



**CREW | MINICREW | MEGACREW**

**OFFICIAL  
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 the Hip Hop Dance Championships presented by Hip Hop International (HHI) and its affiliates around the world.

Hip Hop International's Hip Hop Dance Championships are competitive dance events that provide dancers with opportunities to showcase the artistry and technique of hip hop and other dance styles emanating in the streets and in clubs, nationally and internationally, with the chance for television and media exposure and prestigious national and world championship 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.

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. 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 Urban 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 qualifying dance crews and dancers to represent their country in Hip Hop International's World Hip Hop Dance Championship and World Battles.

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## ENTRY CRITERIA • ELIGIBILITY & POLICIES

All participants must abide by the eligibility rules of HHI. Participants entered into any HHI affiliated event and/or continental/world events are responsible for providing accurate personal information and documentation certifying their national eligibility and date of birth.

### NATIONALITY REQUIREMENTS

1. Each crewmember must be a citizen or resident of the country they represent.
2. Proof of citizenship or residency must be validated prior to each competition by the event organizer.
3. A crewmember declaring residency must reside within the country a minimum of six (6) months and must be able to provide official documentation to support such a declaration.
4. A crewmember may not compete for more than two (2) countries within three (3) consecutive years.
5. A crew member cannot represent two countries at the same event and/or within the same year.

Note: Failure to correctly provide proof of national eligibility may result in disqualification, suspensions, and/or other severe penalties deemed necessary by HHI.

### NUMBER & SELECTION OF DANCE CREWS FOR THE WORLD HIP HOP DANCE CHAMPIONSHIP

All events must be conducted using the Hip-Hop International Rules and Regulations. Dance Crews participating in the World Hip Hop Dance Championship advance either from (a) national qualification rounds within their country produced by Hip Hop International licensees, (b) selections by HHI Licensees when a national qualification is not conducted and/or (c) by special invitation from HHI. Each country may qualify and enter up to three (3) dance crews in each division (Junior, Varsity, Adult, MiniCrew and MegaCrew) to compete in the World Hip Hop Dance Championship.

If one or all of the qualified crews cannot, for whatever reason(s), compete in the World Hip Hop Dance Championship then the dance crew next in line, according to the national final scores, can be selected by the HHI licensee to represent their country. In an instance where there are no qualifying dance crews able to attend the World Hip Hop Dance Championship, the HHI licensee may select another crew pending HHI approval.

### FORMS & RELEASES

1. Participants must complete and sign all registration forms. The forms must be returned to the national HHI affiliate office prior to the registration deadline with the appropriate registration fees or registration may be denied.
2. 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.
3. 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 DANCE CREW

### CREW OF 5-9 CREWMEMBERS • JUNIOR, VARSITY & ADULT

A crew consists of a minimum five (5) to a maximum of nine (9) crewmembers. The crewmembers of the crew may be made up of any combination of males and females within the defined age divisions:

<b>JUNIOR DIVISION</b>	Ages seven (7) to twelve (12)
<b>Varsity DIVISION</b>	Ages thirteen (13) to seventeen (17)
<b>ADULT DIVISION</b>	Ages eighteen (18) and older

### AGE REQUIREMENTS FOR JUNIOR, VARSITY & ADULT DIVISIONS

1. Each participant's proof of age must be validated by the event organizer prior to the competition. Each participant will be required to submit a government issued ID (a current driver's license, birth certificate copy, and/or passport) indicating date of birth. For continental/world competitions, a copy of a birth certificate and/or passport are required.
2. A maximum of two (2) crewmembers may compete in an older division crew but no crewmember may compete in a younger division crew.
3. A crewmember whose age falls between two age divisions in the competition year (ending December 31) may compete in either division within that year. See example below.

Example: A 12-year-old turning 13 within the competition year (by 12/31) may compete in the junior and/or the varsity division. Likewise, a 17-year-old turning 18 within the competition year (by 12/31) may compete in the varsity and/or the adult division.

### MINICREW OF 3 CREWMEMBERS

A MiniCrew consists of a total of three (3) crewmembers. The crewmembers of the MiniCrew may be made up of any combination of males and females and ALL AGES.

### MEGACREW OF 10-40 CREWMEMBERS:

A MegaCrew consists of a minimum ten (10) to a maximum of forty (40) crewmembers. The crewmembers of the MegaCrew may be made up of any combination of males and females and ALL AGES.

### PARTICIPATION LIMIT

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

### CREWMEMBER SUSPENSION/DISQUALIFICATION

Falsifying personal information and/or national eligibility documents by a crew, crewmember 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. The event organizer has the right to refuse an inappropriate 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 determined by the event organizer 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 plus defending champion

11 – 15 crews Up to 7 plus defending champion

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

### FOR THREE (3) ROUNDS OF COMPETITION: PRELIMINARY, SEMIFINAL AND FINAL ROUNDS

#### PRELIMINARY TO SEMIFINAL ROUND

The number of crews advancing from the preliminary to the semifinal round is up to 50% of the total number competing.

#### SEMIFINAL TO FINAL ROUND

Junior Division Up to 5 plus defending champion

Varsity Division Up to 7 plus defending champion

Adult Division Up to 7 plus defending champion

MiniCrew Division Up to 5 plus defending champion

MegaCrew Division Up to 7 plus defending champion

## CREW PERFORMANCE ORDER

Preliminary round Random computer drawing conducted by the event organizer

Semifinal round\* Reverse order of preliminary round scores

Final round Reverse order of preliminary or semifinal round scores plus defending champion

\* A decision to conduct a semifinal round is determined by the event organizer .

## COMPETITION ORDER OF DIVISIONS\*

JUNIOR DIVISION

VARSITY DIVISION

ADULT DIVISION

MINICREW DIVISION

MEGACREW DIVISION

\* Note: The event organizer may change the order of divisions with notice to the crews prior to the start of the event .



## CREWMEMBER CHANGES

### CREWMEMBER CHANGES, ADDITIONS & SUBSTITUTIONS DURING THE COMPETITION

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

A crew that competes with more, less or different crewmembers than those registered, without approval, is subject to disqualification, suspension and/or other penalties deemed necessary by HHI. Crewmember substitutions or additions once a competition event has begun are not permitted except for reasonable and just cause. An additional registration fee will be required for each substitution/addition permitted.

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

## DEFENDING CHAMPIONS

### DEFENDING CHAMPION(S) PARTICIPATION

The defending champion is the winning “gold medal” crew from the previous year’s championship and may return to defend their title.

The defending champion(s) must perform their routine in the semifinal round and receive a score. If there is not a semifinal round, the defending champion(s) will perform in the preliminary round and receive a score.

The Final round of competition will include the crews who qualified in the semifinal round plus the defending champion(s), if applicable. The defending champion(s) will automatically advance to the final round and will be last to compete in the performance order.

### ENTRY CHANGES, ADDITIONS, SUBSTITUTIONS FOR DEFENDING CHAMPIONS

For a Crew, MiniCrew or MegaCrew defending a champion title and requesting a change in the number of original members; additions, substitutions and deletions of a maximum of 1 will be permitted for MiniCrews, maximum of 2 will be permitted for crews consisting of 5 to 6 crewmembers, a maximum of 3 for crews comprised of 7 to 9 crewmembers and a maximum of 1/3 of the crewmembers of the original MegaCrew. The event organizer must be notified in advance of the competition or during onsite registration to approve the change(s).

## 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. The event organizer(s) will not provide the crews' music. 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. It is strongly recommended that the music for Junior crews and MiniCrews include a minimum of twenty (20) seconds of continuous, uninterrupted music placed anywhere in the routine. The music for Varsity and Adult crews should include at least one segment of a minimum of thirty (30) seconds of continuous, uninterrupted music placed anywhere in the routine.
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 keep a back-up device available at all times for use.
5. The crew's name and division must be identified on the device. The crew's country must also be included for world or continental competitions.
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. The competition music must not contain (or sound like) inappropriate, lewd or offensive language. The event organizer has the right to refuse music with inappropriate, lewd 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. For the World Hip Hop Dance Championship, the cut-off time for music substitution or change is no less than three (3) hours prior to the start of the preliminary and semifinal 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

### JUNIOR & MINICREW DIVISIONS

The routine's length for both Junior crews and MiniCrews is one minute thirty seconds (1:30). A grace period of five (5) seconds, plus or minus, is allowed resulting in a minimum of one minute twenty-five seconds (1:25) and a maximum of one minute thirty-five seconds (1:35). Routine length that is less or more than allowed will result in a deduction.

### VARSITY & ADULT DIVISIONS

The routine's length for both Varsity crews and Adult crews is two (2) minutes (2:00). A grace period of five (5) seconds, plus or minus, is allowed resulting in a minimum of one minute fifty-five seconds (1:55) and a maximum of two minutes five seconds (2:05). Routine length that is less or more than allowed will result in a deduction.

### MEGACREW DIVISION

The routine's length for MegaCrew is three minutes thirty seconds (3:30). A grace period of thirty (30) seconds, plus or minus, is allowed resulting in a minimum of three minutes (3:00) and a maximum of four minutes (4:00). Routine length that is less or more than allowed will result in a deduction.

Timing begins with the first audible sound (includes cueing beep) and ends with the last audible sound.

Major time violation for ALL crews: 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 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 crewmembers, 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-scurf soles. Tap shoes, jazz shoes, certain high-heeled shoes, flip-flops, slippers and bare feet are prohibited.

### PROPS

#### CREWS OF 5-9 CREWMEMBERS & MINICREWS

Props that are not an integral part of a crew's "attire" are prohibited (e.g. canes, chairs, lights, utility bags, fanny packs, backpacks, string, rope, musical instruments and others). Kneepads or other apparatus to aid in the safety and proper execution of a move is allowed but should be concealed (when possible) so as not to detract from the judges' concentration on the performance. When in doubt contact Hip Hop International for clarification ([info@hiphopinternational.com](mailto:info@hiphopinternational.com)).

#### MEGACREWS

Props allowed for the MegaCrew division 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 (FOR CREWS OF 5-9 CREWMEMBERS & MINICREWS ONLY)

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

#### FULL MEGACREW START & END (MEGACREWS ONLY)

All MegaCrew 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, MegaCrew 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 crewmembers have entered the stage. A deduction will be given.

## FALSE START

A false start is a movement made by one or more crewmembers 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.

## 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 crewmember falls from a lift or support that is unrecoverable.

A crewmember falls during the performance that is unrecoverable.

### Minor Fall

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

A crewmember 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 crewmember's injury or illness to the event organizer(s).
2. If at any time prior to or during competition a crewmember is ill, injured, or his/her physical or emotional condition is at risk by participating, he/she may be declared ineligible to compete, or disqualified from competing further. The event organizer(s), Judiciary Director and/or Head Judge reserves the right to disqualify any crewmember 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 crewmember 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/crewmember(s) to sign an additional release of liability and/or waiver in the case of illness or injury to a crewmember prior to competing.

## PRODUCTION STANDARDS

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

## 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. Claim of an extraordinary circumstance presented by the crew after the routine has been completed will not be accepted or reviewed.

\*In the Junior division only, the designated crew leader will be provided with a RED FLAG. The crew leader will be positioned next to the stage and can wave the red flag to alert their crew to stop dancing if he/she feels an instance of extraordinary circumstance has occurred. If it is determined that it is the fault of the event organizer, then the crew will be permitted to perform the routine again without penalty. If it is determined to be the fault of the crew then the crew will be permitted to perform the routine again with a 1.0 deduction taken.

## COMPETITION FLOOR SIZE

### CREWS OF 5-9 CREWMEMBERS & MINICREWS

The standard competition floor is 30' x 30' (9.1m x 9.1m). Under no circumstances will the competition floor be less than 20' deep x 30' wide (6.1m x 9.1m).

### MEGACREWS

The standard competition floor is 36' x 40' (10.97m x 12m) with hidden rear stage wings of 12' x 8' (3.65m x 2.43m) each. Under no circumstances will the competition floor be less than 30' deep x 30' wide (9.1m x 9.1m).

## CODE OF CONDUCT

At all times participants shall conduct themselves in a respectful, responsible and professional manner. HHI reserves the right to disqualify any crew or crewmember for failing to comply with any requirement of participation or exhibiting unsportsmanlike conduct toward the organizers, judges, dancers, sponsors or others (individual or organization) associated with Hip Hop International, its licensees, venues, championships and/or events.

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

### STYLE PRESENCE & ATTIRE (10%)

Style presence is the ability of the crewmembers 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 urban/street/hip hop. Theatrical, cultural , folkloric and traditional costumes, clothing and masks are not typical of urban/street/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. Crewmembers 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) ).

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

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

## 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 crewmembers.

### MUSICALITY (10%)

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

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

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

### SYNCHRONIZATION/TIMING (10%)

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

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

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

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

Difficulty is measured by the levels of ability demonstrated by all crewmembers in the variety of styles performed. Consideration is given to the number of crewmembers who attempt and successfully complete complex choreography and who demonstrate through their variety of dance styles and their execution an understanding of the foundation and origin of 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 crewmembers. Example: a crew of five who all attempt and clearly accomplish a move will score higher than if one or two crewmembers attempt and complete the move.

## VARIETY OF DANCE STYLES (10%)

Crews should include a broad selection of dance styles in their performance selected from the list provided below 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 from which crews must select and 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

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 five (.5). A crew “identifiably performing” one (1) dance style will receive a maximum of point two five (.25).

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 urban/street/hip hop or risk a .5 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

- o Grandstanding .05

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

- o Fall, trip or stumble/per occurrence – major .1
- o Fall, trip or stumble/per occurrence – minor .05
- o False start/ unsubstantiated .25
- o Unsubstantiated claim resulting in performance restart 1.0

#### CREWS OF 5-9 CREWMEMBERS & MINICREWS ONLY:

™ All crewmembers not on stage for the entire performance 1.0

#### MEGACREWS ONLY:

™ All MegaCrew members not on stage for a minimum of thirty (30) seconds during the opening and a minimum of thirty (30) seconds at the end of the performance

- Entire MegaCrew not on stage throughout the first 30 seconds .5
- Entire MegaCrew not on stage throughout the last 30 seconds .5

### MUSIC

™ Junior and MiniCrew division routine length (not 1:25 -1:35).1

™ Varsity and Adult routine length (not 1:55 -2:05) .1

™ MegaCrew routine length (not 3:00 -4:00) .1

™ Contains inappropriate language/per occurrence .1

### PROHIBITED MOVES

™ Lewd gestures, comments or movements .1 N N

™ Excessive use of cheer, gymnastic or acrobatic moves or use of overly dangerous moves 1.0

™ Incorrectly exiting the stage 1.0

™ Excessive theatrical, cultural, folkloric or traditional dance elements within a routine .5

### ATTIRE

™ Clothing/shoes inappropriate .05

™ Attire not intact (untied laces/clothing articles falling off, etc.) .05

™ Use of body oils, paints or other substances that affect the performance area .25

™ Clothing or props tossed into audience/per occurrence .05

™ The attire is excessively theatrical, cultural, folkloric or traditional and is not the look and presence of urban/street/hip hop – minor .25 – major .5

**CREWS OF 5-9 CREWMEMBERS & MINICREWS ONLY:** Use of props .25

**MEGACREWS ONLY:** Use of unacceptable props 1.0



## SCORING & RANKING

1. The preliminary round and/or semifinal 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)
  - d. One (1) Judiciary Director (World and Continental Championships)

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

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## 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.

A winning routine must include an ample amount of dance. Do not make the mistake, of using too many songs 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 songs in a routine are meant to leave a lasting impression or express a musical theme allowing for clean uninterrupted dance. Over usage of edits and sound effects often leads to a no music no dance outcome. Be cautious and preserve the musicality of your routine.

When performing the recommended 20+ seconds (for Junior crews and MiniCrews) and 30+ seconds (for Varsity and Adult crews) of continuous and uninterrupted music segments of a routine, crews are encouraged to showcase choreography using continuous upper and lower body dance movement throughout the segment. This is a minimum – crews are encouraged to extend this throughout the performance.

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 crewmember. Crews should be aware that having a member that isn't clearly as strong as his/her crewmembers 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 with 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 crewmembers at the same time will enhance a routine and increase a score if executed well and is relevant to the overall interpretation of a routine. The creation and use of a signature move will help to identify a crew from the other crews. Crews are cautioned however to limit the number of signature moves in a routine since the set-up time to perform them may take away from the time needed to perform a proper amount of hip hop dance choreography needed for a high scoring routine.

The 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.

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