

BOTY-Matrix

Background

Why is a judging format needed for Battle of the Year?

For most of the worldwide B-Boy and B-Girl Community the Battle of the Year is a unique and very important event. That's why every decision made on this event has a big influence to the whole scene. The judges have a big responsibility. That's why they were looking for equal rules of judging for every Battle of the Year event, to make the format of judging more transparent and understandable for everybody. The following explanations will give you as an organizer, a judge or a dancer a guideline how to decide or participate at an event which use the official BOTY-Matrix.

First of all a jury member has to be in a position to evaluate a lot of different criteria. Of course not every jury member knows everything, but we claim to be open minded and willing to learn new things without forgetting the foundations. Open your eyes for developments and innovations in Breaking.

The Battle of the Year has always been a B-Boying and B-Girling championship. B-Boying and B-Girling includes Toprock & Downrock with the sub-elements Uprock, Footwork, Legwork, Powermoves and Freezes. Other danceforms like Locking, Popping, House Dance or even traditional elements from e.g. Capoeira or Salsa can be hosted in your show and will have an influence on the judging if they are integrated into the whole performance in a self contained and sense full way. This means we don't exclude Popping, Locking etc. but nobody is forced to integrate them into their performance.

Criteria

There are different criteria which will be voted on by the judges. For each criterion each judge has to give points from 1 to 10. As more points the judges are giving to a crew as better the crew will stand in the ranking list. As usual the best four crews in the rankings will go for the final battles. During the battle there will be supplementary specific battle criteria to vote for the judges:

Show Criteria

- **Synchronicity** („The state or fact of being synchronous or simultaneous“, how synchronised is the crew performing the show if there are synchronised parts in it?)
- **Stage Presence** („The state or fact of being present; current existence or occurrence“, Is the crew performing in a way that doesn't let you look at something else? Does the crew impress thru what they're performing?)
- **Theme & Music** („A subject of artistic representation. The art of arranging sounds in time so as to produce a continuous, unified, and evocative composition, as through melody, harmony, rhythm, and timbre“, like description of dictionary?)
- **Choreography** („Something, such as a series of planned situations, likened to dance arrangements“
Does the whole show make sense? Is there a concept which guides thru?)

Breaking Criteria

- **Toprock**
- **Freezes**
- **Footwork / Legwork**
- **Powermoves**

Battle Criteria

- **Response** (How does the crew/dancer react on what the opposite has given?)
- **Routines** (What kind of "Battle" routines does the crew/dancer bring on stage?)
- **Strategy** (How the crew/dancer is planning and perform during the battle?)
- **Attitude** (What kind of mentality the crew/dancer brings to the battle situation? Is there any disrespecting acting which has nothing to do with the battle itself. It's not about who is going nearer to the battle opponent or who is insulting the most, but it's about who is better in B-Boying / B-Girling?)
- **Voluntary Touching** (No touching permitted!)

What are the judges looking at to decide how to vote?

Point of view concerning „knowledge“:

- **Vocabulary** („A supply of expressive means; a repertoire of communication“ / How many different movements is the crew/dancer able to do?)
- **Innovation** („The act of introducing something new“ / What makes the crew something special, different to the others?)
- **Foundation** („The act of founding, especially the establishment of an institution with provisions for future maintenance. The basis on which a thing stands is founded or supported“ / How many of the basic movements, that have been evolved in the beginning of this dance, is the crew/dancer able to do?)
- **Concept** („A general idea derived or inferred from specific instances or occurrences. Something formed in the mind; a thought or notion“ / Do the things which the crew/dancer is doing work together, does it makes sense. Is there a clear idea or a message in what the crew/dancer is showing?)

Point of view concerning „execution“

- **Control** („Authority or ability to manage or direct“ / How clean and perfect is the crew/dancer able to do the movements? It's not about hitting the floor and destroying the body?)
- **Expression** („The act of expressing, conveying, or representing in words, art, music or movement; a manifestation“ / How does the crew/dancer show his/its feelings? Does the crew/dancer communicate with the crowd thru the movements and the interpretation of the music?)
- **Aesthetics** („A guiding principle in matters of artistic beauty and taste; artistic sensibility“ / How good looks what the crew/dancer is doing? Does it fit to the B-Boy/B-Girl formula?)
- **Rhythm** („Movement or variation characterized by the regular recurrence or alternation of different quantities or conditions“ / Does the crew/dancer move to the rhythm?)
- **Difficulty** („The condition or quality of being difficult“ / How difficult is what the crew/dancer is doing?)