

**WDSF PRESIDIUUM OPERATING POLICY**  
**ON**  
**RULES FOR HIP-HOP CHOREOGRAPHY**

**Rules for Hip-Hop Choreography Competitions**

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## RULE 1 - Discipline

1. All rules in this document apply to the Hip-Hop Choreography DanceSport discipline.
2. The discipline comprises three interconnected elements:
  - (a) **Hip-Hop** is defined as a specific branch of street or club dance that emerged during the Golden Era of Hip Hop culture, from the mid-80s to the mid-90s across the United States of America. The expressions, style, and cadence of the dance, as well as the music, fashion, and cultural traditions from this period, set the standard. (For more details, refer to Rule 16 - Adjudication)
  - (b) **Choreography** is the art of movement composition pre-designed and pre-rehearsed expressed by human athletes. Utilisation of music, costumes, stage make-up and styling, props, and scenography **are allowed** for this dance sport discipline.
  - (c) **DanceSport** is a discipline performed and assessed in a competitive environment, blending artistic dance elements with the structure of athletic competition. Participants are evaluated based on standardised criteria.
3. Any rule adjustments during competition are at the discretion of the competition Chairperson.

## RULE 2 – Format

1. Choreography is competed in the following formats:
  - (a) **Solo**, 1 athlete

- (b) **Duo**, 2 athletes
  - (c) **Small Team**, 3-8 athletes
  - (d) **Large Team**, 9-24 athletes
  - (e) **Mega Team**, 25 + athletes
2. There are no gender divisions.

**RULE 3 - Age Categories for Solo and Duo**

1. The following age restrictions are mandatory for **Solos** and **Duos**:

AGE CATEGORIES	The athlete's age in the year of the competition
Juvenile I	9 years or younger
Juvenile II	10 or 11 years
Junior I	12 or 13 years
Junior II	14 or 15 years
Youth	16, 17, or 18 years
Adult	19 to 29 years
Senior	30 years or older

- 2. The age group of **Duos** are determined by the oldest athlete.
- 3. **Solos** and **Duos** of all age groups **are allowed** to compete in one (1) older age category, except *Senior age group*.
- 4. **Solos** and **Duos** in the *Senior age group* **are allowed** to compete in one (1) age group down, which is the Adult Team age group.

**RULE 4 - Age Categories for Teams**

1. The following age restrictions are mandatory for **Small Teams, Large Teams,** and **Mega Teams**:

AGE CATEGORIES	The athlete's age in the year of the competition
Juvenile	8 to 11 years
Junior	12 to 15 years
Youth	16, 17, or 18 years
Adult	19 to 29 years
Senior	30 years or older

2. For **Mega Teams** all age combinations including *Juvenile* to *Senior* **are allowed**.
3. For **Small Teams and Large Teams**, athletes of *Juvenile* to *Youth* age groups **are allowed** to compete in one (1) older age category.
4. For **Small Teams and Large Teams**, athletes of the *Senior* age group **are allowed** to compete in one (1) younger age group, which is the Adult Team age group.
5. For **Small Teams and Large Teams**, the team age category is defined by the following restrictions:
  - (a) Max. 50% of the team members can be younger.
  - (b) Max. 50% of the Adult Team members can be *Seniors*.
  - (c) Teams of 3 to 8 members: 1 athlete may be older (Small Teams).
  - (d) Teams of 9 to 14 members: 2 athletes may be older (Large Teams).
  - (e) Teams of 15 to 20 members: 3 athletes may be older (Large Teams).
  - (f) Teams of 21 to 24 members: 4 athletes may be older (Large Teams).

6. For **Mega Teams** all age combinations including *Juvenile* to *Senior* **are allowed**.

#### **RULE 5 – Replacement of Athletes**

1. In extraordinary circumstances (i.e. injuries, sickness, or unforeseen situations) replacements of athletes within teams are allowed, provided that any substitute athletes have been pre-registered as potential replacements.
2. **Replacement of Athletes** must be approved by the Chairperson of the competition prior to the replacement.
3. A maximum of 2 athletes may be replaced within the same team during competition.
4. Replacements are **not allowed** in *Solos* and *Duos*.

#### **RULE 6 – Music and Performance Duration**

1. All athletes and teams use their **own music**.
2. Only one (1) Solo, Duo, or Team performing at a time.
3. 75% of the music must be Hip-Hop/Rap music.
4. A maximum of approximately 25% of the music may be of any other genre.
5. Explicit lyrics are prohibited, and the music must be completely appropriate for the age category of the contestants.

6. The duration of the music and performance must be in accordance with this format:

DISCIPLINE	The duration of music and performance
Solo	1:30 minutes (+/- 5sec)
Duo	1:30 minutes (+/- 5sec)
Small Team	2:00 - 3:00 minutes
Large Team	2:00 - 4:00 minutes
Mega Team	3:00 - 5:00 minutes

7. The music **cannot** be changed during the same competition.
8. In cases where the music is interrupted, the athlete/team has the right to do a re-performance. The decision is at the Chairpersons discretion.
9. The music must be submitted electronically with the participation registration provided by the Organiser. Music files must be in the format: AIFF, WAV, mp3, or mp4.
10. The Team Captain of each performance must have a copy of the music on a USB stick at the competition and be able to provide it to the DJ, if needed.
11. Each music submission must contain following data:
- Solo/ Duo/ Team (*Small, Large, or Mega*)
  - Team name
  - Country
  - Choreography title

- (e) If applicable, a note for the DJ with the **Start/Stop Cue Specifics**.
- (f) Rights clearance.

### RULE 7 – Dress Regulations

1. In all competitions granted under these rules, athletes must dress according to the **WDSF Dress Regulations** in the *WDSF Competition Rules*.
2. Religious, political decorations, and accessories are **not allowed**.
3. The dress **cannot** be changed during the same competition.
4. The dress may be worn at the Prize Ceremony.
5. Any part of a dress that de-attaches from the athlete's physical appearance is considered a prop. Props are permitted.

### RULE 8 - Stage Make-Up

1. Stage make-up must suit the theme and character of the performance.
2. Stage make-up **must never** be offensive to the public or other athletes.
3. All age categories can apply stage make-up following these rules.
4. Any Stage make-up that de-attaches from the athlete's physical appearance is considered a prop. Props are permitted.

### **RULE 9 – Props and Scenography**

1. Props and scenography are allowed for all performances under the condition that it causes no danger, harm, or disturbance to anyone.
2. All props and scenography including description of usage must be declared electronically in the Registration form.
3. A maximum of 1 minute pre-performance is given to set up any props and scenography **and** a maximum of 1 minute post-performance is given to fully clear and set back the Field of Play (FOP).
4. Only approved props and scenography including usage are permitted during competition. The approval is at the Chairperson's discretion.
5. Performances that fail to comply with the rules **are not** eligible to participate in the competition or may result in disqualification.

### **RULE 10 – Acrobatics and Lifts**

1. **Acrobatics** are defined as elements in which the body rotates freely in space around the sagittal or frontal axis (i.e. somersault), are allowed for all age categories.
2. **Lifts** defined as movements in which an athlete is lifted off the ground by one or more athletes are allowed for all age categories.
3. All **Acrobatic** and **Lift** elements must be performed in a safe environment, with

correct technique, and resulting in a safe outcome for all athletes involved as well as spectators.

**RULE 11- Field of Play (FOP)**

1. The Field of Play (FOP) is the space where athletes compete and where the performances are presented during competition. The minimum dimensions of the space must follow this format:

DISCIPLINE	Minimum dimensions of the floor
Solo, Duo, Small Team	10 meters x 12 meters
Large team, Mega Team	12 meters x 14 meters

2. The floor must be even and level, made of high-quality sports flooring with an optimal slip-and-grip surface for sneakers.
3. The space height must be a minimum of 5 meters.
4. The Organiser is obliged to provide a space for props and scenography in close proximity to the FOP.
5. Lighting must provide full coverage of the FOP, with front lights consisting of at least 90% white light. The lighting within the FOP must remain consistent throughout the competition. Strobe lights, as well as other flashing or moving lights, which disturb athletes' performance, must be kept outside the FOP.
6. The sound system must provide full coverage with a well-balanced output of the highest quality.
7. A minimum of 1 display (display wall or LED screen) for the MCs and the

audience with size proportional (e.g., 4x5 meters) to the venue must be located in close proximity to the FOP.

### **RULE 12 – Competition Structure**

In all Hip-Hop Choreography disciplines, depending on the number of athletes at the competition, at the discretion of the Chairperson, eliminations according to the table below:

Up to 8 participants: Direct final

Up to 16 participants: Semi-final and then a Final

From 17-32 Quarter-final, Semi-final and then a Final

Over 32 participants: 1st round, Quarter-final, Semi-final and then Final

1. Athletes perform only once.
2. All warm-ups and rehearsals must be performed in the designated areas provided by the Organiser.
3. If the schedule allows, the Organiser may allocate rehearsal time slots in the Field of Play (FOP) during the event.
4. All athletes and teams must be present in the **Standby Zone** a minimum of 30 minutes before the beginning of their category.

### **RULE 13 – Athletes' Code of Conduct & Standard of Ethics**

1. All athletes in WDSF Hip-Hop Choreography must:
  - (a) Wear dry clothes in each performance to ensure the Field of Play (FOP) remains dry.
  - (b) Follow all instructions and directions given by the MC and/or Chairperson (CP).

#### **RULE 14 – Officials**

1. All officials must be WDSF Licensed, appointed or confirmed by the WDSF Sports Department.
  - (a) **Chairpersons (CP)** supervise and oversee the competition and entire event, ensuring the enforcement of rules, regulations, and safety measures.
  - (b) **Judges** assess all performances independently, using the criteria and scale provided through the official judging system.
  - (c) **MCs/ Hosts** communicate and present the entire event, ensuring the smooth and accurate progression of the competition.
  - (d) **DJs** are responsible for providing the appropriate music during the competition and throughout the entire event.
  - (e) **Scrutineers/IT team** ensure the smooth and accurate progression of the judging system and address any issues that may arise during the competition.

#### **RULE 15 – Judges Panel**

1. All adjudicators must be WDSF Licensed, appointed or confirmed by the WDSF Sports Department.

2. For Title Events, adjudicators must be from different countries.
3. The number of adjudicators will be decided by the WDSF Sports Department in accordance with the Judging System. The AJS or Skating Judging System may be implemented in accordance with the decision of the WDSF Sports Department.
4. The Judges Panel must be the same during all rounds of competition.

### Rule 16 – Judging System

The AJS or Skating Judging System may be implemented in accordance with the decision of the WDSF Sports Department.

### RULE 17 - Adjudication

1. The first step in adjudicating a performance is to determine whether both the **dance** and **music** meet the minimum requirements of authentic Hip-Hop.
  - (a) To qualify as authentic **Hip-Hop dance**, the choreography must include approximately 75% authentic Hip-Hop vocabulary and grooves.
  - (b) The **Hip-Hop Vocabulary Grooves** includes such as: Bounce, Rock, Roll, and Wave.
  - (c) The **Hip-Hop Vocabulary Moves** includes iconic moves such as: Alf, ATL Stomp, Aunt Jackie, Baseball, Basketball, Bart Simpson, Biz Markie, Cabbage Patch, Cat Daddy, Criss Cross, Dougie, Fila, Gucci, Harlem Shake, Humpty Dance, Kid'n'Play, Nai Nai, Michael Jackson, Monastery, Prep, Reebok, Reject, Robocop, Roger Rabbit, Rooftop, Running Man, Skate, Smurf, Sponge Bob, Steve Martin, TLC, Tone Wop, Walk-it-Out, Wu-tang, etc.

2. **Hip-Hop Music:** For a performance to qualify as Hip-Hop, the music should primarily feature a syncopated break beat or funk rhythm, with rap vocals typically structured in at least four sets of eight counts (4x8). The music must align with the traditional elements of Hip-Hop, including sampling and rhythmic flow, and should represent authentic Hip-Hop culture. At least 75% of the music should reflect these core Hip-Hop musical characteristics.
3. **Incorporation of Other Dance Styles:** Movements and stylistic expressions from other street dance forms are permitted but should not dominate the performance. These movements should comprise no more than 25% of the overall routine. This includes, but is not limited to, choreographic elements or social dance expressions from other club or street dance styles, as well as contemporary dance trends. Examples include: Hoofing, Lindy Hop, Authentic Jazz, Locking, Popping, Electric Boogaloo, Rocking/ Breaking, Punking/Whacking/Waacking, Krumping, House, Lite Feet, Flexing, Voguing, Dancehall, and other current or popular Caribbean, African, Latin-American, European, and Asian dance styles. The incorporation of these movements is optional but should not overshadow the essence of authentic Hip-Hop.
4. **Choreography** refers to the use of various choreographic elements, including synchronization, grouping, mirroring, domino, levels/spacing, improvisation, layering, acrobatics/lifts, illusions, props, storytelling, conceptualisation, as well as visual styling such as costumes, makeup, and scenography.
5. All Hip-Hop Choreography competitions use the **WDSF Absolute Judging System (AJS)**.
6. All performances are assessed by utilising three (3) Components and a 10-

Point Scale. The criteria are:

- (a) **Musicality (M)**, 0-10 points
- (b) **Technique (T)**, 0-10 points
- (c) **Creativity (C)**, 0-10 points

The general description of each component is as follows:

**Musicality (M)** is evaluated by assessing how precisely movements synchronise with the rhythm, melody, and emotional cues of the music. This includes evaluating the coherence of transitions between different musical sections, the interpretation of musical nuances, and how well the music is translated/communicated to the spectators.

**Technique (T)** is evaluated by the precision and unity of movements, examining both individual execution and collective synchronisation. This criterion explores physical-kinesthetic elements such as energy, force, dynamics, and endurance, assessing how effectively these components contribute to the overall performance quality.

**Creativity (C)** is assessed based on the level of novelty, uniqueness, boldness, and surprise factor, all of which expand upon the foundational criteria. This evaluation emphasises how original and daring elements enhance and distinguish the overall performance, enriching its artistic impact.

7. The **10-Point Scale** is numeric with ten (10) points as the highest value and zero (0) as the lowest. The measurement of high to low quality is applied to each criterion. These specific measures are applied for each performance assessment:

POINT	General	Musicality	Technique	Creativity
10	Outstanding	<b>Outstanding Musicality:</b> The athlete(s) exhibit flawless synchronisation with the music, with every movement in perfect harmony, capturing the musical nuances, dynamics, and rhythms with precision and depth.	<b>Outstanding Technique:</b> The athlete(s) demonstrate flawless control, precision, and execution, performing each movement with exceptional mastery and consistency.	<b>Outstanding Creativity:</b> The performance is exceptionally innovative and original, showcasing unique choreography and artistic expression that captivates and inspires the audience.
9	Superior	<b>Superior Musicality:</b> The athlete(s) demonstrate exceptional musicality, staying perfectly in sync with the music and offering a strong, nuanced interpretation with only minor imperfections.	<b>Superior Technique:</b> The athlete(s) exhibit exceptional technical skill and mastery, with only minor imperfections, demonstrating flawless control, precision, and body awareness.	<b>Superior Creativity:</b> The athlete(s) present exceptionally fresh, imaginative, and unique ideas, enhancing the overall performance with minimal imperfections.
8	Very good	<b>Very Good Musicality:</b> The athlete(s) stay mostly in sync with the music, with minor lapses, and demonstrate strong musical interpretation.	<b>Very Good Technique:</b> The athlete(s) exhibit strong technical ability and control, with only minor errors.	<b>Very Good Creativity:</b> The performance is engaging, showcasing a strong level of originality and artistic expression, with only minor lapses.
7	Good	<b>Good Musicality:</b> The athlete(s) generally stay in sync with the music, but may miss some subtle nuances and details.	<b>Good Technique:</b> The athlete(s) demonstrate solid technical skills but have some noticeable flaws that can be improved.	<b>Good Creativity:</b> The athlete(s) present creative ideas but may lack full execution or originality in some areas.
6	Above average	<b>Above Average Musicality:</b> The dancer(s) stay in timing with the music but demonstrate limited depth in musical interpretation and emotional connection.	<b>Above Average Technique:</b> The dancer(s) demonstrate solid technical skills but lack precision and refinement in their execution.	<b>Above Average Creativity:</b> The performance incorporates some creative elements but lacks overall originality and distinctiveness.
5	Average	<b>Average Musicality:</b> The athlete(s) show a basic understanding of the music, but struggle with timing	<b>Average Technique:</b> The athlete(s) demonstrate basic technical skills but exhibit noticeable	<b>Average Creativity:</b> The athlete(s) show some creativity, but their performance lacks originality and

		<i>and frequently miss musical cues.</i>	<i>errors and inconsistencies in their movements.</i>	<i>has limited artistic expression.</i>
<b>4</b>	<b>Fair</b>	<b>Fair Musicality:</b> <i>The athlete(s) occasionally fall out of sync with the music and demonstrate limited interpretation of its rhythm and dynamics.</i>	<b>Fair Technique:</b> <i>The athlete(s) demonstrate inconsistent execution of movements, with noticeable difficulty in maintaining control and precision.</i>	<b>Fair Creativity:</b> <i>The performance shows some originality, but lacks distinctiveness or strong imaginative elements, resulting in a somewhat predictable execution.</i>
<b>3</b>	<b>Weak</b>	<b>Weak Musicality:</b> <i>The athlete(s) show limited synchronisation with the music, frequently moving off-beat or out of time.</i>	<b>Weak Technique:</b> <i>The athlete(s) demonstrate limited technical skill, with frequent errors throughout the performance.</i>	<b>Weak Creativity:</b> <i>The performance lacks originality, showing minimal creative effort and feeling uninspired.</i>
<b>2</b>	<b>Poor</b>	<b>Poor Musicality:</b> <i>The athlete(s) are mostly out of sync with the music, lacking any clear interpretation or connection to the rhythm and dynamics.</i>	<b>Poor Technique:</b> <i>The athlete(s) demonstrate minimal technical ability, with frequent errors and a lack of control in their movements.</i>	<b>Poor Creativity:</b> <i>The athlete(s) display minimal creativity, offering a performance that feels uninspired and lacks original artistic expression.</i>
<b>1</b>	<b>Very poor</b>	<b>Very Poor Musicality:</b> <i>The athlete(s) demonstrate no connection to the music, with movements that are out of sync with the rhythm and dynamics, showing a complete lack of musical awareness.</i>	<b>Very Poor Technique:</b> <i>The athlete(s) demonstrate minimal control and precision in their movements, making the performance hard to follow and visually unappealing.</i>	<b>Very Poor Creativity:</b> <i>The performance lacks any sense of innovation, originality, or creative expression, making it monotonous and unengaging.</i>
<b>0</b>	<b>No show/ Disqualification</b>	<i>No performance to evaluate.</i>	<i>No performance to evaluate.</i>	<i>No performance to evaluate.</i>

- Each adjudicator must utilise the point scale for each criterion for each performance, which means that the individual adjudicator's assessment is holistic. Fragmented adjudication is **not allowed**.
- The Final Score is the median of all adjudicators' total scores.

### **RULE 18 – Competition Levels and Eligibility**

1. There are three (3) levels of competition:
  - (a) WDSF World Title Championships
  - (b) WDSF Continental Title Championships
  - (c) WDSF Open International Competitions
2. Athletes must hold a valid and active WDSF Athletes License with a WDSF National Member Body (NMB) and must be of the highest competitive level within the Hip-Hop Choreography DanceSport Discipline of their nation.
3. Athletes' competition registration must be completed by the National RLS Administrator.
4. Official competition invitations must be sent to all WDSF NMBs.

### **RULE 19 – WDSF Adjudicators, Chairpersons, Scrutineers, and DJs**

1. The holder of a valid WDSF Adjudicator's license may adjudicate national competitions of WDSF National Member Bodies (at their discretion) and any level of WDSF granted competitions in the disciplines assigned to his/her license.
2. The holder of a valid WDSF Chairperson's License may act as a Chairperson at all competitions in the WDSF disciplines assigned to his/her license.

3. The holder of a valid WDSF Scrutineer's License may act as Scrutineer at all competitions of WDSF in the disciplines assigned to his/her license.
4. The holder of a valid WDSF DJ's License may act as DJ at all competitions of WDSF in the disciplines assigned to his/her license.
5. Any new applicant for a WDSF Adjudicators License, Chairperson license, Scrutineer license or DJ license must be licensed or approved to apply for a WDSF License by his or her governing WDSF National Member Body who must be a full member of the WDSF.
6. The holder of a valid WDSF Adjudicator/Chairperson/Scrutineer/DJ License must attend one congress at least every second year to keep license active
7. Any new applicant for a WDSF Adjudicators License, Chairperson license, Scrutineer license or DJ license may be issued by the WDSF Sports Commission to a candidate through his/her National Member Body after the candidate meets following requirements proposed from time to time by the WDSF Vice-President for Sports and approved by the WDSF Presidium:
  - a) At least 23 years old at time of granting
  - b) A holder of a National License, with a minimum of 2 years' experience performing as Adjudicator/Chairperson/Scrutineer/DJ at National Championships
  - c) A holder of a valid and active WDSF License
  - d) Successfully passed WDSF General Knowledge Course and WDSF Examination
  - e) Attended at least one WDSF Congress

8. The Presidium may in its absolute discretion suspend or revoke the License of a WDSF Adjudicator/Chairperson/Scrutineer/DJ who contravenes the **WDSF Competition Rules**, the **WDSF Adjudicators Code of Conduct** or the **WDSF Code of Ethics and Standards of Ethics** and may impose further sanctions in such cases according to Rules A.4 and Z.1. of the **Competition Rules**.