamentals of Foundation to then be able to make meaningful observations regarding progress.

In this document the Fundamentals of Foundation are defined as a framework for the underlying concepts, structure and composition of how a dance form is governed. This requires a comprehensive understanding around body mechanics together with cultural and philosophical developments in relation to the dance style.

Judges should consider how far competitors have advanced pre-existing ideas and concepts (not only within the framework of the dance), but also with respect innovation – in other words, has the performance been so significant as to expand previous parameters, redefining past norms.

It is important to note that a judge can only make comparisons from what he or she knows at that particular moment in time, which can result in changes of perspective following the assimilation of new information.

## **Personality Values**

### **Stage Presence & Charisma**

Judges should compare competitors' competence in their ability to project their energy outwards. Confidence should be displayed compelling and commanding the viewer to remain engaged with the performance.

### **Individuality & Character**

Judges should compare competitors' ability to convey and highlight a sense of unique style and distinguished identity. Once this is established, it provides a baseline to evaluate related areas such as stage presence, character and performativity. No matter how physically-demanding the competitors' movements may be, they should remain in character.

#### **4.6.4. Overlapping Values**

There are a number of values that do not fit neatly within one specific criterion and have been identified as affecting various combinations of criteria.

##### **Both Physical & Interpretative Criteria Affected**

###### **Form (affects both Technique and Performativity)**

Judges should value competitors' ability to maintain clear and deliberate shapes, both in their core and extremities.

###### **Execution (affects both Technique and Performativity)**

Judges should value competitors' ability to complete the entirety of their intended movements with purpose and clarity.

##### **Both Interpretative & Artistic Criteria Affected**

###### **Confidence (affects both Performativity and Personality)**

Judges should value competitors' ability to perform assertively with belief and conviction.

###### **Spontaneity (Performativity and Creativity)**

Judges should value competitors' ability to adapt and innovate in the moment, to enhance their performance.

##### **Both Artistic & Physical Criteria Affected**

###### **Repeat (Variety and Creativity)**

Judges should value competitors' ability to demonstrate a diverse range of movements throughout the competition, with minimal repetition (this applies throughout the competition, starting from the first round to the final).

###### **Bite (Variety, Creativity and Personality)**

A *bite* is a phrase or set of moves, or a combination of moves, taken from another dancer.

It is important to note that there is an academic distinction between a competitor knowingly claiming (under false pretenses) that a movement is a product of his or her own creation (and hence taking credit for someone else's achievements) vs a competitor unknowingly using a movement that has been widely accepted to have been created by another dancer. However, in practice judges can only react to what is observed, given that true ownership of a movement is difficult to ascertain.

Elements copied from another breaker will be penalized.

##### **All Criteria Affected**

###### **Crash**

Non-intentional/accidental movement is divided into three degrees of severity:

### Slip

The competitor makes a minor error in his or her movement, which is significant enough to noticeably decrease the quality and increase the uncertainty of a particular movement but does not hinder his or her ability to execute further movements. Competitors are able to recover quite quickly from these types of errors. This results in a 2.50% deduction (to 2 decimal places) to a participant's total evaluation for each judge who sees the slip.

### Crash

The competitor makes a moderate error in his or her movement, which causes a significant stumble, loss of balance or other signs indicating a marked loss of physical control, and the competitor's movement will appear heavy for a moment. This results in 5.00% deduction (to 2 decimal places) of a participant's total evaluation for each judge who sees the fault.

### Wipe-out

The competitor makes a severe error in his or her movement, completely fails to execute his or her intended movement, and has clearly interrupted his or her turn on the floor. This results in that particular set being discounted, unless the opponent also wipes out in which case both competitors' sets can be compared as usual.

## **Misbehavior**

This value affects Performativity, Creativity and Personality Criteria. Judges should remind themselves of the rules when considering whether or not to penalize competitors for misbehavior.

*“Breakers should not act in a manner which will bring the dance into disrepute. They should refrain from overtly obscene, lewd, rude, racial, abusive, discriminative, sexual or violent gestures/acts.”*

In particular, misbehavior involving Physical Contact is divided into three degrees of severity:

### Mild

Accidental/non-intentional physical contact results in 2.66% deduction (to 2 decimal places) in a participant's total evaluation for each judge who sees the contact.

### Moderate

Deliberate/intentional physical contact results in 5.34% deduction (to 2 decimal places) in a participant's total evaluation for each judge who sees the contact.

### Severe

A deliberate/intentional/aggressive breach of the code of conduct results in a disqualification vote (by that particular judge). However, a majority of judges must consider an act of misbehavior to merit disqualification before a competitor shall be disqualified, and all disqualification decisions are subject to a final affirmative vote by a majority of the judges.

There is a real-time assessment which shows the cumulative number of warnings on-screen for the competitors and for the public; this information is also shown on every judge's handheld.

**Racial, Extremely Violent or Extremely Sexual** gestures/acts; Judges are instructed to disqualify the offending competitor when these acts are displayed. However, a majority of judges must agree on the degree of misbehavior for it to be considered grounds for disqualification, and all disqualification decisions are subject to a final affirmative vote by a majority of the judges:

- During the Preselection Phase all such final votes on disqualification shall take place immediately after an act which has triggered disqualification.
- During the Round Robin Phase, no such final vote on a disqualification shall be taken by the judges – rather, the judges shall vote on disqualification after the conclusion of the Round Robin Phase.
- During the Knock-Out Phase, all such final votes on disqualification shall take place immediately after an act which has triggered disqualification.

#### **4.7. Technical Aspects and Requirements of the Trivium Value System of Judging Requirements**

To ensure an interruption-free implementation, the following requirements must be fulfilled.

##### **Venue**

The technical team running the system needs unlimited access to all necessary stage and backstage areas. To allow for quick intervention in case of complications or questions and to reduce the possibility of connection issues (the closer the better), a minimum of 3m<sup>2</sup> free work space close to the location of the judges is required. Additionally, a table (with about 2m<sup>2</sup> working surface) and 2 chairs must be provided for placement of the hardware (Server, Router, Wi-Fi etc.). The workplace for the technicians needs to be covered with a roof to protect the technical equipment against all weather conditions like e.g. rain, wind and too much sun.

##### **Data Output**

By default, the technical team prefers an HDMI-connection with Full-HD resolution to the output devices. At a minimum, 1x LED-Wall or 2x HD-TV Screens are needed. All graphics are optimized in the following resolution – 16:9 with 1920 x 1080 px (Full HD). All output devices have to provide this standard format!

**Please note that special formats and resolutions for LED-Walls, etc. can be provided, but must be ordered a minimum of 4 weeks before the event.**

##### **Connections**

The organizer must provide all required connections (incl. all cables). The technical team will not provide any connections/cables to the output devices. The organizer must send pre-information about the connection (HDMI, VGA or other) to the technical team a minimum of

one week before the event. The devices of the technical team require the European Standard Plug (Type F), so this socket connection for hardware and the input devices is needed. The source of power has to be protected by a UPS (Uninterruptible Power Supply). More detailed information can be found in the Appendix VI, Technical Rider.

**Handling in case the judging system is not working properly**

Each judge will use one red and one blue flag to indicate his or her decision. Details about which judges show which flags will be manually recorded by the statisticians during both the Round Robin Phase and the Knock-Out Phase of the one-v-one and team competitions. The technical team will manage the documentation, preparation of the documents, calculation and transfer of the data to third parties.

## 5. Rules & Regulations for the Competition

### 5.1. Rules & Regulations for One-vs-One Battles

#### 5.1.1. Preselection for One-vs-One

If there is a large number of participants, the first phase should be a preselection with battles for all participants with each battle comprised of one round per breaker. The judges are comparing all participants and a ranking will be established, no winners will be elected directly after each battle. If the participants number is low, the preselection phase can be skipped, and the first phase should be the Round Robin phase.

#### 5.1.2. Round Robin Phase for One-vs-One

According to the ranking out of the preselection phase, the top 8, 16, 32 etc. will be chosen for the second phase, the Round Robin. This phase includes a series of battles for each breaker, with each battle comprised of two rounds. Different Round Robin formats are possible.

#### Seeding

During the Round Robin Phase, the breakers will be split into subgroups of the same number of breakers based upon the ranking from the preselection, and each breaker will battle the other breakers once in his or her Battle Group during the Round Robin Phase, with each battle comprised of two rounds.

For example, a Round Robin with 16 participants would be split in four subgroups, based upon the preselection ranking.

- 1) Battle Group 1: #1, #8, #9, #16
- 2) Battle Group 2: #2, #7, #10, #15
- 3) Battle Group 3: #3, #6, #11, #14
- 4) Battle Group 4: #4, #5, #12, #13

- In both rounds of each Round Robin battle, one breaker shall start breaking first, followed by the other breaker.
- The breaker with the lower position in the ranking starts each round first, as described below.
- Once the Round Robin Phase has concluded, a ranking will be established as described below, and this ranking will determine the seeding of the opponents for the Knock-Out Phase. For a top 8 Knock-out it would for example be: #1 will battle #8 in the quarter-finals and #2 will battle #7, #3 will battle #6, and #4 will battle #5. The winners move onto the semi-finals, and the losers are eliminated; after the semi-finals, the winners move on to the finals, and the losers move to the 3rd place battle.
- If a breaker were to drop out of the competition after the Round Robin Phase and before the commencement of the Knock-Out Phase, whether due to injury or other factors, he or she would be replaced by the next breaker in the ranking, established during the

Round Robin Phase.

**Rule about who breaks First in a Battle in the Round Robin Phase of the One-v-One**

The ranking from the preselection will be used for the purposes of seeding the breakers from 1st till last for all series of battles during the Round Robin Phase (in other words, if for example the #1 breaker were facing the #6 breaker, the #6 breaker would start first.)

**First Series of Battles (Round Robin Battles)**

During the first series of Round Robin battles, the breaker with the lower seeding position based on the preselection ranking will break first.

**Second Series of Battles (Round Robin Battles)**

In the second series of Round Robin battles, the breaker with the lower seeding position based on the preselection ranking will break first.

**Third Series of Battles (Round Robin Battles)**

In the third series of Round Robin battles, the breaker with the lower seeding position based on the preselection ranking will break first.

**Pre-Battle:**

1. Before a battle starts it is important that the judges take their designated seats, checking if their Trivium hand-held device is working; the judges' seats need to be in close proximity to the stage.
2. The DJ set-up with turntables and mixer needs to be ready and the DJ must be prepared with the breaks track he is going to play.
3. The MC at this point controls the sequencing and keeps visual contact between the head judge, the judges, the DJ, the competitors, the audience and the technicians, so as to be able to react quickly to any given situation.
4. The MC checks the microphone and addresses the audience and everybody involved in the upcoming event.
5. Then the MC calls the participating breakers to the dance floor. On the dance floor, there will be two designated sides for the breakers:
  - The Red Side in which a breaker is designated as Red (the Red Side shall be for the lower-ranked breaker as of that point in the competition) and
  - The Blue Side in which a breaker is designated as Blue (the Blue Side shall be for the high-ranked breaker as of that point in the competition)
6. The breakers move to their assigned sides of the dance floor, getting ready for action. The entourage for each breaker (up to three) must be behind the breaker, supporting their breaker from off of the dance floor.
7. The maximum time the Red Side breaker or the Blue Side breaker shall have to perform in one set is 60 seconds. If a breaker performs his or her set for too long, the head judge intervenes, and the MC calls the breaker to finish. There are no penalties for performing too long or too short.
8. The MC announces the beginning of the battle and the beginning of each round within the battle, as well as end of the battle and the end of each round.
9. The MC also announces which breaker has to perform first.

### **First Round of Each Round Robin Battle:**

1. The MC announces the first round.
2. The DJ plays the first breaks track for the first performance (the music of the performances is chosen and played by the DJ).
3. The Red Side breaker starts off the first round (the Red Side breaker is always the lower- ranked breaker as of that point in the competition).
4. Each judge presses the Red Side Button (designating the Red Side breaker) on his or her hand-held interface and reacts to the performance by pushing the shortcut buttons according to what he or she has interpreted.
5. The Red Side breaker performs the 1<sup>st</sup> solo on the dance floor.  
→ He or she finishes his or her performance by moving back to the Red Side. By doing so the breaker indicates to the Blue Side breaker and the DJ that the set is finished.
6. The DJ plays the same breaks track from the beginning.
7. The Blue Side breaker performs his or her set.
8. Each judge presses the Blue Side Button (designating the Blue Side breaker) on his or her hand-held interface and reacts to the performance by pushing the buttons according to what they have interpreted. Once the Blue Side breaker has finished his or her set, the judges adjust the faders by comparing the skills of the Red Side breaker vs the Blue Side breaker.
9. The judges press the submit button once they are certain their evaluation accurately reflect the performance skills they have seen. This is the end of round 1.
10. The results of a battle shall be shown to the audience after the first round of the battle is completed.

### **Second Round of Each Round Robin Battle:**

The structure of round two is technically the same as round one. The performances of the breakers vary. Again, for each battle, the results shall be shown to the audience after each round of the battle is completed.

### **The End of Each Round Robin Battle:**

- The MC announces the end of round two.
- The contestants shake hands.
- The music stops.
- The MC focuses on the screen with the upcoming results.
- The results will be displayed.
- The MC announces the winner.

### **5.1.3. Knock-Out Phase for One-vs-One**

Once the Round Robin Phase has concluded, a ranking will be established, and this ranking will determine the seeding of the top ranked opponents for the Knock-Out Phase. If the Knock out consist of the top 8, #1 will battle #8 in the quarter-finals and #2 will battle #7, #3 will battle #6, and #4 will battle #5. The winners move onto the semi-finals, and the losers are eliminated;



after the semi-finals, the winners move on to the finals, and the losers move to the 3rd place battle.

- During the Knock-Out Phase, each battle shall consist of four rounds, split in half with a 90-second pause.
- In the first half (which shall involve two rounds), the Red Side breaker starts off.
- In the second half (which again has two rounds), the Blue Side breaker starts performing.
- Alternative a Knock-out phase with two rounds per battle could be considered upon approval from WDSF together with the Organizer and/or Competition Manager.

#### **Pre-Battle:**

1. Before a battle commences it is important that the judges take their designated seats, which need to be close proximity to the battle stage, and they must check if their Trivium hand-held devices are working.
2. The DJ set up with turntables and mixer needs to be ready and the DJ must be prepared with the breaks track he is going to play.
3. The MC checks the microphone and addresses the audience and everyone involved.
4. Then the MC calls the participating dancers on to the dance floor. On the dance floor, there are two assigned sides for the dancers:
  - The Red Side in which there is a breaker designated as red (the lower-ranked of the two breakers) and
  - The Blue Side in which there is a breaker designated as blue
5. The breakers move into their assigned sides of the dance floor getting ready for action. The entourage for each breaker (maximum of three) must be behind the breaker, off of the dance floor.
6. The MC at this point manages the flooring, keeping visual contact between the head judge, judges, DJ, competitors, audience and technicians to be able to react quickly to any given situation.
7. The maximum time the Red Side or the Blue Side has to perform in one set is 60 seconds. If a breaker performs too long, the head judge intervenes and the MC calls the breaker to finish. There are no penalties for performing too long or too short.
8. The MC announces the beginning of the battle and the beginning of each round, and the end of the battle and each round.
9. The MC also announces which breaker must break first.

#### **First Round of Each Knock-Out Phase Battle:**

1. The MC announces the first round.
2. The DJ plays the break track for the first performance (the music for the performances shall be chosen and played by the DJ).
3. The Red Side breaker starts the first round.
4. The judges press the Red Side Button (designating the Red Side breaker) on their hand-held interfaces and react to the performance by pushing the shortcut buttons according to what they interpret.

5. The Red Side breaker performs the 1<sup>st</sup> solo on the dance floor.  
→ The Red Side breaker finishes his or her performance by getting up and moving back to the Red Side. In doing so, the breaker indicates to the Blue Side breaker and the DJ that his or her set is finished.
6. The DJ plays the same breaks track from the beginning.
7. The Blue Side breaker performs.
8. The judges press the Blue Side Button (designating the Blue Side breaker) and react to the performance by pushing the buttons according to what they interpret. Once the Blue Side breaker has finished his performance the judges adjust the faders by comparing the skills of the Red Side and the Blue Side breakers.
9. The judges press the submit button once they are certain their evaluations accurately reflect the performance skills they have seen. This is the end of round 1.

### **Second Round of Each Knock-Out Phase Battle:**

The structure of round two is technically the same as round one. The performances of the dancers vary. For each battle, the results will be shown to the audience only after both rounds of the battle have been completed.

### **Pause**

The MC announces the pause at the end of the round when the first half of the battle is complete. The dancers have a 90-second pause. During this pause, the breakers can get advice, massages, change gear, drink water etc.

### **Third Round of Each Knock-Out Phase Battle:**

1. The Blue Side breaker starts first in the second two rounds.
2. The MC announces the first round.
3. The DJ plays the breaks track for the first performance (the music of the performances is chosen and played by the DJ).
4. The Blue Side breaker performs the 1st solo on the dance floor.
5. The judges press the Blue Side Button (designating the Blue Side breaker) on their hand-held interfaces and react to the performance by pushing the shortcut buttons according to what they interpret. The Blue Side breaker finishes his or her performance by getting up and moving back to his or her Blue Side. In doing so, the breaker indicates to the Red Side breaker and the DJ that his or her set is finished.
6. The DJ plays the same breaks track from the beginning.
7. The Red Side breaker performs.
8. The judges press the Red Side Button (designating the Red Side breaker) and react to the performance by pushing the buttons according to what they interpret. Once the Red Side breaker finishes his or her set, the judges adjust the faders by comparing the skills of the Blue Side and the Red Side breakers.
9. Each judge presses the submit button once he or she is certain that his or her evaluation is consistent with the performance and the skills he or she has seen. This is the end of round 3.

### **Fourth Round of Each Knock-Out Phase Battle**

The structure of round four is technically the same as round three, with the Blue Side breaker starting first. The performances of the dancers vary. For each battle, the results will be shown to the audience only after both rounds of the battle have been completed.

### **The End of Each Knock-Out Phase Battle**

- The MC announces the end of round four.
- The contestants shake hands.
- The music stops.
- The MC focuses on the screen with the upcoming results.
- The results will be displayed.
- The MC announces the winner.

## **5.2. Rules & Regulations for Team Battle**

### **5.2.1. Preselection for Team Battle**

If there is a large number of participants, the first phase should be a preselection with battles for all teams with each battle comprised of one round per breaker. The judges are comparing all teams and a ranking will be established, no winners will be elected directly after each battle. If the team number is low, the preselection phase can be skipped, and the first phase is the Round Robin phase.

### **5.2.2. Round Robin Phase for Team**

According to the ranking out of the preselection phase, the top 8, 16, 32 etc. will be chosen for the second phase, the Round Robin. This phase shall involve a series of battles for each team, with each battle comprised of two rounds.

Once the Round Robin Phase has concluded, a ranking will be established as described below, and this ranking will determine the opponents for the Knock-Out Phase. For a top 8, #1 will battle #8 in the quarter-finals and #2 will battle #7, #3 will battle #6, and #4 will battle #5. The winners move onto the semi-finals, and the losers are eliminated; after the semi-finals, the winner move on to the final, and the losers move to the 3rd place battle.

If a team were to drop out of the competition after the Round Robin Phase and before the commencement of the Knock-Out Phase, whether due to injury or other factors, the team would be replaced by the next team in the ranking established during the Round Robin Phase.

### **Format of Round Robin Battles:**

The Round Robin Phase of the team competition will involve subgroups of teams, which shall be seeded for example as described below, with each team in a given Battle Group competing against the other three teams in that Battle Group.

- 1) Battle Group 1: #1, #8, #9, #16
- 2) Battle Group 2: #2, #7, #10, #15
- 3) Battle Group 3: #3, #6, #11, #14
- 4) Battle Group 4: #4, #5, #12, #13

### **Round Robin Battles:**

In all series of Round Robin battles, the lower-seeded team will start first in both rounds of the battle (in other words, if the #1 seeded team were facing the #6 seeded team, the #6 seeded team would start first).

- If two teams slated to battle one another in the Round Robin Phase have an equal seeding the head judge will decide which team starts the battle.
- During each team battle, both breakers on each team are expected to perform for a roughly equivalent amount of time when all rounds in a given battle are combined; however, there is no explicit penalty for imbalances in time between the breakers.

### **Pre-Battle:**

1. Before each team battle starts, the judges must take their designated seats, which will need to be in close proximity to the stage. Each judge will need to check if his/her Trivium hand-held device is working properly.
2. The DJ's set-up with turntables and mixer needs to be ready, and the DJ must be prepared with the breaks track he is going to play.
3. The MC must check the microphone, addressing the audience and everyone involved in the upcoming battle, including the competitors, judges, and DJ.
4. Then the MC calls the participating breakers on to the dance floor. On the dance floor, there will be two assigned sides for the breakers:
  - The Red Side in which there will be a team designated as Red and
  - The Blue Side in which there will be a team designated as Blue
5. The teams will move into their assigned sides of the dance floor, the Red Side or the Blue Side, getting ready for action. Each team's entourage (limited to three per team) must be behind the breakers and off of the dance floor.
6. The MC at this point must keep visual contact between the head judge, the judges, the DJ, the participants, as well as audience and the technicians, so as to be able to react quickly to any given situation.
7. The maximum time the Red Side team or the Blue Side team has to perform in one round is 90 seconds, including the time performed by both breakers on the team. If a team performs too long, one of the head judge will intervene and the MC will call the team to finish. There are no penalties for performing too long or too short.
8. The MC announces at the beginning and end of each battle and each round within a battle.
9. The MC also announces which team has to perform first.

### **The Battle:**

1. The MC announces the first round.
2. The DJ plays the breaks track for the first performance (the music of the performances is always selected and played by the DJ).
3. Each team may decide freely the composition and sequencing of their performance.
4. The Red Side team starts the first round.
5. The judges press the Red Side Button (designating the Red Side team) on their hand-held interfaces and react to the performance by pushing the shortcut buttons according to what they have interpreted.
6. The Red Side performs the 1st solo on the dance floor. The Red Side team finishes its performance by getting up and moving back to the Red Side. In doing so, the performers indicate to the Blue Side team and the DJ that their set is finished.
7. The DJ plays the same break track from the beginning.
8. The Blue Side team performs the 1<sup>st</sup> solo.
9. The judges press the Blue Side Button (designating the Blue Side team) on their hand-held interfaces and react to the performance by pushing the buttons according to what they have interpreted. Once the Blue Side team has finished their performance, the judges adjust the faders by comparing the skills of the Red Side team and the Blue Side team.
10. The judges press the submit button once they are certain their evaluations accurately reflect the performance skills they have seen. This is the end of round 1.

### **Second Round of Each Round Robin Battle**

The structure of round two in any given battle is technically the same as round one. The performance of the breakers varies. For each battle, the results will be shown to the audience only after both rounds of the battle have been completed.

### **The End of Each Round Robin Battle**

- The MC announces the end of the battle.
- The contestants shake hands.
- The music stops.
- The MC focuses on the screen with the upcoming results.
- The results will be displayed.
- The MC announces the winning team.

### **5.2.3. Knock-Out Phase for Team**

Once the Round Robin Phase has concluded, a ranking will be established, and this ranking will determine the seeding of the top ranked opponents for the Knock-Out Phase. If the Knock-out consist of the top 8, #1 will battle #8 in the quarter-finals and #2 will battle #7, #3 will battle #6, and #4 will battle #5. The winners will move onto the semi-finals, and the losers are eliminated; after the semi-finals, the winners move on to the finals, and the losers move to the 3rd place battle.

- If a team were to drop out of the competition after the Round Robin Phase and before the commencement of the Knock-Out Phase, whether due to injury or other factors, the team would be replaced by the next team in the ranking, established during the Round Robin Phase.
- Each battle during the Knock-Out Phase shall include four rounds and shall be split in half with a 90-second pause between the first and second half of the battle.
- In the first half of the battle (which involves two rounds), one side starts performing first. In the second half of the battle, which again has two rounds, the other side starts performing first.
- Alternative a Knock-out phase with two rounds per battle could be considered upon approval from WDSF together with the Organizer and/or Competition Manager.

### **Pre-Battle:**

1. Before a battle starts, the judges must take their designated seats, which need to be in close proximity to the stage, and they must check if their Trivium hand-held devices are working.
2. The DJ's set-up with turntables and mixer needs to be ready, and the DJ must be prepared with the breaks track he is going to play.
3. The MC checks the microphone and addresses the audience and everyone involved in the upcoming battle, including the competitors, judges and DJ.
4. Then the MC calls the participating breakers to the dance floor. On the dance floor, there are two assigned sides for the teams:
  - The Red Side in which a team is designated as Red and
  - The Blue Side in which a team is designated as Blue
5. The breakers move to their assigned sides of the dance floor getting ready for action. Each team's entourage (capped at three per team) must stand behind the teams and off of the dance floor.
6. The MC at this point must keep visual contact between the head judge, the judges, the DJ, the participants, the audience and the technicians, so as to be able to react quickly to any given situation.
7. The maximum time the Red Side or the Blue Side has to perform in one round is 90 seconds. If a team performs too long, one of the head judge intervenes and the MC calls the team to finish. There are no penalties for performing too long or too short.
8. The MC announces at the beginning and end of each battle and round, and the end of each battle and round.
9. The MC also announces which team has to break first.

### **First Round of Each Knock-Out Phase Battle:**

1. The MC announces the first round.
2. The DJ plays the breaks track for the first performance. The music for the performances is always selected and played by the DJ.
3. Each team decides freely about the composition and sequencing of their performance.
4. The Red Side team starts the first round.
5. The judges press the Red Side Button (designating the Red Side team) on their hand-

held interfaces and react to the performance by pushing the shortcut buttons according to what they have interpreted.

6. The Red Side team performs the 1st solo on the dance floor.  
→ The Red Side team finishes the performance by getting up and moving back to their side of the floor. In doing so, the performers indicate to the Blue Side team and the DJ that their set is finished.
7. The DJ plays the same breaks track from the beginning.
8. The Blue Side team performs.
9. The judges press the Blue Side Button (designating the Blue Side team) on their hand-held interfaces and react to the performance by pushing the buttons according to what they have interpreted. Once the Blue Side team has finished its performance the judges adjust the faders by comparing the skills of the Red Side team and the Blue Side team.
10. The judges press the submit button once they are certain their evaluation reflects the performance skills they have seen. This is the end of round 1.

### **Second Round of Each Knock-Out Phase Battle:**

The structure of round two is technically the same as round one. The performance of the dancers varies. For each battle, the results will be shown to the audience only after both rounds of the battle have been completed.

### **90-Second Pause**

The MC announces the pause at the end of the second round, signaling that the first half of the battle is over and a 90-second pause will follow. During this period, the breakers can get advice, get massages, change gear, drink water etc.

### **Third Round of Each Knock-Out Phase Battle:**

1. The Blue Side team will start first during the third round of the battle.
2. The MC announces the third round.
3. The DJ plays the breaks track for the first performance (the music for the performances is always selected and played by the DJ).
4. The judges press the Blue Side Button (designating the Blue Side team) on their hand-held interfaces and react to the performance by pushing the shortcut buttons according to what they have interpreted.
5. The Blue Side team performs the 1<sup>st</sup> solo on the dance floor.  
→ The Blue Side team finishes its performance by getting up and moving back to the Blue Side. In doing so, the performers indicate to the Red Side team and the DJ that their set is finished.
6. The DJ plays the same breaks track from the beginning.
7. The Red Side team performs.
8. The judges press the Red Side Button (designating the Red Side team) and react to the performance by pushing the buttons according to what they have interpreted. Once the Red Side team has finished its performance the judges adjust the faders by comparing the skills of the Blue Side team to those of the Red Side team.
9. The judges press the submit button once they are certain their evaluations accurately reflect the performance skills they have seen. This is the end of round 3.

### **Fourth Round of Each Knock-Out Phase Battle**

The structure of round four is technically the same as round three, with the Blue Side team starting first. The performance of the breakers varies. For each battle, the results will be shown to the audience only after both rounds of the battle have been completed.

### **The End of Each Knock-Out Phase Battle**

- The MC announces the end of round four.
- The contestants shake hands.
- The music stops.
- The MC focuses on the screen with the upcoming results.
- The results will be displayed.
- The MC announces the winner.

## **5.3. Role of the Judges**

As mentioned on page 10, all battles must have a minimum of 3 judges or another uneven number of judges.

- All judges must be approved by the WDSF.
- The composition of the judging panel for any competition must be consistent throughout all rounds of the event.
- The judges' role is to assess the performance and score accordingly in line with the competition rules.
- Judges are under no obligation to justify their votes to the head judge or to the competitors, except in an instance in which the head judge deem a judge to be non-compliant with the judging standards.
- During a competition or in the intervals between competition rounds, a judge may not discuss any competitor's performance with the competitor or any other competitor, or any spectator, except in his capacity as the head judge.
- The judge should not be influenced by external factors including comments by the audience or the MC.

## **5.4. The Head Judge**

Besides the judges, there will be one head judge. The Head Judge must handle the tasks described below. In the event the Head Judge have a different opinion about a case which needs to be resolved, the head judge will be empowered to make the final decision.

- The Head Judge must examine and monitor competition floor dimensions and quality.
- The Head Judge must monitor and/or confirm:
  - o The readiness of statistics team and the computer team.
  - o That the statistics team is separated from the audience and from any unauthorized visitors.
  - o That the first aid personnel are at the venue.
  - o The lighting to ensure that it is sufficient.
  - o The sound system to ensure it has the necessary controls.



**The Head Judge must also:**

- Ensure that all judges are present at the venue, finding a qualified substitute judge if necessary.
- Meet with the judges before the start of the competition and instruct them regarding the competition and their duties.
- Ensure that judges are on duty in their seats 15 minutes before the next battle.
- Ensure that during breaks judges remain in the assigned room or in a separate area in the competition hall.
- Observe and monitor the behavior of judges in regard to the code of conduct and standard of ethics.
- Prevent any unethical conduct on the part of competitors, coaches or spectators towards judges.
- Inspect the marks and confirm the correct dancers qualified for the next round.
- Ensure that competitors dance in their assigned round and that all competitors are on the floor for their round.
- Check the work of the statistics team during breaks.
- Make decisions on questions or issues that might arise during the competition.
- Ensure that only the head judge and statistics team have access to the marks until they are delivered to the MC.
- Ensure that the DJ is playing the conform music.

**5.5. Role of the DJ / Role of the Music**

The DJ plays the music at the competitions. The battle starts when the DJ initiates the music. During a battle the DJ plays the applicable music for the contestants' performances. It is the responsibility of the DJ to play appropriate break tracks for the battles.

The DJ must play the same section of a song for both participants in each round of a battle. There must be a fair exchange of rounds before the DJ changes the song. The number of rounds a particular track is played is decided by the DJ.

**5.6. Role of the Host / Moderator / MC**

- The MC is the Master of Ceremonies, communicating with everyone involved.
- The MC is a mandatory part of the competition and is the person that is on the FOP to ensure a smooth and accurate running of the competition
- The MC introduces the judges, the DJ and the participants.
- The MC calls the participants onto the stage and instructs them to their assigned starting positions. The MC makes sure that the competitor who is not performing stays in his or her assigned area.
- The MC announces the finish of a set, the switch to the next set, the switch to the next round and the beginning and end of a battle.
- The MC should engage with the audience in an appropriate manner.

## **5.7. Role of the Judging System Technicians**

The technicians are to ensure the smooth running of the judging system and rectify any issues that may arise during the competition.

### **Statistician:**

The statistician is responsible for compiling the data and providing the Head Judge with the final results. The statistician should brief the judges prior to the event on the Trivium Value System and how to use the devices.

### **Examiner:**

The examiner has the responsibility to evaluate and bring to the attention of the Head Judge any discrepancies in the marks, including over-marking and under-marking by judges, showing nationality or any other potential form of bias.

It is the examiner's responsibility to make sure the breakers and the officials abide by the rules. The examiner must have thorough knowledge of the entire rule book.

The examiner may evaluate information with or without consulting the Head Judge. The examiner must liaise with the registrar to ensure all competitors are on location and have completed the appropriate registration process.

## 6. Event / Production Set Up and Schedule

There are several requirements that need to be fulfilled to ensure that the breaking competition will run smoothly and that the participating breakers can perform at the highest level.

**NOTE:** *If any of the requirements written down in this chapter can't be fulfilled, the WDSF must be informed before the event takes place to evaluate the situation and adapt to the diverging conditions.*

### 6.1. Stage and Dance Floor Requirements (FOP)

Dance Floor: 6x6 meter (or 6m diameter) Masonite plates, 5cm thick or similar on solid and flat ground. The left half of the round part of the floor needs to have a red marked line; the right half of the round floor needs to have a blue marked line for showing dancers on which side to stand. No branding on the floor. To ensure the quality of the floor, the Organizer need to get the approval of the floor from WDSF at least 1 month prior the event.

- Sound (find details in Appendix VI, Technical Rider)
- Light
- One video wall featuring live images and results
- 2 wireless microphones for hosts (find details in Lighting/Sound, chapter 6.4.)
- 2 Technics 1210er turntables each on solid tables/butecs not shaking for DJs
- 2 mixers for DJs (find details in Appendix VI, Technical Rider)
- Intercoms for staff
- -Comfortable seats with back rests for judges, comfortable seats for judges assistants, comfortable seats for the head judges
- Judging system (find details in appendix VI Technical Rider)
- Roof cover for rain and sun protection
- Drinking water in sufficient quantities for athletes, judges, MC and DJ must be provided at any time during the competition
- Dance floor cleaning mop
- Eight clipboards with white papers and pencils

### 6.2. Back of House (BOH)

To ensure that the participants have a place to rest, warm-up and refresh themselves, the BOH area should be installed and equipped as described hereunder.

Warm-up and waiting area with a capacity for all participants and staff, ideally located directly behind the dance floor (max. 20 meters away), and ideally with direct access to the dance floor, with no need to walk through the audience.

**In BOH the following should be available:**

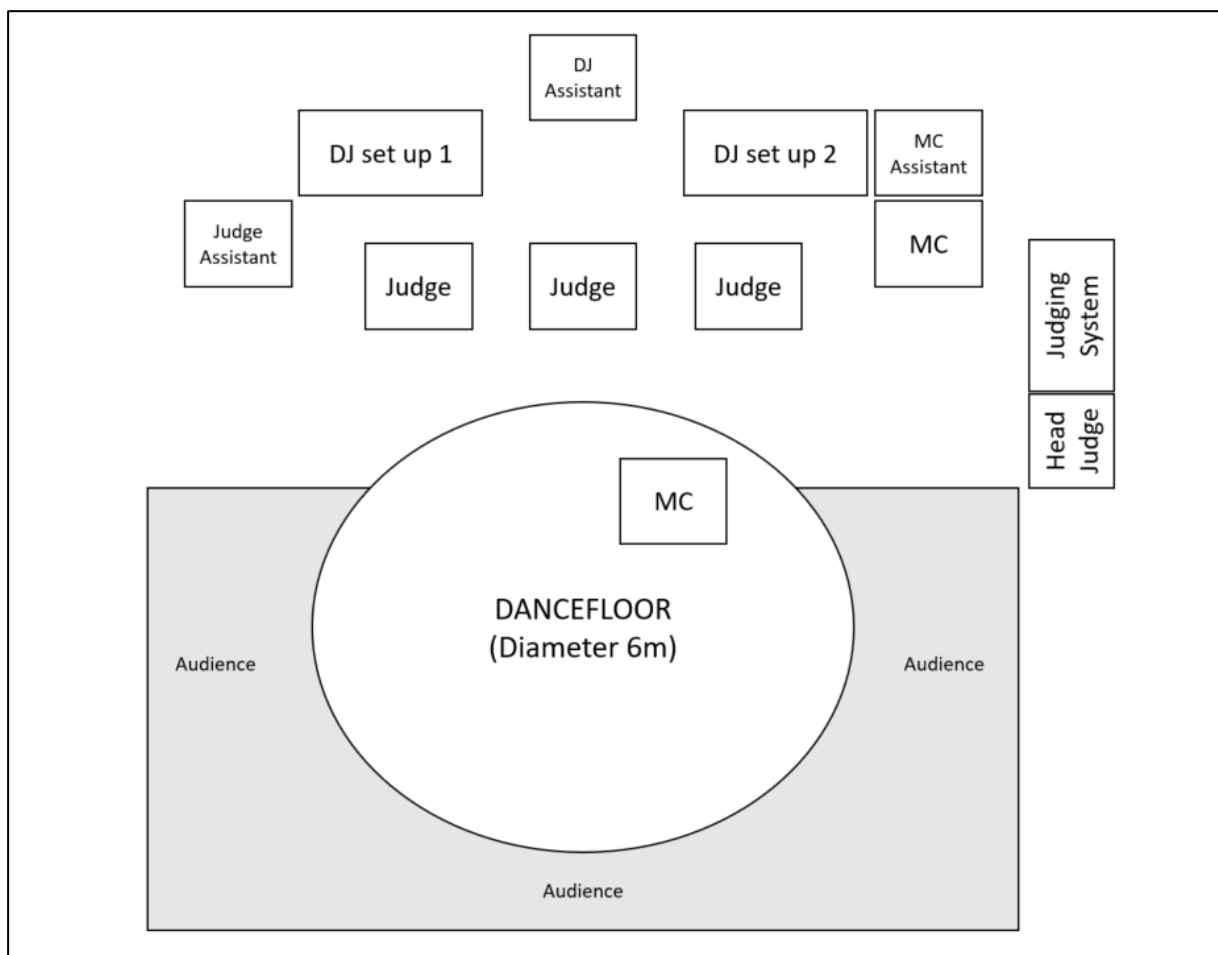
- Warm up floor: 6x6 meter Masonite or similar on solid, flat ground
- Ideally small monitors/video screens showing live images of FOP during competition

- Flipchart/board showing the battle brackets
- Drinking water, fruits and snacks
- Chairs
- Dry, closed and locked storage room for the floor, seats etc.

### 6.3. FOH (Front of House)

#### Audience:

- Ideally, seats for most of the audience to provide a good view of the competition (grandstands) and space for the audience to sit around the dance floor
- Judges: On seats on one side in the back of the dance floor
- DJs: Need to have free view to the dancefloor, position ideally elevated behind the judges or slightly on the side (left or right)
- Suggested stage set-up (FOP) as shown in the graphic below (and examples in the appendix IV) to provide ideal conditions for participants, judges, DJs and spectators



## 6.4. Lighting / Sound

### Light:

For athlete safety, stage lighting must cover the full stage (no dark corners); preferable luminous color should be white. Furthermore, the lighting should not be changed during the competition. No strobo-scope, moving lights or other irritating lighting should be used.

### Sound:

The following equipment should be used to ensure a satisfactory sound level:

#### **DJ Set Up 1:**

- 2x Technics 1210MK2
- 1x Pioneer DJM 900 SRT or 1x Rane TTM 57MK2
- 1x bi-amped Cue Wedge incl. all necessary cross-over amplification and wiring

#### **DJ Set Up 2:**

- 2x Technics 1210MK2
- 1x Pioneer DJM 900 SRT or 1x Rane TTM 57MK2
- 1x bi-amped Cue Wedge incl. all necessary cross-over amplification and wiring

#### **Host / Moderator:**

- 2x Shure Beta 58 on wireless Shure URXD Series

#### **PA:**

- The PA system as a whole has to be capable of delivering an undistorted sound pressure of 110 dB(A) to every seat of the audience in a frequency range of 40Hz - 16kHz. Accepted systems Adamson E15/E12, S10 Meyersound LEO / MILO, d&b J, L-Acoustics K1/K2/Kara or similar.

#### **Monitoring Stage:**

- Side-fill systems bi- or tri-amped incl. all necessary crossover, amplification and wiring. Amplification guideline: 2kW each side.

#### **Acceptable systems:**

- L-Acoustics ARCS + SB28, Meyersound CQ/650P, JM1+ 700HP or UPA/USW, d&b C7, K&F Access or 6x identical bi-amped wedges incl. all necessary cross-over, amplification and wiring. Amplification guideline: 1kW per Speaker.

#### **Acceptable systems:**

- Adamson M12 / M15, Meyersound MJF212, L-Acoustics 115 XT HiQ, Martin LE1200, LE1500, EV XW12, d&b M4 / M2, EAW SM84

## 6.5. Staff Requirements

The final number of staff depends on the actual conditions of the breaking competition, including where (and how far away) the warm-up area will be from the dance floor.

**There are a few but important skills that every staff member needs to be able to fulfill:**

- Staff member needs to speak fluent English
- Staff member needs to have experience in handling event rundowns (especially breaking events)

To guarantee a smooth rundown during the event, staff members should be organized as follow (this is a recommendation and has to be adapted to the needs of each event):

- 1x staff responsible for the DJ
- 1x staff responsible for the judges
- 1x staff responsible for the hosts
- 1x staff as stage manager (must have experience in this field)
- 5x staff (minimum) for the BOH / Warm Up Area & FOP rundown management
- Staff for sound and light (number depends on the technical set up)
- Security guards (number depends on the local on-site situation)

## Appendix I

### Contingency Plan

## Contingency Plan

The following chapter addresses methods to handle exceptional situations regarding the competition itself and further exceptional situations, e.g. schedule changes due to extreme weather conditions or technical difficulties.

### General Scenarios

**Problem:** There are difficulties with the DJ/music (e.g. needle skipping, record broken).

**Solution:** If the head judge does not react, the judges must continue the judging process. In case of more substantial issues, a round may need to be repeated. If the incident occurs again, the head judge may replace the DJ.

**Problem:** A judge is not working satisfactorily according to the judging standards.

**Solution:** The head judge will discuss the issue with the judge in question, and if the behavior is repeated, the judge needs to be replaced.

**Problem:** There are technical difficulties with the computer-based Trivium Value System.

**Solution:** There will be a contingency paper system to maintain results. The judges need to make a decision by showing flags (red / blue) for the winner after each round of the battle (see details Appendix II).

**Problem:** A physical altercation takes place during a battle and both teams should be disqualified or one breaker gets disqualified and the other breaker can't continue because of an injury.

**Solution:** During the Round Robin, any team or individual dancer whose actions merit disqualification shall lose all rounds in the battle in question, as well as all votes for that battle. The team with an injured breaker who has not been disqualified will win the rounds for the battle in question and will receive credit for all votes for that battle. During the Knock-Out Phase any team which is disqualified will lose all rounds in the battle in question, as well as all votes for that battle.

### Exceptional Situations

In the event of lateness or absenteeism on the part of competitors, changes to the competition schedule, trespassing into the competition area by spectators or competitors, or non-compliant clothing worn by competitors or staff involved with the competition, the head judge will determine next steps, coordinating as necessary with the judges and officials. If unforeseeable events unfold (e.g. technical difficulties, unpredictable weather situations), the competition may be delayed, postponed or interrupted. Examples include the following:

#### Lateness or Absenteeism:

**Problem:** One or more competitors are late or absent.

**Solution:** After a grace period of 15 minutes, the competitor or team will be removed from the competition, and the next breaker in ranking will replace.

**Event Delay / Postponement:**

**Problem:** Competition does not start as scheduled.

**Solution:** Competition needs to be rescheduled, subject to Organizers guidelines.

**Event Interruption:**

**Problem:** Due to an unforeseen circumstance, the competition may be interrupted.

**Solution:** If the interruption exceeds 24 hours, the competition shall be started over from the beginning, unless the judges agree by majority vote to pick up the competition where it was interrupted.

**Scenarios One-v-One Battles**

**Scenario - Before the Event Commences:**

**Problem:** A qualified breaker cannot travel to the competition.

**Solution:** The breaker will be replaced with the next eligible breaker in the ranking, subject to the guidelines on replacements;

**Problem:** A breaker cannot enter Round Robin just before the competition starts.

**Solution:** If no eligible alternative breaker is available, then an alternative Round Robin format shall be employed, as described in Appendix III.

**Scenario - During the Round Robin Phase:**

**Problem:** A breaker cannot finish a battle within the Round Robin Phase.

**Solution:** In this case the opponent in a battle automatically receives all votes and 1 round and the battle is over.

**Problem:** A breaker does not have an opponent.

**Solution:** In this case the breaker without opponent in a battle automatically receives all votes and 1 round.

**Scenario - Before Knock-Out Phase:**

**Problem:** A breaker cannot enter the first battle.

**Solution:** The breaker will be replaced by the next dancer in the ranking following the completion of the Round Robin Phase.

**Scenario - During Knock-Out Phase:**

**Problem:** A breaker cannot finish a battle.

**Solution:** The opponent automatically scores for all of the rounds in which the other breaker cannot complete, and the battle is over.

**Problem:** A breaker is disqualified (differing reasons).

**Solution:** The opponent automatically scores for all of the rounds in which the disqualified breaker cannot complete, and the battle is over.

**Scenario - After the Knock-Out Phase has Concluded:**

**Problem:** A breaker is disqualified (differing reasons).



**Solution:** The lower-ranked breakers move into the higher-ranking positions, taking the spots of any disqualified breakers.

## **Scenarios for Team Competition**

### **Scenario - Before the Competition has Commenced:**

**Problem:** One breaker on a team cannot enter the Round Robin Phase right before the competition starts.

**Solution:** Assuming no eligible alternate breakers are available under the guidelines for alternates or replacements, then an alternative Round Robin format shall be employed as described in Appendix III.

**Problem:** One breaker on a team has been disqualified (differing reasons) during the one-v-one battles.

**Solution:** The breaker can nevertheless participate at the team competition.

### **Scenario - During the Round Robin Phase:**

**Problem:** One of the breakers on a team cannot finish a battle within the Round Robin Phase.

**Solution:** In this case the opposing team in a battle automatically receives all votes and 1 round and the battle is over.

**Problem:** Both breakers on a team cannot finish a battle within the Round Robin Phase.

**Solution:** The opposing team in a battle automatically receives all votes and 1 round and the battle is over.

**Problem:** A team does not have an opponent.

**Solution:** In this case the team without opponent in a battle automatically receives all votes and 1 round.

### **Scenario - Before the Commencement of the Knock-Out Phase:**

**Problem:** One breaker on a team cannot enter the first battle.

**Solution:** The team forfeits – that team will be replaced by the next highest-ranked team in the ranking, established during the Round Robin Phase.

### **Scenario - During Knock-Out Phase:**

**Problem:** One breaker on a team cannot finish the battle.

**Solution:** The opposing team automatically scores for all of the rounds the disadvantaged team cannot complete and the battle is over.

**Problem:** A team is disqualified (differing reasons).

**Solution:** The opposing team automatically scores for all of the rounds that the disqualified team cannot complete and the battle is over.

### **Scenario - After the Knock-Out Phase Has Concluded:**

**Problem:** A team is disqualified (differing reasons).

**Solution:** The lower-ranked teams move into the next higher-ranking position.

## Appendix II

Trivium Value System Contingency Paper Version

**and8** Service – Battle Brackets & Formats

provided by **and8**



### **Service & Support**

Battle Brackets & Formats

TOP12 Round Robin

1 Group



### Battle Group 2

**Battle 1**

1	1 <sup>st</sup> round	VS.	2 <sup>nd</sup> round	7
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**Battle 2**

2	1 <sup>st</sup> round	VS.	2 <sup>nd</sup> round	8
---	-----------------------	-----	-----------------------	---

**Battle 3**

3	1 <sup>st</sup> round	VS.	2 <sup>nd</sup> round	9
---	-----------------------	-----	-----------------------	---

**Battle 4**

4	1 <sup>st</sup> round	VS.	2 <sup>nd</sup> round	10
---	-----------------------	-----	-----------------------	----

**Battle 5**

5	1 <sup>st</sup> round	VS.	2 <sup>nd</sup> round	11
---	-----------------------	-----	-----------------------	----

**Battle 6**

6	1 <sup>st</sup> round	VS.	2 <sup>nd</sup> round	12
---	-----------------------	-----	-----------------------	----

### Battle Group 3

**Battle 1**

1	1 <sup>st</sup> round	VS.	2 <sup>nd</sup> round	10
---	-----------------------	-----	-----------------------	----

**Battle 2**

2	1 <sup>st</sup> round	VS.	2 <sup>nd</sup> round	11
---	-----------------------	-----	-----------------------	----

**Battle 3**

3	1 <sup>st</sup> round	VS.	2 <sup>nd</sup> round	12
---	-----------------------	-----	-----------------------	----

**Battle 4**

4	1 <sup>st</sup> round	VS.	2 <sup>nd</sup> round	7
---	-----------------------	-----	-----------------------	---

**Battle 5**

5	1 <sup>st</sup> round	VS.	2 <sup>nd</sup> round	8
---	-----------------------	-----	-----------------------	---

**Battle 6**

6	1 <sup>st</sup> round	VS.	2 <sup>nd</sup> round	9
---	-----------------------	-----	-----------------------	---

**TOP32 – Round Robin – Calculation**

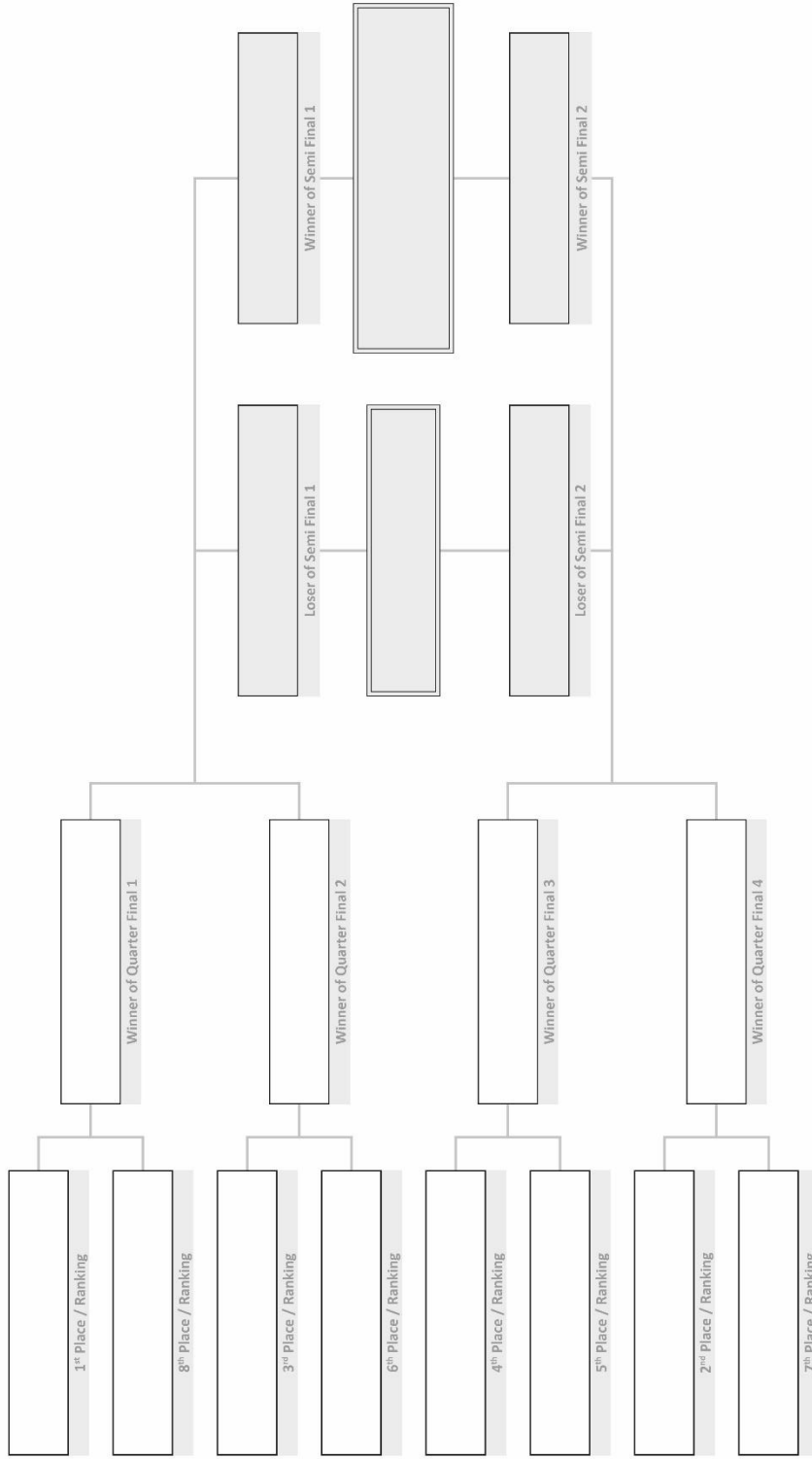
Name	Notes	Rounds			Points	Votes			Place after Battles					
		Battle 1	Battle 2	Battle 3	Summary	Battle 1	Battle 2	Battle 3		Summary				
Name	Notes													
Name	Notes													
Name	Notes													
Name	Notes													
Name	Notes													
Name	Notes													
Name	Notes													
Name	Notes													
Name	Notes													
Name	Notes													
Name	Notes													

**TOP32 – Round Robin – Ranking**

Place after Battles	Artist name of contestant	First name, last name of contestant	City of residence Country	NOC Shortcut	won Rounds	won Votes	Pre Seeding

TOP8 – Knock Out

**Quarter Finals**                      **Semi Finals**                      **3<sup>rd</sup> Place Battle**                      **1<sup>st</sup> Place Battle**



**Trivium Value System - Print Form**

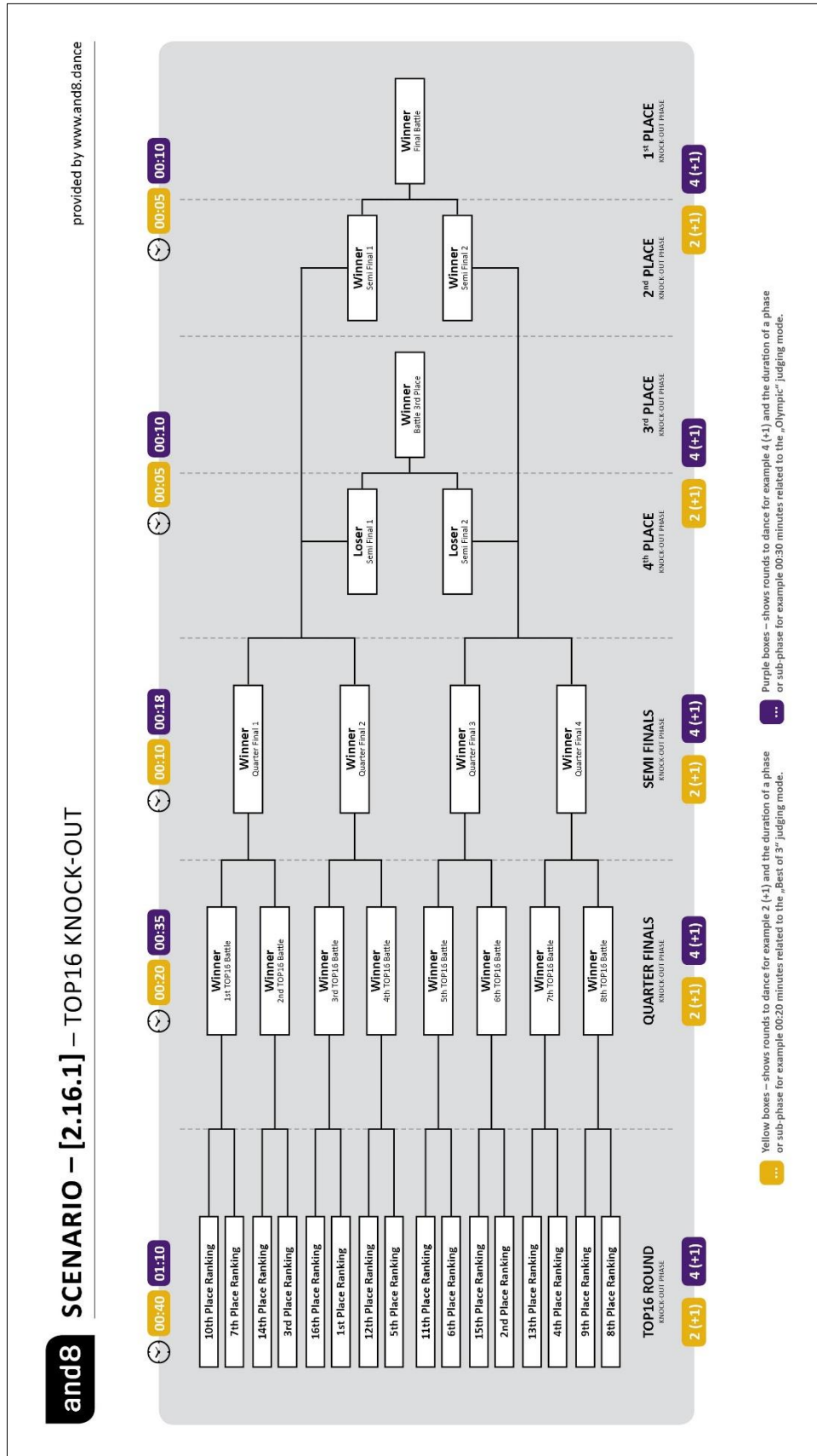
Judge				
Dancer name 1	Dancer name 2	Round		
-----				

Judge				
Dancer name 1	Dancer name 2	Round		
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# Appendix III

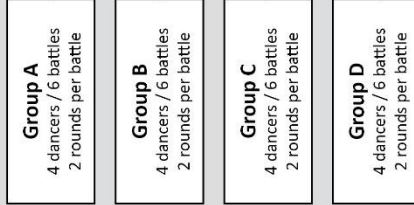
## Examples Round Robin and Knock-out constructs



**PHASE 1**

TOP16 – Round Robin

01:20



ROUND ROBIN / ROUNDS  
PERMANENT PHASE

6

**PHASE 2**

TOP4 – Knock-Out

00:05

00:10

00:18

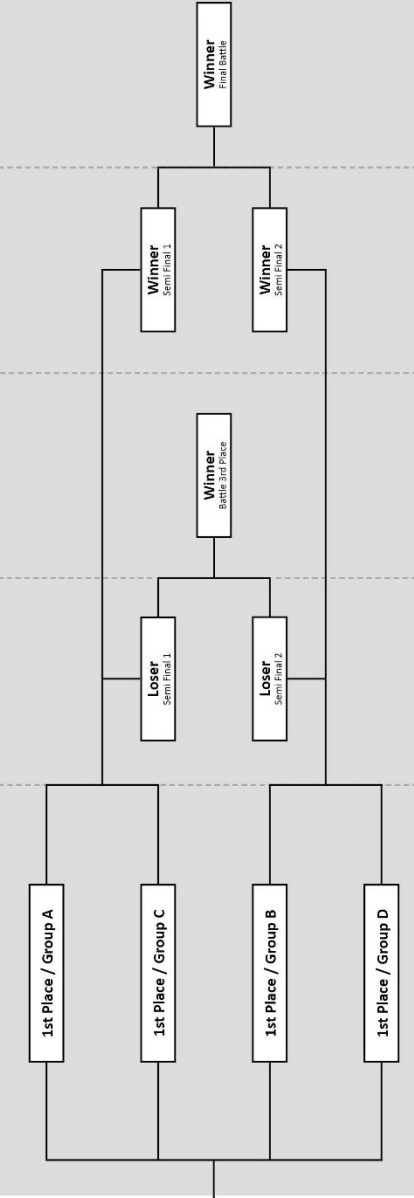
00:10

00:05

00:10

00:05

00:10



SEMI FINALS  
KNOCK-OUT PHASE

2 (+1) 4 (+1)

4th PLACE  
KNOCK-OUT PHASE

2 (+1) 4 (+1)

3rd PLACE  
KNOCK-OUT PHASE

2 (+1) 4 (+1)

2nd PLACE  
KNOCK-OUT PHASE

2 (+1) 4 (+1)

1st PLACE  
KNOCK-OUT PHASE

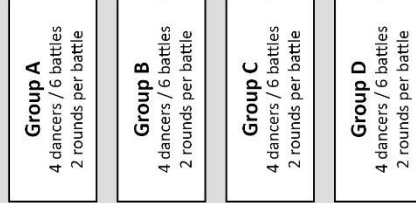
4 (+1)

Grey boxes – shows rounds to dance for example 6 and the duration of a phase or sub-phase for example 01:20 hours related to a „Fixed Rounds“ judging mode. Yellow boxes – shows rounds to dance for example 2 (+1) and the duration of a phase or sub-phase for example 00:20 minutes related to the „Best of 3“ judging mode. Purple boxes – shows rounds to dance for example 4 (+1) and the duration of a phase or sub-phase for example 00:30 minutes related to the „Olympic“ judging mode.

**PHASE 1**

TOP16 – Round Robin

🕒 01:20



**ROUND ROBIN / ROUNDS**  
ALL DANCERS PARTICIPATE

6

**PHASE 2**

TOP8 – Knock-Out

🕒 00:20

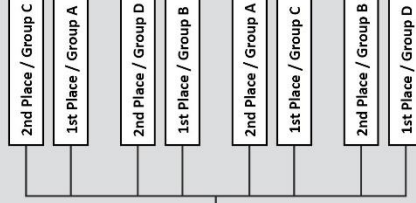
🕒 00:35

🕒 00:10

🕒 00:05

🕒 00:05

🕒 00:10



**QUARTER FINALS**  
ALL DANCERS PARTICIPATE

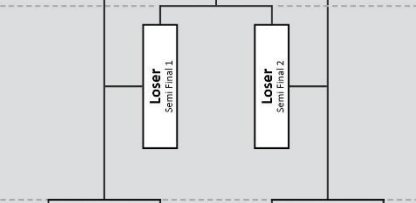
2 (+1)

4 (+1)

**SEMI FINALS**  
ALL DANCERS PARTICIPATE

2 (+1)

4 (+1)



**4th PLACE**  
ALL DANCERS PARTICIPATE

2 (+1)

4 (+1)

**3rd PLACE**  
ALL DANCERS PARTICIPATE

2 (+1)

4 (+1)

**2nd PLACE**  
ALL DANCERS PARTICIPATE

2 (+1)

4 (+1)

**1st PLACE**  
ALL DANCERS PARTICIPATE

2 (+1)

4 (+1)

🕒 Grey boxes – shows rounds to dance for example 6 and the duration of a phase or sub-phase for example 01:20 hours related to a „Fixed Rounds“ judging mode.

🕒 Yellow boxes – shows rounds to dance for example 2 (+1) and the duration of a phase or sub-phase for example 00:20 minutes related to the „Best of 3“ judging mode.

🕒 Purple boxes – shows rounds to dance for example 4 (+1) and the duration of a phase or sub-phase for example 00:30 minutes related to the „Olympic“ judging mode.

**Appendix IV**  
Examples stage set-up (FOP)



## Appendix V

### Athlete Preferred Name Policy / Nickname Policy

Policy Title	WDSF Athlete Preferred Name Policy / Nickname Policy
Policy Code	WDSF .011
Status	Approved
Lead Functional Area	Sport

#### **POLICY OBJECTIVES**

To define the process for verifying the preferred name(s) / nickname(s) of athletes and capturing these names as data for use during WDSF Competitions.

#### **POLICY DESCRIPTION**

All WDSF Competition Management Systems, containing athletes' information, will utilise athlete's preferred name(s) / nickname(s) captured in the accreditation process. Although the format of these names may be different than their passport name(s), the name is still associated with the athlete. (To be noted that when this document refers to "Nickname", it also relates to "Street Name").

The existence of different formats of athletes' names serves specific purposes throughout the WDSF Competitions / Events (e.g. TV graphics, scoreboards, videoboards, athletes' clothing or printed reports).

WDSF aims at following a process to ensure that athletes are identified by the name they are internationally recognized.

Athletes must provide all their naming and other relevant information directly to WDSF by applying on-line for a WDSF license.

The license application form will, apart from additional required data, ask for the preferred names and passport names according to the "[ODF Names Policy](#)" and the nickname following a modified ODF Names Policy (no truncating/case change but transliteration).

The authenticity of the provided data is to be verified by the WDSF National Member Body of the applicant's country, or where such does not exist by the WDSF office staff against identification documents provided by the athlete.

Once names are approved the athlete will be provided a WDSF license number.

Event Organisers can use the WDSF license number to validate data provided during their accreditation process.

#### **RATIONAL/BACKGROUND INFORMATION**

The names captured are:

##### Passport name

The applicant's surname (family name) and first name(s) (given name(s)) as they appear on the athlete's passport. Accreditation controls these fields and ensures they match with the provided supporting documentation.

##### Preferred family and given name(s) / Nicknames

The name(s) used by athletes who are recognized by names other than the ones stated in their passport. The name (s) provided in this field will appear on the athlete's accreditation card. The names on accreditation cards are generated by family and given names unless preferred names / nicknames have been provided.

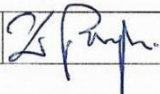
For the Event Organiser and for Scoring & Results purposes, the preferred name is the name by which the athlete is known and recognized in regular DanceSport competitions and major international events. In most cases, it is the same name(s) as written in the athlete's passport and/or the preferred names on the accreditation forms but there are instances where such names are different. In these cases, the athlete will compete under a name that is not the same as their passport name but is the name by which they are known in international competition.

Examples:

<b>Passport Name:</b>	<b>Preferred Name:</b>
Niels Robitzki	STORM
Ricardo Fernandez	Speedy Legs

<b>Authority to make exceptions to Policy</b>	WDSF Managing Committee
<b>Last Updated</b>	23 May 2017

<b>Reviewed by (Name, Function)</b>	<b>Date</b>
John Caprez, Webmaster	16 May 2017
Jim Fraser, 1st Vice-President	23 May 2017

<b>Approved by</b>	Jean-Laurent Bourquin	<b>Signature /Date</b>	 19.6.17
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## Requirements at the spot

To ensure an interruption-free implementation during the usage of „and8 Judge“ the organiser has to fulfill the following requirements. In special cases and for questions please do not hesitate to contact the and8 Team in advance!



### Workplace

#### The „and8 Spot“

- unlimited access to all necessary stage and backstage areas .....
- a minimum of 3m² free working space close to the placement of the judges ..... 
  - quick intervention in case of complications & questions
  - reduce of connection issues (the closer the better)
- 1 table (with about 2m² working surface) and 2 chairs have to be provided ..... 
  - needed for the placement of the hardware (Server, Router, Wifi etc.)
- in case of outdoor activities the „and8 Spot“ have to be covered by a roof ..... 
  - to protect the technical equipment against weather influences (sun, wind or else)



### Data output

#### Output devices / Screens

- by default we prefer a HDMI-connection (Full-HD) has to be available .....
- minimum 1x Beamer+Screen or 1x LED-Wall or 2x HD-TV Screens are needed .....
- all and8 graphics are optimized in the following formats and resolutions:
  - **16:9** Resolution: 1920 x 1080 px (Full HD) and 1280 x 720 px (HD Ready)
  - **4:3** Resolution: 1024 x 768 px (VGA) - **please talk to us in case of using 4:3**
- all output devices have to provide one of these standard formats! .....

**Special formats & resolutions** e.g. for LED-Walls can be provided.  
In this case they have to be ordered minimum 4 weeks before the event!



### Connctions

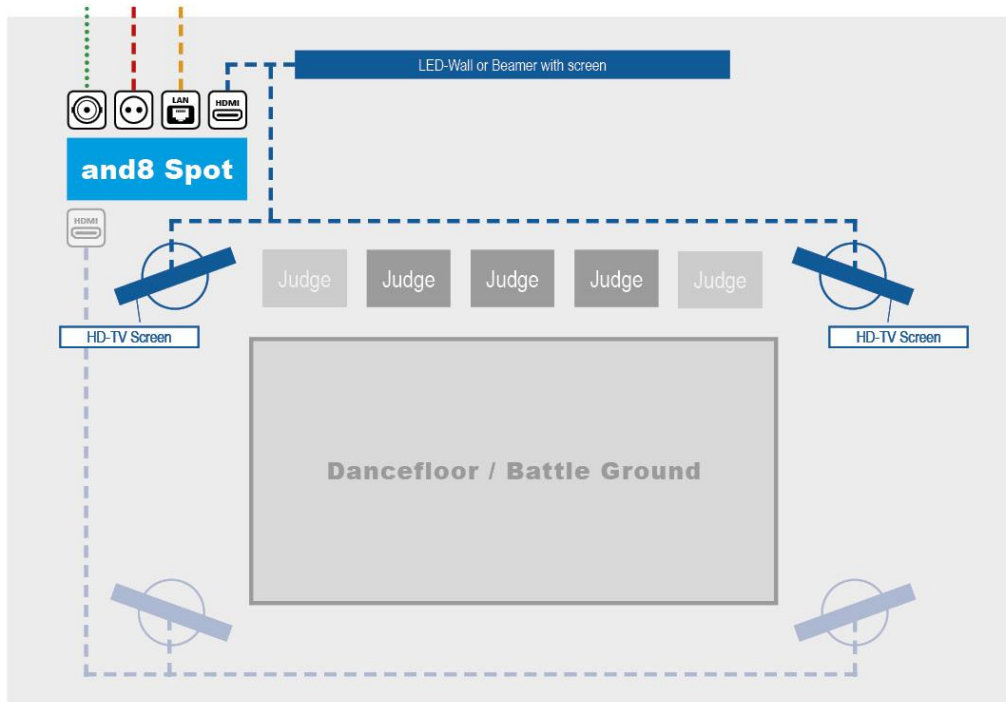
The organiser has to provide all needed connections (incl. all cables) at the „and8 Spot“! The and8 team will not provide any connections / cables to the output devices! The organiser has to send pre-information about the connection (HDMI, VGA or other) to and8 a minimum of 1 week before the event.



- **European Standard Plug (Type F) (incl. UPS - Uninterruptible Power Supply)**
  - power supply for hardware and the input devices .....
- **HDMI-Connection**
  - to the output devices e.g. LED-Walls, Screens, Beamer etc. ....
- **Internet-Connection (LAN-Connection or WIFI)**
  - for transmission of data & results (realtime evaluation etc.) .....
- **SDI-Connection**
  - for data transmission e.g. livestream .....
- **Audio-Connection**
  - for music playback in case of using vidoes, trailers etc. ....

## Scenario 1 (Optimal)





To create a perfect situation for participants, judges, the hosts and the spectators the following concept of arrangement is recommended. Please check the remarks for a better understanding!



### Important remarks:

- The position of the screens as well as of the LED-Wall or Beamer with screen has to be focused on the spectators to ensure the crowd is able to see the results. It's important that the dancers see the results as well!
- Furthermore for a better understanding the marking of the red and blue side (either with red and blue spotlights or appropriate floor stickers) is recommended.

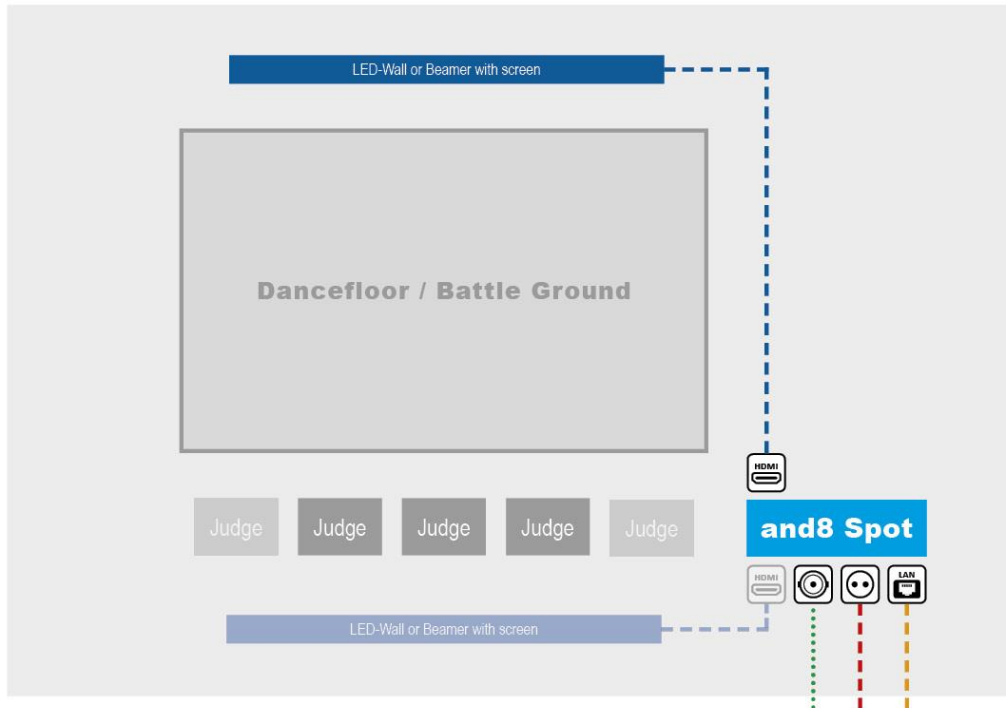
### Legend:

-  **European Standard Plug**  
(Type F) USP- Power supply  
220/230 V
-  **LAN-Connection (Internet)**  
strong internet connection  
for realtime transmission  
of data & results
-  **HDMI-Connection**  
to output devices like e.g.  
LED-Wall, Beamer, HD-TV  
Screens, Monitors ...
-  **SDI-Connection**  
for data transmission,  
e.g. livestream



## Scenario 2





There is only one LED-Wall or one Beamer with screen available. The LED-Wall or the screen is placed behind or in front of the judges. Please check the remarks for a better understanding!



### Important remarks:

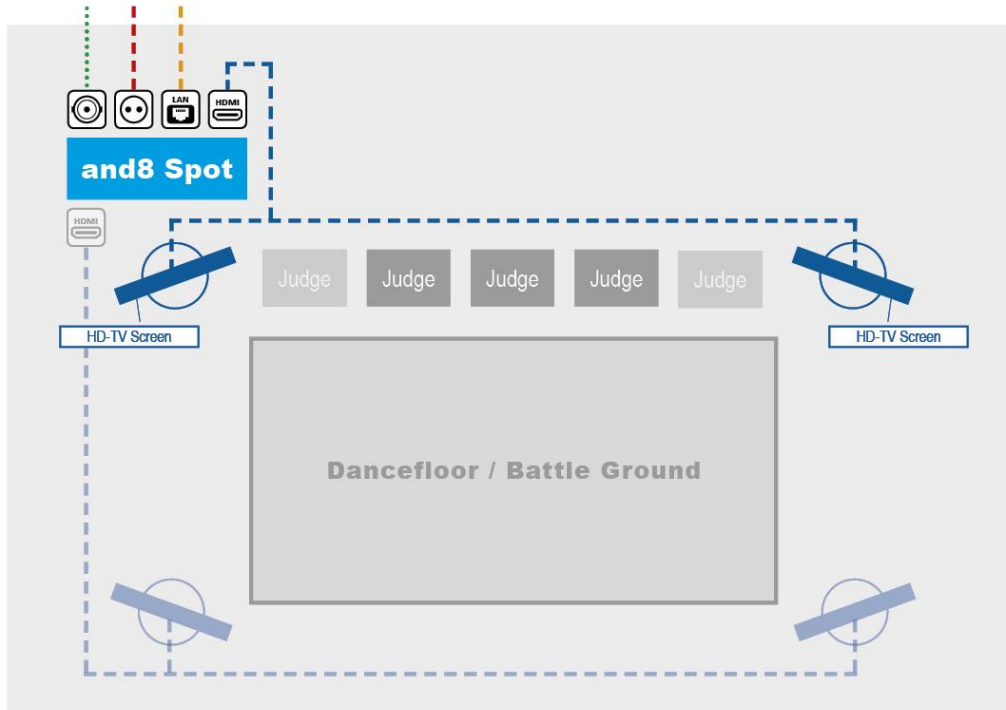
- The position of the LED-Wall or Beamer with screen has to be focused on the spectators to ensure the crowd is able to see the results. It's important that the dancers see the results as well!
- Furthermore for a better understanding the marking of the red and blue side (either with red and blue spotlights or appropriate floor stickers) is recommended.

### Legend:

-  **European Standard Plug**  
(Type F) USP- Power supply  
220/230 V
-  **LAN-Connection (Internet)**  
strong internet connection  
for realtime transmission  
of data & results
-  **HDMI-Connection**  
to output devices like e.g.  
LED-Wall, Beamer, HD-TV  
Screens, Monitors ...
-  **SDI-Connection**  
for data transmission,  
e.g. livestream

## Scenario 3





A minimum of 2 HD-TV screens has to be available. The screens are placed behind or in front of the judges.  
Please check the remarks for a better understanding!



### Important remarks:

- The position of the screens has to be focused on the spectators to ensure the crowd is able to see the results. It's important that the dancers see the results as well!
- Furthermore for a better understanding the marking of the red and blue side (either with red and blue spotlights or appropriate floor stickers) is recommended.

### Legend:

-  **European Standard Plug**  
(Type F) USP- Power supply  
220/230 V
-  **LAN-Connection (Internet)**  
strong internet connection  
for realtime transmission  
of data & results
-  **HDMI-Connection**  
to output devices like e.g.  
LED-Wall, Beamer, HD-TV  
Screens, Monitors ...
-  **SDI-Connection**  
for data transmission,  
e.g. livestream