

# COLLEGE CREW DIVISION



## RULES & REGULATIONS

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## INTRODUCTION

The Official Hip Hop International Rules & Regulations Manual contains the participant eligibility/entry requirements, standard procedures and the rules and regulations for competing in Hip Hop Dance Championships presented by Hip Hop International (HHI) and its affiliates around the world.

The College Crew Division provides college dance teams/crews with the opportunity to showcase the artistry and technique of hip hop and other dance styles emanating in the streets and in clubs, with the chance for television and media exposure and prestigious national titles. Crews showcase their ultimate works of skill and performance in a choreographed routine. Creativity, showmanship and artistic freedom are always encouraged provided integrity, good taste and safety are not compromised.

There is no one definition to describe hip hop dance. Hip hop dance is a fusion of dance disciplines and cultural interpretations that capture the look, attitude, posture, music and elements of the urban environment. Hip hop dance is continuously evolving and redefining itself with each new generation of dancers as HHI continues to stay current with the trends as they evolve.

The highest scoring hip hop dance routine according to Hip Hop International contains a variety of dance styles, showmanship, original signature moves, engaging music and a demonstration of continuous and uninterrupted complete body (head to toe) dance choreography without overuse of gymnastic, cheer, acrobatics or overly dangerous moves.

## ABOUT HIP HOP INTERNATIONAL (HHI)

Hip Hop International founded in 2002 and based in Los Angeles, is the producer of multiple live and televised dance competitions, battles and workshops. Among them are MTV's Randy Jackson presents America's Best Dance Crew, the USA Hip Hop Dance Championship, the World Hip Hop Dance Championship, the World Battles and World Moves Dance Workshops. Hip Hop International is recognized in more than 100 countries by its live events, live streams and television broadcasts worldwide.

Hip Hop International is represented by official licensees throughout the world who respect the origins of hip hop and who conduct their events and competitions under the auspices of Hip Hop International determining the national champions who qualify to represent their country in the World Hip Hop Dance Championship and World Battles.

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## **ENTRY & ELIGIBILITY CRITERIA & POLICIES FORMS & RELEASES**

Participants must complete and sign all registration forms prior to the registration deadline or registration may be denied. A current school ID must be submitted with the crew member's registration form.

1. Release of liability: Each participant must sign and submit a release of liability form prior to the competition, releasing HHI, the organizer, their agents, officers, staff and sponsors from liability for any accident or injury occurring to a participant prior to, during, or after an HHI event or competition.
2. Release of likeness: All participants must sign a release of likeness form permitting HHI, its affiliates, the organizer, agents and sponsors to film, videotape, and/or record the participants' performance(s) and event participation for use in all forms of television, motion pictures, home video, internet, social media, radio, press releases, media, public relations, and other promotion/media vehicles whether now known or hereafter devised.

## **COMPOSITION OF A COLLEGE DANCE CREW 10-40 CREW MEMBERS**

A College Dance Crew consists of a minimum ten (10) to a maximum of forty (40) crew members.

## **CREW MEMBER SUSPENSION/DISQUALIFICATION**

Falsifying personal information and/or eligibility documents or failure to disclose pertinent information that may affect a crew member's eligibility by a crew, crew member or representative of a crew is subject to disqualification, suspension and/or other severe penalties deemed necessary by HHI.

## **CREW NAMES**

The name of a crew must not be considered offensive or lewd which includes and is not limited to any name that would disparage gender, ethnicity, religion, or any curse words or words that sound similar to them. The event organizer has the right to refuse an inappropriate crew name and request a name that is deemed acceptable to HHI standards.

## **COMPETITION ROUNDS**

A competition can have one round (final only), two rounds (preliminary and final) or three rounds (preliminary, semifinal and final). The number of rounds will be based on the total number of participating crews and the total time allotted for the competition. The total number of crews who will advance from one round to the next is as follows:

### **FOR TWO (2) ROUNDS OF COMPETITION: PRELIMINARY AND FINAL ROUNDS**

#### **PRELIMINARY TO FINAL ROUND**

**1 – 10 crews Up to 5**

**11 – 15 crews Up to 7**

**16+ crews Up to 50% of crews participating plus defending champion**

## **CREW PERFORMANCE ORDER**

Preliminary round: Random computer drawing conducted by the event organizer

Final round: Reverse order of preliminary round scores plus defending champion

## CREW MEMBER CHANGES

### CREW MEMBER CHANGES, ADDITIONS & SUBSTITUTIONS DURING THE COMPETITION

All the crew members of a Crew who are listed on the event registration form (following on-site registration) must compete at the start of the competition. HHI does not permit crew member changes from one round of competition to another without just cause and approval by the event organizer. Every competing crew member will be subject to verification during the competition.

A crew that competes with more, less or different crew members than those registered, without approval, is subject to disqualification, suspension and/or other penalties deemed necessary by HHI. Crew member substitutions once a competition event has begun are not permitted except for reasonable and just cause. For example, injury, hospitalization, illness under a doctor's care and/or a death. An additional registration fee will be required for each substitution permitted.

Note: The substitution/addition of a crew member(s) without approval is subject to disqualification, suspension and/or other severe penalties deemed necessary by HHI.

## ROUTINE CHANGES

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

## PRACTICE ROUNDS/TECH REHEARSAL

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

## MUSIC CRITERIA

1. The routine must be performed, in its entirety, to music selected, prepared and provided by the crews. Crews are responsible for the quality, mix and sound levels of their music.
2. It is strongly recommended that each crew include a segment of continuous music, uninterrupted by edits or sound effects, within their routine to obtain the highest possible score from the judges.
3. A crew's competition music must be provided to the event organizer on a USB flash drive and be the only piece of music recorded on the device (unless specified differently by the event organizer).
4. The device must be in good condition. It is a crew's responsibility to always keep a back-up device available for use.
5. The crew's name and college affiliation must be identified on the device.
6. There is no maximum or minimum number of songs or recordings that may be used in the routine. However, the judging panels have concluded that fewer songs are preferable over multiple music selections/mixes allowing for greater focus on continuous dancing.
7. Crews are highly cautioned and advised against the music becoming too complex with too many edits, sound effects or songs preventing them from exhibiting a clean and continuous dance performance.
8. It is the responsibility of every crew that the competition music does not include or sound like curse words, or inappropriate, foul or offensive language. The event organizer has the right to

refuse music with inappropriate, foul or offensive language. Crews should refer to the saying “when in doubt, leave it out”. Do not risk a deduction for inappropriate words or language.

9. Music edits or changes - A crew may edit or substitute its initial music when advancing from one round to another. The change/edit must be made and provided to the event organizer within the allotted time permitted by the event organizer. The cutoff time for music substitution or change is no less than three (3) hours prior to the start of the preliminary round and no less than ten (10) hours prior to the start of the final round of competition. No changes or edits will be accepted beyond this time period.
10. Crews may be required to provide the following music information in writing to the event organizer(s) prior to the event for each song used in the routine. a. Title, b. Artist, c. Composer, d. Publisher, e. Recording Company.

## ROUTINE/MUSIC LENGTH REQUIREMENTS

The routine’s length is two minutes to four minutes. A grace period of five (5) seconds, plus or minus, is allowed resulting in a minimum of one (1) minute fifty-five seconds (1:55) and maximum of four minutes and five seconds (4:05). Routine length that is less or more than allowed will result in a deduction.

## TIMING

Timing begins with the first audible sound (includes cueing beep) and ends with the last audible sound of the music or last movement in the crew’s performance (if they complete their performance without music). Major time violation: Routine/music length that is more than 10 seconds or less than 10 seconds than the minimum or maximum allowed will not be accepted and will be subject to disqualification.

## GENERAL RULES & CRITERIA

### ATTIRE

Attire should identify with and be associated to hip hop and street dance culture (all genres). Stylizations in the attire should still have a street look.

Higher scores in attire may be awarded to crews whose attire is not 100% identical – this can be achieved with the use of accessories and different shoe styles and colors, etc.

Attire may include accessories such as hats, caps, bandanas, gloves, scarves, belts, jewelry, etc. Removing pieces of clothing during the performance is permitted provided it is not offensive or out of character. Discarded clothing should be placed outside the competition area and never thrown off the stage into the audience. Appropriate under garments must be worn by all crew members, at all times. Clothing too short and/or too tight will be scrutinized and may be deemed inappropriate especially for overexposure of certain areas of the body and/or age appropriateness. Body oils or other substances applied to the body or clothing that may affect the clean dry surface of the stage and the safety of fellow competitors are prohibited. Crews may wear dance/stomp boots, street shoes, sneakers or athletic sport shoes. All footwear must have clean, non-scuff soles. Tap shoes, jazz shoes, high-heeled shoes, flip flops, slippers and bare feet are prohibited.

## PROPS AND ACCESSORIES

Props allowed are those that are small enough to be held in one's hand comfortably, easily mobile and are an element of the attire and/or are related to the theme or nature of the performance (e.g. canes, lights, utility bags, fanny packs, backpacks, string, rope, musical instruments and others). Props that are placed on the stage or sit on the floor such as chairs, ladders, back drops, set pieces, furniture, etc. are not permitted. It is highly advisable that crews choose carefully whether or not to use a prop and to make sure the prop meets the requirements of acceptability to avoid a high-level deduction. The deduction for using props that are not permitted is 1.0. When in doubt contact Hip Hop International for clarification ([info@hiphopinternational.com](mailto:info@hiphopinternational.com)).

## FULL CREW ON STAGE THROUGHOUT THE ROUTINE

All Crew members must start the routine on stage together for a minimum of thirty (30) seconds and end on stage together for a minimum of thirty (30) seconds. Other than the first thirty (30) seconds and last thirty (30) seconds, Crew members may exit or enter the stage freely for the remainder of the routine.

## LATE START

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

## PRE-START

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

## FALSE START

A false start is a movement made by one or more crew members prior to the opening signal/ beep/start of music that causes the crew to request a restart.

## NO SHOW

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

## INCORRECTLY EXITING THE STAGE

Crews must exit from the designated areas only. Jumping or flipping off the stage is prohibited and will result in a deduction.

## GRANDSTANDING

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

## LEWD GESTURES

Lewd gestures, comments or movements are any body language, vocals or action that exaggerates and or introduces indecent, obscene, vulgar, sexual or offensive content to a routine, including but not limited to crotch grabbing, butt slapping, flipping off, etc.

## OVERLY DANGEROUS MOVES

A move that does not clearly belong to any dance style that can result in severe injury to the crew member/s if not executed well.

Note: A deduction will be given to the crew for overly dangerous moves even if the move was executed correctly!

## BACKSTAGE CROSSOVERS

Backstage crossovers are prohibited and subject to disqualification. A crossover is defined as traveling behind the stage to get to the other side of the stage, out of sight of the audience.

## FALLS

### Major Fall

A crew member falls from a lift or support that is unrecoverable.

A crew member falls during the performance that is unrecoverable.

### Minor Fall

A highly noticeable, accidental error during the performance that is recoverable.

A crew member stumbles, trips, or falls during the performance that is recoverable.

## MEDICAL ATTENTION

1. It is the responsibility of the crew, crew leader or crew administrator to report a crew member's injury or illness to the event organizer(s).
2. If at any time prior to or during competition a crew member is ill, injured or their physical or emotional condition is at risk by participating, they may be declared ineligible to compete, or disqualified from competing further. The event organizer(s), Judiciary Director and/or Head Judge reserves the right to disqualify any crew member who has such serious disability or injury or needs medical attention.
3. The event organizer(s) reserves the right to request the submittal of a physician's written authorization for a crew member to compete who is deemed medically or emotionally at risk by the event organizer or medical personnel.
4. The event organizer may require the crew/crew member(s) to sign an additional release of liability and/or waiver in the case of illness or injury to a crew member prior to competing.

## PRODUCTION STANDARDS

Participants can anticipate professional sound, lighting, staging, flooring and management at all HHI events assuring a high-quality production and competitive environment.

## COMPETITION FLOOR SIZE

The standard competition floor is 32' x 40' with two (2) hidden rear stage wings of 12' x 8' each. In any case, the competition floor will not be less than 30' deep x 30' wide.

## EXTRAORDINARY CIRCUMSTANCES

### INCIDENCES OF EXTRAORDINARY CIRCUMSTANCES

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

1. Incorrect music is played or cued
2. Music problems due to equipment malfunction
3. Disturbances caused by general equipment failures, i.e. lighting, stage, sound, etc.
4. The realization of or introduction of any foreign object or disturbance into the performance area, just before or during a performance, by an individual or means other than the crew
5. Disruptions caused by venue failure or operating conditions

### MANAGEMENT OF EXTRAORDINARY CIRCUMSTANCES

1. It is the responsibility of the dance crew to immediately stop the routine if an extraordinary circumstance occurs.
2. The event organizer, Judiciary Director and/or Head Judge will review the situation, and upon a confirming decision and correction of the problem, the crew will be reintroduced, return to the stage and restart their routine. If the crew's claim is determined to be unfounded by the Judiciary Director or Head Judge, the crew will be allowed to restart the performance resulting in a 1.0 deduction taken.
3. Claims of an extraordinary circumstance presented by the crew after the routine has been completed will not be accepted or reviewed.

## INJURY DURING A PERFORMANCE

If a crew member becomes injured within a performance resulting in the crew member leaving the stage, the crew may continue to perform without the crew member (provided the number of crew members does not fall below the minimum requirement of crew members in a crew). A .25 deduction will be applied automatically to the score.

If a crew member becomes injured and the crew stops their performance entirely, they will have the option to perform again with or without the injured crew member or with a substitute (with HHI approval). A .25 deduction will be applied automatically to the score.

The head judge will determine where within the remaining order of the competition the crew will perform again.

If the crew does not complete their routine and they choose not to perform again, they will be disqualified from the competition and will not receive a score.

## SCORING THE ROUTINE

Each routine is evaluated according to the performance and skill criteria for the highest possible total score of 10 points.

### PERFORMANCE CRITERIA & POINT VALUE

#### PERFORMANCE = 50% OR FIVE (5) POINTS OF THE TOTAL SCORE

The judges will reward routines for incorporating unique and original/creative moves, good usage of the stage, formations, showmanship and authentic presence of dance styles resulting in an entertaining routine that evokes emotional response.

#### CREATIVITY (10%)

Choreographing and presenting the crew's routine in a unique and one-of-a-kind way with signature moves and combinations of moves that are the crew's alone. Original ways to go to the floor, getting up from the floor, transitions and music selection that sets the crew apart from the other routines. Be special, different and fresh with all aspects of the routine.

#### STAGING, SPACING, FORMATIONS, AND LEVEL CHANGES (10%)

The crew must demonstrate awareness of spacing between the members through a full range of unique, complicated and challenging formations, interactive partner moves and patterns. The full use of the stage will also be considered. The routine should include five (5) levels of movement; floor, kneeling, crouching, standing and air, utilizing arm, hand, leg, foot, torso, and head movements with transitions that are creative and unpredictable.

#### SHOWMANSHIP: INTENSITY, CONFIDENCE, PROJECTION & PRESENCE (10%)

The routine should contain dynamic movements from beginning to end by the crew as a whole and as individuals with minimal pauses and poses. During featured performances by one or more members of the crew, the remaining members must continue performing movements that add to the overall intensity of the routine. Projection of the crew members is consistently strong throughout the entire routine with an uninterrupted display of confidence measured by facial expression, eye contact and body movement. The crew members should perform with enthusiasm, passion and a natural ability to "sell it" on stage.

#### STYLE PRESENCE & ATTIRE (10%)

Style presence is the ability of the crew members to demonstrate an authentic and uninhibited representation of their styles of dance. Style presence includes attitude, energy, posture and charisma. Crews may wear stylized attire representing their routine's theme but must be cautious it does not lose the fundamental identity, look and presence of street dance and hip hop. The overuse of sequins, rhinestones, glitzy, glammy, pageant like or jazz inspired clothing and the wearing of hats and caps other than those traditional to hip hop and street is discouraged. Theatrical, cultural, folkloric and traditional costumes, clothing and masks\* are not typical of street dance and hip hop (e.g., storybook characters, animals and historical time period attire outside of street dance) are not recommended and may result in a deduction. Crew members do not have to be dressed identically or similar. Individuality of dress is encouraged. When in doubt contact Hip Hop International for clarification. ([info@hiphopinternational.com](mailto:info@hiphopinternational.com)).

\*Except for medical masks which are acceptable.

#### ENTERTAINMENT VALUE/AUDIENCE APPEAL (10%)

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

## SKILL CRITERIA AND POINT VALUE

### SKILL = 50% OR FIVE (5) POINTS OF THE TOTAL SCORE

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

### MUSICALITY (10%)

Performance and choreography corresponding to timing and music usage and the crew's ability to perform simultaneously to the music. Movements and patterns performed to the simulated sounds of the crew members in the absence of recorded music (e.g., foot stomping, hand clapping, vocals, etc.) will also be considered musicality and judged similarly. NOTE: In the absence of audible music at the end of a routine where foot stomping, hand clapping and/or a crew's vocals are used, the routine will be considered completed when the last noticeable movement of the crew is performed.

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

Moves Related to Music - Staying in time with the music, moving to the beat of the music, and using identifiable phrases and components of the music (e.g., vocals and instruments) to construct the routine's choreography.

### SYNCHRONIZATION/TIMING (10%)

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

### EXECUTION/CONTROLLED MOBILITY AND STABILIZATION (10%)

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

### DIFFICULTY OF EXECUTION OF AUTHENTIC DANCE STYLES (10%)

Difficulty is measured by the levels of ability demonstrated by all crew members in the variety of styles performed. Consideration is given to the number of crew members who attempt and successfully complete complex choreography and who demonstrate through their variety of dance styles and their execution an understanding of the foundation and origin of the dance styles. Additional consideration and awarding of difficulty points is given to crews who perform more difficult moves with all or most of their crew members. Example: a crew of five who all attempt and clearly accomplish a move will score higher than if one or two crew members attempt and complete the move.

### VARIETY OF DANCE STYLES (10%)

Crews should include a broad selection of dance styles in their performance without excessive use of the same moves or patterns.

The following is a list of street/club/funk dance styles from early foundation to present that crews can incorporate into their routine.

**Hip Hop Dance • Locking • Popping • Breaking • Whacking • Voguing • House Dance  
Party Dances or Club Dances (popular or trendy dances) • Krumping Stepping/Gumboot Dance  
Dancehall • Afro Style • Reggaeton • Commercial**

Routines are not limited to these styles as there may be street/club/funk dance styles that are not listed. If a crew has a question about a style that is not listed, contact Hip Hop International headquarters for clarification.

A crew "identifiably performing" three (3) or more dance styles will receive the maximum of one point (1.0) or the full 10%. A crew "identifiably performing" two (2) dance styles will receive a maximum of point seven five (.75). A crew "identifiably performing" one (1) dance style will receive a maximum of point five (.5).

Traditional/cultural/folkloric dance elements are welcome in a routine, but they must be kept to a minimum i.e., limited in the number of traditional/cultural/folkloric moves and the amount of time they are used in the performance. Crews must be careful not to overshadow or lose the identifying fundamentals, look, presence and authenticity of street/hip hop or risk a deduction. When in doubt contact Hip Hop International for clarification. ([info@hiphopinternational.com](mailto:info@hiphopinternational.com)).

## LIST OF DEDUCTIONS

### PERFORMANCE

- Late start – failure to appear on stage within twenty (20) seconds of being introduced .05
- Grandstanding .05
- Pre-start – pre-performance display greater than ten (10) seconds .05
- Fall, trip or stumble/per occurrence – major .1
- Fall, trip or stumble/per occurrence – minor .05
- False start/unsubstantiated .25
- Unsubstantiated claim resulting in performance restart 1.0
- Crew member(s) leaving the stage during the performance due to injury .25
- Entire Crew not on stage throughout the first 30 seconds .5
- Entire Crew or not on stage throughout the last 30 seconds .5

### MUSIC

- Routine length (not 2:00-4:00) .1
- Contains inappropriate language/per occurrence .1

### PROHIBITED MOVES

- Lewd gestures, comments or movements .1
- Excessive use of cheer, gymnastic or acrobatic moves .25
- Incorrectly exiting the stage (for example jumping off the stage into the audience, onto set pieces, camera equipment, etc.) 1.0
- Overly dangerous moves .25
- Excessive theatrical, cultural, folkloric or traditional dance elements within the routine .25

### ATTIRE

- Clothing/shoes inappropriate .05
- Attire not intact (untied laces/clothing articles falling off, etc.) .05
- Use of body oils, paints or other substances applied to the face/body that could affect the performance area and/or create or enhance an excessive theatrical appearance .25
- Clothing or props tossed into audience/per occurrence .05
- The attire is excessively theatrical, cultural, folkloric, or traditional (to include the overuse of sequins and rhinestones or is glitzy, glammy, pageant like or jazz inspired) and is not

representative of the dance style being performed and is not representative of the style and appearance of street/hip hop.

- Use of unacceptable props 1.0

NOTE: For a major deduction to be given a minimum of 4 judges must agree to the infraction.

## FORMAL INQUIRY FOR DEDUCTIONS

When a deduction is given, it will be indicated and described on the official score sheet which will be displayed following the conclusion of each division of every HHI competition.

If there is a question whether the deduction is warranted and/or a clarification is requested, an inquiry may be submitted in writing by the crew leader. The crew leader may request an INQUIRY FORM from the championship organizer. The procedure for a Formal Inquiry will be strictly enforced and is as follows:

1. The crew leader must complete the Inquiry Form and submit it to a designated representative of the championship organizer within one (1) hour of the posting of the scores.
2. A response to the inquiry will be in writing from the deduction or head judge.
3. If the head judge chooses to explain the deduction in person, then no more than 2 participants representing the crew will be allowed to attend.
4. If the inquiry results in the overturning of the deduction, then the points deducted will be reinstated and the crew's ranking will be adjusted accordingly. If the ranking advances the crew into a semifinal or final round, then the total number of crews advancing to the next round will be expanded to accommodate the crew or crews affected.
5. Crews may request clarification of deductions in the final round of competition. However, the scores stand as FINAL.

## SCORING & RANKING

1. The preliminary round score is not factored with the total score to arrive at the final round score. The preliminary round score is discarded prior to the semifinal round, and the semifinal round score is discarded prior to the final round.
2. The final ranking of crews is determined by their scores in the final round only.
3. The judges' scores will be displayed to the public following preliminary, semifinal and final rounds.
4. The final round score determines the crew's final and official ranking.

### CALCULATING THE FINAL SCORE

1. The highest possible score is ten (10).
2. In a panel of six (6) judges, the performance scores and skill scores will each be averaged and then totaled for the calculation of the final score. In a panel of eight (8) judges, the highest and lowest performance and skill scores will be discarded, and the remainder averaged and then totaled for the calculation for the final score.
3. Any point deductions given by the Head Judge are deducted from the total score, to equal the final score.
4. The final score shall be rounded to the nearest hundredth point.

## TIE SCORES

Tie scores will be broken by the following order:

1. The crew with the highest performance score.
2. The crew with the highest skill score.
3. An analysis of the judges' ordinal ranking.

## DISCREPANCIES IN THE RULES AND/OR COMPETITION

1. Any problem or discrepancy during a competition will be brought to the attention of the event organizer who will address it with the Head Judge or Judiciary Director, and the respective decision(s) made will be final.
2. Misinterpretation due to the translation or interpretation of the rules will be resolved according to the English version. In the event of any discrepancy, the official English version of the most current rules provided by HHI will stand.

## PROTESTS

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

## AWARDS CEREMONY

The competition will conclude with a ceremony honoring the crews with the highest total scores. Medals, trophies, ribbons, and/or prizes will be awarded to at least the top three (3) crews in each category of competition.

# JUDGING THE COMPETITION

A panel of judges will consist of either six (6) persons plus the Head Judge for competitions with 50 crews or less or eight (8) persons plus the Head Judge for competitions with more than 50 crews. Under unforeseen circumstances, the Head Judge/Judiciary Director and/or the event organizer may adjust the number of the judges.

1. All judges must meet the eligibility, training, judge skill level and certification requirements set forth by HHI. Judges are assigned to either the performance or skill position, and score in their assigned area only.
2. For competitions with 50 crews or less; minimum number of judges required:
  - a. Three (3) Skill Judges
  - b. Three (3) Performance Judges
  - c. One (1) Head Judge
3. For competitions with more than 50 crews; minimum number of judges required:
  - a. Four (4) Skill Judges
  - b. Four (4) Performance Judges
  - c. One (1) Head Judge (or Deduction Judge)

Except for unforeseen circumstances, judges who start the judging process at the preliminary round will remain in the same judging position in every round including the finals.

## JUDGES' SEATING AT THE JUDGE TABLE

The Skill Judges, Performance Judges, Deduction Judge, Head Judge and Judiciary Director will be seated at a table placed parallel to the front of the competition stage, distanced to provide a clear and unobstructed view of each crew from 'head to toe'. The Performance and Skill Judges will be seated in alternating positions i.e., Performance, Skill, Performance, Skill, etc.

## DUTIES OF THE JUDGES

### PERFORMANCE JUDGES

Evaluate and score the routine according to the performance criteria for content, creativity, staging, showmanship, authentic presence of dance styles and entertainment value.

### SKILL JUDGES

Evaluate and score the routine according to the skill criteria for musicality, synchronization, execution, difficulty and variety of dance styles.

### DEDUCTION JUDGE

The Deduction Judge's primary responsibility is to accurately assess the crew and their routine for any infringements of the list of deductions and immediately deduct points for such infringements. The Deduction Judge may or may not judge the routines.

### HEAD JUDGE

The Head Judge does not judge the routines except for under unforeseen circumstances. The Head Judge's overall responsibilities are to facilitate and oversee the fair and accurate performance of all members of the judges' panel and assess all discrepancies, penalties, deductions, and disqualifications. A judge may be removed and replaced from the panel by the Head Judge for due cause.

The Head Judge's duties include:

1. Confirm the performance, number and proper execution of dance styles
2. Assess for deductions
3. Assist in the screening and selection of judges
4. To protect the policies and procedures of HHI by ensuring transparency and fair-play at all times

### JUDICIARY DIRECTOR

The duties of the Judiciary Director include educating and training the judges on the Official HHI Rules and Regulations and assisting the Head Judge/Deduction Judge in assessing the fair and accurate judging, scoring and results from the panel of judges. The Judiciary Director does not score routines.

The Judiciary Director's specific duties include:

1. Managing the scheduled activities of the panel
2. Programming, teaching and administering the judges' training workshop
3. Screening and selection of judges
4. Ensuring the scores and results are posted for public viewing
5. Managing questions and queries
6. Assess for deductions
7. To protect the policies and procedures of HHI by ensuring transparency and fair-play at all times.

## COMPOSING THE ROUTINE • THE DO'S & DON'TS

### JUDGES TIPS ON WHAT TO CONSIDER IN THE DEVELOPMENT OF YOUR ROUTINE

To develop a winning routine CAREFULLY choose dance styles that best represent the crew's strong points and the flavor of its personality. Crews are encouraged to be fresh, imaginative and innovative in their choreography and to follow their own style and identity.

Avoid following or being influenced by past winning routines. There is no distinct model for a winning routine. What is considered unique and special one year may be considered overused the next year. HHI judges seek performances that are different, new, original and showcase a variety of authentic street and club dance styles. Be yourself and express your crew's diversity with passion, intensity and style.

The routine should include Hip Hop among the dance styles. There should be enough moves to demonstrate each style of dance that is included in a routine.

Do not make the mistake, of using too many pieces of music and incorporating too many sound effects as it often inhibits dance performance. Editing the music excessively or adding too many sound effects can have a negative impact on phrasing, 8 counts and musicality. The music in a routine is meant to leave a lasting impression or express a musical theme allowing for clean uninterrupted dance. Be cautious and preserve the musicality of your routine.

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

Crews should be cautious to not overload the routine with an abundance of dance styles.

Concentrate on including fewer styles and execute them correctly rather than performing more with the possibility of poor execution. Remember that the maximum number of dance styles that can earn Variety points in a routine is three.

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

Moves performed in a routine that require preparation into the move e.g., back flip will be considered tricks with no values awarded unless they are preceded, followed and integrated within the hip hop dance choreography. The inclusion of tricks may add to the overall production of a routine but may not place it higher than another crew's routine. No points will be awarded for the inclusion of tricks. Think twice about using moves in a routine that are outside of what is considered dance or are overly dangerous. Moves that are gymnastic, cheer inspired or acrobatic are not awarded points. The incorporation of such moves should be very limited if used at all.

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

The inclusion of traditional/cultural/folkloric dance elements to enhance individuality and further identify the crew is allowable and welcomed, but must be kept to a minimum – examples: Salsa, Capoeira, Bollywood, etc.

## CODE OF CONDUCT

Hip Hop International (HHI) is dedicated to creating an event atmosphere rooted in friendship, respect, and inclusivity. HHI's Code of Conduct outlines our commitment to ensuring a safe and welcoming environment for all participants, irrespective of their political affiliation/beliefs, sexual orientation, religion, age, nationality, marital status, race, or disability.

### COMMITMENT TO A RESPECTFUL ENVIRONMENT

HHI takes pride in presenting its events in a manner that respects and honors the diversity of all participants. We are committed to maintaining an environment free from harassment, bullying, and discrimination of any kind. HHI supports a drug and alcohol-free environment that allows for safe, legal and fair competition for all dancers and administrators.

### PROHIBITED CONDUCT

Any behavior that could interfere with an individual's performance at an HHI event or create a hostile environment is strictly forbidden. This includes, but is not limited to:

1. Verbal or physical abuse of any kind.
2. Sexual harassment, including unsolicited or inappropriate gestures, comments, and the display of sexual materials.
3. Sexual misconduct.
4. Demeaning verbal comments or harassing remarks.
5. Physical altercations.
6. Any forms of inappropriate activity that could harm another individual emotionally or physically.
7. Taking illegal drugs or displaying inappropriate behavior under the influence of alcohol or drugs.
8. Bringing to the stage a flag, banner, poster/sign of political or personal nature that could alienate, offend or incite others.
9. Deliberately making statements of one's personal opinions that would alienate or offend a person or group.
10. Damaging, vandalizing and defacing the championship venue, hotel property, or property of others.
11. Using social media in a derogatory or unsportsmanlike manner that may or will defame or embarrass others.

### ENFORCEMENT AND CONSEQUENCES

Engaging in any form of prohibited conduct may result in the involvement of the appropriate authorities. HHI reserves the right to disqualify or penalize any participant(s) and/or apply an appropriate deduction (up to a maximum 1.0) to a crew's score for failing to comply with any requirement of participation or exhibiting unsportsmanlike conduct or physical abuse toward the organizers, judges, dancers, sponsors or others (individual or organization) associated with Hip Hop International, its licensees, venues, championships and/or events. This deduction will be set by the head judge and approved by the judiciary director and HHI headquarters. The event organizer will be advised, and the decision shall be final. This policy applies to all participants, their accompanying delegation members, HHI staff members, and attendees. Any participant who appears visibly under the influence, intoxicated, or involved in prohibited conduct may be subject to disqualification from the competition and/or removal from the hotel or championship venues.

## REPORTING AND ADDRESSING VIOLATIONS

HHI encourages anyone who experiences or witnesses prohibited conduct to report it immediately to HHI staff. All reports will be taken seriously and investigated promptly. HHI is committed to protecting the confidentiality and rights of those who report violations and that appropriate actions are taken against those who breach this policy.

## CONCLUSION

HHI's goal is to foster a positive, inclusive, safe, and supportive environment for all participants.

By adhering to this policy, we can ensure a memorable and respectful experience for everyone involved.

As a participant, attendee or staff member of an HHI event you agree to accept and abide by the HHI Code of Conduct.

Questions regarding the Hip Hop International Rules & Regulations and/or their interpretation should be directed to [info@hiphopinternational.com](mailto:info@hiphopinternational.com).