

FISAF

HIP HOP

TECHNICAL REGULATIONS

2010 - 2012



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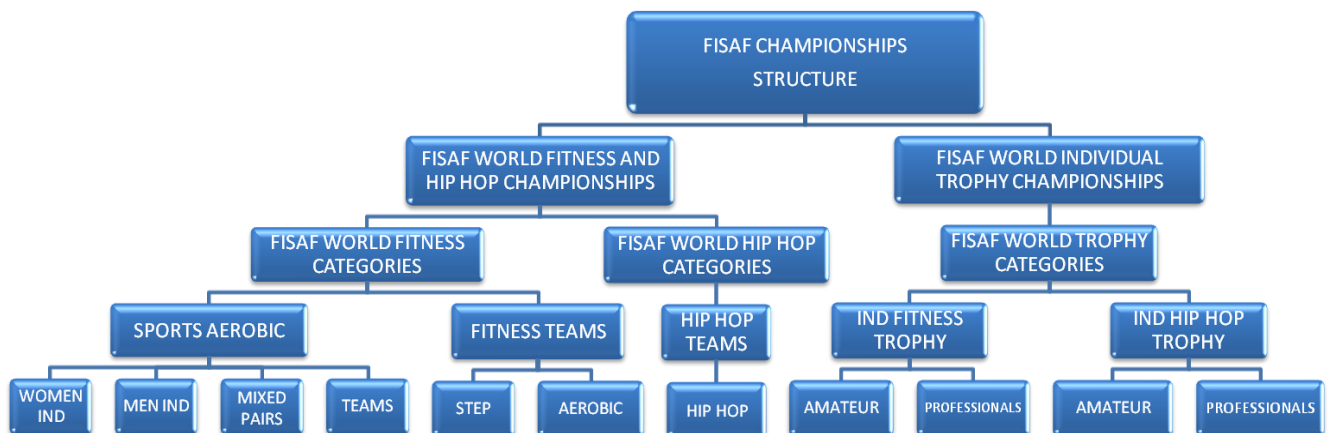
1 Introduction

The Federation of International Sports, Aerobics & Fitness, FISAF, is an international, independent, democratic, non-profit, federation dedicated to sports aerobics and the development of the aerobic/fitness industry, internationally.

FISAF was formed in 1995 and concentrated on Sport Aerobic competition and Fitness Education. FISAF created the Fitness Competition in 1999 at International level; known as the Fitness Teams & Hip Hop Teams competition which consisted of Fitness Aerobic Teams, Fitness Step Teams and Hip Hop Teams. In 2010, the Fitness Competition was separated from the Hip Hop Competition and therefore they are now two separate categories and competitions.

The Hip Hop Championship Technical Regulations and appendices govern all FISAF international Hip Hop Championships.

1.1 FISAF Official Championships structure – all categories and divisions



1.2 Competition System

Below is a diagram which explains the competition structure by Age Divisions for Hip Hop Championships.



1.3 Implementation

These FISAF Technical Regulations will supersede all Technical Regulations and will be implemented for the period 1 January 2010 to 31 December 2012. Possible amendments and changes will be informed via FISAF official special bulletins.

1.4 Championship Resources

The Hip Hop Technical Regulations together with the FISAF Event Policy contain all information which governs policies, rules of competition and procedures for FISAF international competition.



2 Event Requirements

2.1 Structure – Rounds of Competition

All international competitions will have three rounds of competition (when over 10 teams), dependent upon the number of registrations in the competition division:

<u>Preliminary round</u>	<u>When over 10 teams, will be arranged</u>	<u>Maximum 5 teams/country</u>
<u>Semi-final round</u>	<u>Maximum 20 teams</u>	<u>Maximum 5 teams/country</u>
<u>Final round</u>	<u>The best 10 teams</u>	<u>Maximum 5 teams/country</u>

Preliminaries:

- The purpose of this round is to find the 20 highest ranked teams to proceed to the semi final round.
- This round will be used to check compliance with the technical regulations. If the routine doesn't comply, the team will be informed straight after the conclusion of this round and they will be invited to meet the head judge to clarify the problems. Teams can change their competition attire for each performance but should be aware that if the outfit chosen is not acceptable then a reduction in the score/rank will occur.
- The preliminary round will be used to group the competitors for the semi final round (refer Semifinals).
- If there are 10 or less entries in the competition division, there will be no preliminary round and the routines will be checked for compliance to the Technical Regulations in the Semi-final round.

Semi-finals:

- The purpose of this round is to find the 10 top ranked teams to proceed to the final round.
 - A system of grouping will be used in the semi-final round. Teams will be placed in either group A or B according to their level of ability. Group B will be those ranked with less ability and will compete first in the semi-final round. Group A will be those ranked with most ability and will compete straight after group B.
- Example;
 20 to the semi-final round;
 10 competitors in group A, 10 competitors in group B
 15 competitors to the semi-final round;
 8 competitors in group A, 7 competitors in group B.

Any team can change their ranked position by their performance; they are not automatically locked into the group first given.

Finals:

The purpose of this round is to find the order of the top 10 teams.

2.2. Performance Order

Preliminary Round

The performance order of the preliminary round is randomly assigned by a drawing of numbers done by the computer system. The number assigned to each team will be their team number and the order of performance for the preliminary round.



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Semi-final Round

Following the preliminary round a semi-final round will take place and the performance order will again be randomly drawn by the computer.

If there was grouping in the preliminary round, the computer will randomly draw the order of the teams within each group and this will be the performance order for the semi-final round. The group that displayed the least ability will compete first, followed by the group with the best level.

Final Round

Following the semi-final round a final round will take place. The performance order of teams will be again randomly drawn by the computer or manually on stage by the finalists.



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3 Performance Requirements

3.1 Competition divisions

There is only one competition division: Hip Hop Teams.

3.2 Team Size

A team consists of 6 to 8 members and **must retain the minimum** number through all rounds of competition, unless authorized by the Head Judge.

3.3 Substitution of Team Members

A total of two members can be substituted from the preliminary round to the final round but any change must be authorized by the Head Judge.

3.4 Age Divisions

The ages of team members must adhere to the Age Requirements for Hip Hop Championships. The requirements are detailed in an Age category document which is published yearly, announced in FISAF official bulletins and can be seen on FISAF extranet.

3.5 Performance Choreography

For a team to obtain a maximum possible score, their performance must include:

One routine of 2 minutes with a grace period of +/- 5 seconds using suitable music. There are no compulsory elements. Competitors should take care to avoid any movement that risks injury to a team member.

3.6 Performance Attire

Competitors are required to wear appropriate attire for their performance. Any clothing suitable to the culture and many styles of Hip Hop is allowed.

Competitors can change their competition attire for each performance but should be aware that if the outfit chosen is not acceptable then a reduction in the score/rank will occur.

3.7 Unacceptable Performance Attire/Props

The following are considered to be unsatisfactory attire:

- Costume which is too brief and not considered to be appropriately concealing
- Theatrical attire
- Body oil, Body paint
- Excessive body or hair products which may jeopardize the safety of any team or changes the floor surface
- No props will be accepted. This includes but is not limited to chairs, balls, chains, motor bikes, etc



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- Attire must not be removed at any time during the performance, including hats, sunglasses or clothing

3.8 Performance Area

The performance area will be a minimum of 9m x 9m and a maximum of 12m x12m. Athletes will be notified of the specification of the performance area prior to the commencement of the event.

3.9 False Start/Interruption

A false start is defined as:

1. A technical problem preventing commencement of a performance after the team has entered the stage
2. A technical problem preventing continuation of a performance once it has started

A false start/interruption is when the circumstances causing it are not within the team's control. This would include, but is not limited to, damage to the facility, failure of equipment or foreign objects on the stage.

The decision as to whether the false start/interruption will be acceptable will be at the sole discretion of the Head Judge. If it is deemed to be a false start/interruption then the team will have the option of performing immediately or at the end of the category.

A routine that is not started or is interrupted, without completion, due to the fault of a dancer or the whole team, is not considered as a false start/interruption. This would include but is not limited to, forgetting a routine, falling down. If not a false start/interruption, the team will be disqualified.

3.10 Performance Time

Performance Time is 2 minutes. Timing begins with the first audible sound and ends with the last audible sound (this includes a cuing beep if used). The responsibility rests solely with the team to verify the length of music prior to the competition. Every team's performance will be timed during the preliminary round to ensure that it adheres to the technical regulations.

A tolerance of plus/minus 5 seconds will be accepted outside the performance length of two (2) minutes. Those teams whose performance music falls outside the period of one minute fifty five seconds to two minutes five seconds (1:55 to 2:05) will be penalized by the Judges.

Where a team wishes to substitute another recording of their performance music, it must first be approved by the head judge and this new recording will be timed during the next round. If this new recording is not according to the time regulation, (1:55 to 2:05), the team will be penalized by the Judges.

3.11 Performance Music

Teams are required to supply their performance music on the medium prescribed by the event organizer. Prior to the competition, the event organizer will notify athletes of the



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medium required for their event. Performance music and its covers will be labeled, as required by the event organizer, being clearly identified with the following:
Category and division, Name of Team, Country, Total Time.

When using a CD, there must be only one track with the competition music on it. All music will be retained by the event organizer until the end of the event.

All music will be timed during the preliminary round to ensure adherence to the technical regulations. (Length of music as for performance time mentioned above).

In the case where the Head Judge or a team requests submission of another recording of music, approval must be given by the Head judge to do so. The new recording will be re-timed before the next round, to verify that it complies with the Technical Regulations and when done, it must be authorized for use by the Head Judge.

Music which contains language, which is deemed not appropriate and/or offensive, by the Head Judge in consultation with the judging panel, will not be acceptable. Teams will have the opportunity of replacing their performance music following the Preliminary round if necessary.

Music and songs belonging to a trade mark can't be used as competition music.

3.12 Judging Panel

The judging panel will consist of five scoring judges plus a Head Judge. There will be at least two specialist Hip Hop judges and the remainder will be FISAF trained judges, all with extensive dance backgrounds in more than one dance genre. Each judge will apply a global score out of 10 to give a ranking for each crew. A lead judge will be appointed and their ranking will decide any tied situation.

Head Judge

The Head Judge will oversee the judging panel and is the highest technical authority at a FISAF International Competition. The Head Judge is responsible for ensuring consistent and fair application of the Technical Regulations by the judging panel and overseeing the correct implementation of the judging systems and the tabulation of results. Only if an exceptional situation arises the Head Judge may be a ranking Head Judge.

Hip Hop Judge

The Hip Hop Judge will consider the choreography and styles shown and the way they are interpreted and expressed with the music, performed and presented. The Hip Hop Judge also considers the technical ability of the team and their ability to look and move together as a team.

The Hip Hop Judge will apply a score for each team, after considering the Hip Hop criteria and in comparison to all other teams. The ranking of a team will be derived from a score out of 10.

3.13 Ranking

The goal of the ranking system is to determine the winner by the majority of placing given by the judging panel, rather than an addition of scores.

For example:

Team A: 3 judges have 1st / 2 judges have 2nd

Team B: 2 judges have 1st / 3 judges have 2nd



Team A is the winner

The tabulation system will find the team with the most first places then the most second and third etc, to determine the final ranking.

Application of Scores and Ranks

Each scoring judge will consider their specific criteria to determine a score out of ten (10) points representing a team's performance. From this score a team's rank for each judge is derived.

The ranks applied by all judges for each team, will determine the placing of the teams for the competition. The team with the best ranking will be determined the winner.

Appendix one is the point scoring guide used by the Judging panel when applying a score.

3.14 Notification

As soon as possible, following a performance, a team's score and rank from each judge will be displayed and/or announced. In the finals the announcement of the final ranking will be done in the prize giving ceremony.

Requirements for the notification of results for specific events are contained in the Championships Policy.

3.15 Tied Ranking

Where two or more teams have exactly the same ranking in a competition round, the positioning will be decided by the ranking from the lead Hip Hop Judge.



4 Hip Hop - routine evaluation

4.1 Introduction

Hip Hop culture originated in New York amongst young Hispanic and African American communities during the late 1960's. Synonymous with rap, scratch music and graffiti art, the style encompasses the movements of break-dancing and body-popping, and has been internationally recognized since the 1970's.

The 1980's saw the emergence of a new style of hip hop into rap videos, distinguished from original break dancing styles by its concentration on footwork as opposed to acrobatics. Hereafter, the emergence of house music saw hip hop re-invent itself again with a broader range of influences and freer expression.

Old School / New School, General History

The Old School Hip Hop Styles such as Locking, Popping and Break dancing or B-boying emerged from the USA in the 1970's, and were a result of improvisational steps and moves from the streets and clubs. Old-school music had fast beats which matched the breaking moves.

Music videos of artists such as Bobby Brown, Bell Biv DeVoe, Heavy D, and M.C. Hammer proved that a new way of dance was coming alive and young dancers were ready to explore this new form. New moves were and are continually being invented by creative and innovative versions and mixing of the Old School Styles. Current trends, cultures and disciplines such as Martial Arts, Reggae and Soul Train also had an effect and resulted in New School Hip Hop styles evolving in the late 1980's. Moves were very simple with steps such as Running man, Roger Rabbit, and Robocop were popular in this era. These were moves that everybody could do unlike the Old School Styles. However, new school dance in present time is much more evolved and complex. Many dancers have 'twisted' popping or electric boogie and put in their own moves.

Today, Funk and Hip Hop have many individualized styles but the roots are still in Old School Hip Hop and in New School Hip Hop. The blending of music styles and dance moves influenced by many factors which are then personalized by a choreographer, makes it impossible to define Funk and Hip Hop styles unambiguously.

4.2 General description of styles

GENERAL – LOCKING AND POPPING

Both locking and popping, or ticking, originally came from Los Angeles. Popping was created by street dance crew Electric Boogaloo. Locking was created by The Lockers. Both locking and popping existed a long time before breaking was born.

During the breaking era, b-boys started to put popping and locking into their dance. Nowadays, so-called "Breakdance" consists of breaking, locking, and electric boogie or popping.

LOCKING

Locking (originally Campbellocking) can be traced back to the late 1960's and was created by Don Campbell. It is a style of funk and street dance and originally danced to traditional funk music such as James Brown.

The name is based on the concept of *locking* which means freezing from a fast movement and "locking" in a certain position, holding that position for a short while and then continuing in the same speed as before. It relies on fast and distinct arm and hand



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movements combined with more relaxed hips and legs. The movements are generally large and exaggerated, and often very rhythmic and tightly synced with the music.

Locking includes quite a lot of acrobatics and physically demanding moves, such as landing on one's knees and the split. These moves often require knee protection of some sort. Other important stylistic features are waving of arms, pointing, walking stationary and grabbing and rotating the cap or hat. Don Campbell created the original freezes, incorporating his unique rhythm and adding gestures such as points and handclaps.

In the early 1970s this set off a movement of Locking dance groups, notably Campbell's group The Lockers. Another locker called Gregory 'Campbell Jr.' Pope and others set the foundation for locking dance and clothes style. Lockers commonly use a distinctive dress style, such as colorful clothing with stripes, suspenders, pegged knee length pants, hats and gloves.

Locking is quite performance oriented, often interacting with the audience by smiling or giving them a high five, and some moves are quite comical in nature.

POPPING

The best way to describe the movement of popping would be to imagine a force of energy going through the body causing it to move like a wave. This style is difficult to manage at the technical level as it requiring command of isolations, a perfect knowledge of the body, and a good sense of the rhythm with major use of counter-tempo. The style demands continuous contraction of the muscles to the beat to give a jerky/snapping effect – a bouncy style.

ELECTRIC BOOGIE

Electric boogie is a style of popping (ticking) but the major difference is that Popping creates a soft wave whereas Electric Boogie creates more jerky waves with micro wave moves, executed with a high velocity more difficult than classical popping. The Robot, and the more smooth and controlled movements of mime are characteristic. Instead of throwing the body in and out of control like locking, or in total hydraulic control like The Robot, energy is passed through the body popping and snapping elbows, wrists, necks, hips and just about all the body joints along the way. Electric Boogaloo is more like mime in the sense that it imitates a live wire of electrical current or rippling river, but it still needs the control of The Robot to give it style.

BREAKDANCING/B-BOYING

Breaking or b-boying, commonly called breakdancing, is a style of dance that evolved as part of hip-hop culture among Black and Latino American youths in the South Bronx during the 1970s. It is danced to both hip-hop and other genres of music that are often remixed to prolong the musical breaks.

Four basic elements form the foundation of breaking. The first is **Toprock**, a term referring to the upright dancing and shuffles. The second element is **Downrock** which refers to footwork dancing performed on the floor. The third element is the **Freeze**, the poses that breakers throw into their dance sets to add punctuation to certain beats and end their routines. The fourth element is the **Power Moves**. These are the most impressive acrobatic moves normally made up of circular motions where the dancer will spin on the floor or in the air.

The term *breakdancing*, though commonly used, is frowned upon by those immersed in hip-hop culture because the term created by the media to describe what was called breaking or b-boying in the street. The majority of the art form's pioneers and most notable practitioners refer to the dance as b-boying.

FUNK

Funk dancing originated on the West coast of the United States, where it developed in the late 60's as a reaction to the fusion of Soul and Disco, as well as early R'n'B and Hip Hop music.

It is a highly choreographed dance form, similar to dances seen on commercial video clips. It features a mixture of sharp and fluid movements, popping & locking and animated expression.

UPROCK

Uprock is a soulful, competitive street dance using the rhythms of Soul, and Funk music. The dance consists of foot shuffles, spins, turns, freestyle movements, sudden body movements called "jerks" and hand gestures called "burns". Uprock is said to be mastered with discipline, patience, heart, soul, and knowledge.

STREETDANCE

Streetdance is very physical and incorporates dance moves from all over the world. Various dance styles are mixed with a multi-cultural influence and funky tunes. Generally a Streetdance routine can include locking and popping, street style and funk. Streetdance is a FUSION of styles from the Hip Hop genre.

TUTTING/TETRIS

Tutting or Tetris is a dance style that mimics the angular poses common to ancient Egyptian art. Whoever coined the term probably imagined that this was how King Tut danced. The style is rapidly evolving but there are some constant rules that define it. The most important stylistic convention is that limbs form 90 degree angles. While this constraint is fundamental, and for the most part is not violated, other aspects of the dance are in flux. Dancers used to utilize a limited set of static hiero-inspired poses, but they now have begun to create more complex geometric patterns involving interaction between multiple limbs.

BATTLES

A battle is a freestyle where dancers 'fight' against each other on the dance floor without contact. They form a circle and take turns trying to show each other up by using either a better style, more complex combinations, or harder moves.

LIQUID DANCING

Liquid dancing (or liquidizing) is a form of gestural dance that sometimes involves pantomime. The term invokes the word liquid to describe the fluid-like motion of the dancers' body and limbs. It is primarily the dancers' arms and hands which are the focus, though more advanced dancers work in a full range of body movements. Liquid dancing is similar to the styles of popping or locking.

BOOGALOO

A fluid style, that uses every part of the body and involves using angles and smooth movements to make everything flow together. It often uses rolling of the hips, knees, and the head and is often used as a transition.

RAGGA

This is a dance style originating (in the late 70's) from street dance by Afrojamaicans, Afrocarabians, which uses music which evolved from classical Reggae with a hip hop influence. The style used is a combination between hip hop moves, afro moves with latin influences with sensuality. It requires very good physical condition, as many muscles are involved in the Raggajam, particularly in the lower part of the body. Correct execution requires good technique.



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HOUSE DANCE

House is a group of dance styles primarily danced to house music that have roots in the clubs of Chicago in the late 70's and early 80's. The main styles include *Footwork*, *Jacking* and *Lofting*. Like hip hop dance it was created by black and latino Americans and is often improvisational in nature. It emphasizes fast and complex foot oriented steps combined with fluid movements in the torso. House dance incorporates movements from many other sources such as Capoeira, tap, jazz, bebop, and salsa. It includes a variety of techniques and sub-styles that include skating, stomping, and shuffling. One of the primary elements in house dancing is a technique called *jacking* and involves moving the torso forward and backward in a rippling motion, as if a wave were passing through it. This movement is repeated and sped up to match the beat of a song. This technique is the most important movement in house dancing. All footwork in house dancing is said to initiate from the way the jack moves the center of gravity through space. Other than footwork, jacking, and lofting, house dance has grown to include other related styles such as vogue, wacking and hustle.

LYRICAL

It's a hip hop dance style of LA that combines elements of ballet, modern, and jazz dance techniques. It is commonly set to popular music with vocals or just instrumental bars. The name lyrical comes from the word "lyrics" because dancers use the lyrics of a song or instrumental music to inspire them to do certain movements or show expression. The goal of a lyrical dancer is to use gesture, facial expression, and controlled movements in order to execute their movements and emotions fully. Besides emotional connection to music, lyrical dance typically encourages use of articulation, line, weight, and movement qualities.

There are endless moves and styles, more are listed below:

Animation	Bopping	Bodydrum	Centopede	Clowning
Crazy Legs	Cobra	Dime Stopping	Floating/gliding	Filmore
Hitting	Puppet	Robot	Saccin	Scarecrow
Snaking	Spiderman	Sticking	Strobing	Ticking
Classic	Jumping	Techtonic	Vogueing	Waving
Martial Art styles e.g. Capoeira		Krumping	Wacking	Hype
Melbourne Shuffle			

4.3 Hip Hop Criteria

All movement must be appropriate to and reflective of the various Hip Hop styles and 'moves'

The Choreography should display different styles with respect to all of the following criteria:

Technique and complexity

Music Expression and Interpretation

Variety and Creativity

Formations and Visual Image

Team Performance and Presentation

Please keep in mind that the choreography should relate to the criteria and that each criteria is as important as the other.

'Choreography is only as good as its technique, expression and performance'

Technique and complexity

- High level of technical ability and quality in all hip hop styles and movements
- Precise, purposeful placement and control of all movements and body parts
- Ease of movement
- Each style should be executed correctly with a high level of technique and in the original manner that the style was intended. It is advised to avoid styles that cannot be executed well by all crew members
- Using many parts of the body and many muscles together at one time
- High level of neuromuscular co-ordination
- Use of complex/difficult moves and styles specific to the various hip hop styles
- Ensuring movements and styles chosen are safe and executed well so as not to risk injury to any team member

Music Expression and Interpretation

- Ability to express the music with the dance and styles chosen
- Expression of the culture of hip hop
- Use of music appropriate to the various hip hop styles
- Music and movements should be inseparable
- Good musical timing
- Use of the natural music structure and phrasing such as highs, lows, rhythms, counter **tempos, and lyrics/text**

Variety and Creativity

- Creative, unpredictable movements using the entire body
- Use of a variety of different hip hop styles and moves
- Unpredictable original transitions when changing positions of crew members to create formations and a visual image
- Transitions from one style to another should be creative and flow as part of the choreography
- Unpredictable and creative changes in the vertical levels
- Variety in the use of the whole body

Formations and Visual Image

- **Use of the entire crew to create a visual image**
- Use of entire floor space and orientations
- The visual effect of a crew when creating formations and using the vertical levels
- Tricks should be choreographed and not set up or recovered from
- Tricks should not be used to show off but have a purpose in building the choreography

Team Performance and Presentation

- Same execution level of team members: All members should perform movements with the same precision
- Display of an over-all high standard in delivery of the entire choreography
- Dynamic energy and intensity throughout performance (selling the choreography)
- Ability to generate excitement, enthusiasm and the mood in relation to the culture of hip hop
- Interactive choreography with team members
- Staying in time with each other
- Solo performances are discouraged, team choreography is required
- Attire and appearance suitable to the hip hop/street culture



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4.4 Unacceptable moves

- * Any movement that risks injury to a crew member

N.B.: All moves and especially 'tricks', should be executed perfectly, without any danger/risk of injury to any crew member. If in doubt of acceptance, consult the Head Judge prior to commencement of the preliminary round.



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5 General Requirements

5.1 FISAF Doping Policy

FISAF condemns the use of performance enhancing drugs and doping practices because it is contrary to the ethics of sport and potentially harmful to the health of athletes.

For the purpose of this Policy a doping practice is: the taking of substances or use of methods prohibited by WADA as referred to on the WADA List of Doping Classes and Methods; or assisting, or being involved in a doping practice.

Those found to have engaged in a doping practice are liable to sanctions by FISAF.

When drug testing is conducted at an FISAF sanctioned event, all teams must make themselves available for testing. Please check [Appendix 2: FISAF Anti-Doping Policy](#).

5.2 Disqualification Procedure

In order to disqualify a team a Head Judge must comply with the following procedure. Disqualification only applies to those circumstances as specified in the Technical Regulations.

Preliminary Round

The Head Judge gives a written warning to a team that they are in breach of the Technical Regulations and that pursuing this breach may lead to disqualification. This written warning must be signed by the Head Judge, the original given to the team and a copy kept for the competition records.

Semi Final Round

Where a team, previously warned by the Head Judge, continues to breach the Technical Regulations, the Head Judge is authorized to disqualify a team from a competition.

Where a team is disqualified, the Head Judge will give a written notice to the tabulator to remove a team's results. The Head Judge will then notify the team of their disqualification.

5.3 Protests

Where extraordinary circumstances occur a protest must be brought forward to the Head Judge maximum 1 hour after ending of the category. Fee of the protest is 100 EUR. Protest of appeals received after the event will not be considered unless there are extenuating circumstances that are approved by the president of FISAF. The protest will be taken into consideration by the Head Judge, by a representative (decided before the event) of the Technical committee and by a representative of the Executive Committee (decided before the event). The decision of this group is final. If the protest is approved the fee of 100€ is returned back to the person/federation which brought it forward.



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Appendix 1: Point Scoring Guide

FISAF HIP HOP TEAMS CHAMPIONSHIP

ALL DIVISIONS

10.0	PERFECT
9.5	
9.0	EXCELLENT
8.5	
8.0	VERY GOOD
7.5	
7.0	GOOD
6.5	
6.0	SATISFACTORY / (ABOVE AVERAGE)
5.5	
5.0	ADEQUATE / (AVERAGE)
4.5	
4.0	UNSATISFACTORY / (BELOW AVERAGE)
3.5	
3.0	POOR
2.5	
2.0	
1.5	VERY POOR
1.0	
0.0	NOT ATTEMPTED / DISQUALIFIED



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Appendix 2: FISAF Anti-Doping Policy/Rules

FISAF Anti-Doping Rules compiled in accordance with The World Anti-Doping Code.

FISAF follows-up Wada's Anti-doping policy.

In the case that the World Anti-Doping Code is amended, FISAF International will follow those amendments accordingly. You will find anti-doping information in [Wada's WebPages](#), and [WADA Prohibited Substances and Prohibited Methods in Sports](#).

The FISAF Anti-doping Policy shall apply to FISAF, each FISAF Member Federation, and each participant in the activities of FISAF or any of its Members, by virtue of the participant's membership, accreditation, or participation in FISAF, or its Members, activities or events. Anti-Doping programs seek to preserve what is intrinsically valuable about sport.

This intrinsic value is often referred to as "the spirit of sport", it is essence of Olympism; it is how we play true. The spirit of sport is the celebration of the human spirit, body and mind, and is characterized by to following values:

- **Ethics, fair play and honesty**
- **Health**
- **Excellence in performance**
- **Character and education**
- **Fun and joy**
- **Teamwork**
- **Dedication and commitment**
- **Respect for rules and laws**
- **Respect for yourself and other participants**
- **Courage**
- **Community and solidarity**

It is a responsibility of each Member to ensure that all national level testing on the Member's athletes complies with the FISAF Anti-Doping Rules/Policy. FISAF condemns the use of performance enhancing drugs and doping practices in sport because it is contrary to the ethics of sport and potentially harmful to the health of athletes.

For the purpose of this Policy a doping practice is: the taking of substances or use of methods prohibited by the World Anti-Doping Agency doping Policy as referred to on the WADA List of Doping Classes and Methods; or assisting, or being involved in a doping practice.

In our Sanctioned International Events all competitors must sign the competitor's release. This document is a commitment to follow the WADA Anti-Doping rules. The competitor cannot compete without signing this commitment. See appendix 3: Competitors Release Form.

Those found to have engaged in a doping practice are liable to sanctions by FISAF Executive committee. FISAF Executive committee may also fine that person or member in amount of up to 10 000 €.

When drug testing is conducted at an FISAF sanctioned event, all athletes must make themselves available for testing.

Appendix 3: Athlete Code of Conduct

Athletes are obligated to follow the good spirit of the sport, the ethical values of the sport, the principles of Fair Play, National Anti-Doping Codes, FISAF International Anti-Doping Code and other rules and regulations that are in force. Violations will be penalized according to these rules. The penalties will be:

- Notification
- Warning
- Fine
- Prohibition to compete or act as official for a limited time or permanently
- Closing out of the action of FISAF for a limited time
- Severance for a limited time or permanently

Authorities of disciplinary measures

Official bodies

Violations of the rules that will demand instant action of the athletes, team, assistant, coach, official, judge or audience of the competition will be penalized or interfered by *the Executive Committee, The responsible judge or The head judge of the competition in that order. The Executive Committee, The responsible judge or The head judge* is obligated to report the decision made and the reasons for it within 3 days after the decision has been made. The report will be given to the Technical Committee, who will introduce this report to the Executive Committee.

Executive committee

The Executive committee will give the penalties for the competition arranger if the violation has happened in the competition action and by the local organiser who is FISAF member. The penalties will be maximum notification, warning or fine. The penalty for the athletes, team or member is prohibition to compete, participate or severance. All complaints of the penalties will be complained to the Executive Committee and decided by the Executive Committee.

The Executive Committee is always the body that gives or is responsible for the penalties.

The Court of Arbitration for Sport (CAS), Lausanne

An athlete can appeal a decision of FISAF Executive committee and/or other decision against her/his rights to the Court of Arbitration for Sport.

Spirit of Fair Play

For behaviour that goes against Fair Play or shows non-sportsmanship during a competition, the main penalty is notification or warning. If the case is outrageous the penalty can be a fine or temporary prohibition from competing.

Doping rules

It's a condition of participation in FISAF activities that athletes and their assistants and representatives will follow up the national and FISAF international Anti-Doping Code. All athletes and their assistants and representatives are obligated to know the FISAF Anti-doping rules. The information of the prohibited substances and methods can be found on the WADA (World Anti-Doping Agency), www-pages: <http://www.wada-ama.org/en/index.ch2>

The minimum penalties of a doping violation are:

- Temporary prohibition to compete (mainly 2 years) for the first violation of doping.
- Permanent prohibition for a repeated violation of doping
- Written warning
- Fine up to 10 000 Euros