

APPROVED BY

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## **ART FENCING COMPETITIONS RULES**

# 1. GENERAL RULES

## 1.1. DEFINITION OF ART FENCING

Art fencing is the kind of sports activity that presupposes performing a rehearsed fencing combat or exercising with weapons in accordance with the competition rules.

Art fencing comprises fencing arts of all epochs, from the Antiquity up to contemporary times, as well as “timeless” or freestyle fencing.

The requirements for sportsmen who do art fencing include a wide range of abilities and skills, as well as complex knowledge in the following spheres:

- perfect fencing technique and physical condition, high level of motional qualities;
- ability to portray different characters, choreographic skills, expression, acting skills;
- knowledge of the dress, weapons, fencing technique and general information about a represented epoch.

Art fencing practice presupposes the use of thrusting, and slashing-and-thrusting, either cutting or percussion kinds of weapons that are compliant with the chosen discipline. (Please see point 1.2.4. of the Rules for details.)

## 1.2. NATURE AND KINDS OF COMPETITION

1.2.1. Art fencing competitions are held in the following disciplines:

«Art Fencing – Duet - Antiquity» (Duel, Ancient-Medieval epoch)

«Art Fencing – Duet – from the XVI Century» (Duel, Renaissance-Contemporary epoch)

«Art Fencing – Duet – Freestyle» (Duel, Fantasy/Timeless epoch)

«Art Fencing - Group – Antiquity» (Battle, Ancient-Medieval epoch)

«Art Fencing – Group – from the XVI Century» (Battle, Renaissance-Contemporary epoch)

«Art Fencing – Group – Freestyle» (Battle, Fantasy/Timeless epoch)

«Solo Exercise» (Solo)

«Group Exercise» (Ensemble)

Sportsmen present rehearsed in advance performances in all disciplines to the Jury. No improvisation is allowed.

1.2.2. Teams can include both female and male participants. The number of participants in a performance should not exceed 8 persons.

1.2.3. According to their nature competitions can be divided into:

- Personal (in which the places are given to individual performers/duets/groups);
- Personal and Team (in which places are given both to individual performers and teams).

1.2.4. The weapons for art fencing competitions.

A weapon in use should be an analogue of a war or a civil historic weapon, or its description should be featured in a written source.

The use of stage analogues of any kind of weapon of any continent and their household counterparts is allowed in any performance, but it is obligatory that fencing techniques characteristic of some kind of European long-blade (long-shaft) cold weapon predominate.

Higher scores are given for using weapons that are as close to the originals in weight and size as possible.

In “Solo Exercise” (Solo) and “Group Exercise” (Ensemble) disciplines only European types of weapons are allowed, the use of their household counterparts, cane, and stick is also possible.

1.2.5. The official language of competitions is Russian.

It is possible to use foreign languages in performances. In case a performance features a lot of foreign speech, participants are advised to provide in advance the text of the performance in Russian to the Jury to aid understanding.

### **1.3. COMPETITION REGULATIONS AND PROGRAMME**

1.3.1. The nature of a competition is defined by its regulations.

1.3.2. Regulations should contain information on the dates, location and competition schedule, as well as on financial terms.

1.3.3. All information about location and schedule of a competition, the rules according to which a competition will be held, as well as all the news concerning a competition are published at the organizers' website. The regulations are published at the organizers' website not less than 2 months before the competition date.

1.3.4. Applications for participation are submitted to the organizing committee by email or a fax. (For registration form please see Appendix 1 of the Rules). Incorrectly filled in applications will not be accepted. Application deadlines are defined in the competition regulations.

After the application deadline:

- the originally stated discipline can not be changed;
- the number of participants can not be increased. It is possible to replace a performer by another one on condition that the Head Panel of Judges are informed about this not later than 1 day before the competition date.

All controversial points are settled by the Head Panel of Judges.

## **1.4. PARTICIPANTS OF COMPETITIONS**

The participants can represent only one organization, one team.

1.4.1. One should be aged 18 or more to be able to take part in competitions. People under 18 can participate on condition that they provide a written declaration of consent from their parents or guardians. People under 16 can not perform in such disciplines as «Art Fencing – Duet - Antiquity» (Duel, Ancient-Medieval epoch), «Art Fencing – Duet – from the XVI Century» (Duel, Renaissance-Contemporary epoch), «Art Fencing – Duet – Freestyle» (Duel, Fantasy/Timeless epoch), «Art Fencing - Group – Antiquity» (Battle, Ancient-Medieval epoch), «Art Fencing – Group – from the XVI Century» (Battle, Renaissance-Contemporary epoch), «Art Fencing – Group – Freestyle» (Battle, Fantasy/Timeless epoch).

1.4.2. Any club, team or association can apply for participation. The main condition for participation is that a team is registered by a qualified coach and health insurance is provided for all participants. A team coach is responsible for that.

1.4.3. Sportsmen have to submit in time correctly filled in application forms, to provide a passport, a health insurance, and a reference from a physician to take part in a competition.

1.4.4. A participant of a competition should:

- know competition Rules and Regulations and comply with them;

- be disciplined;

- perform in a tidy stage dress. All decorations at performers' dress and head should be properly fixed;

- have two copies of technical script and a high-quality record to accompany the performance that features the length of the track, performance discipline, title of the play, and team name;

- provide a sound track and a technical script to the Panel of Judges timely;

- be in time for the start;

- be in time to move away from the stage as a performance is over;

- let the Panel of Judges know if he/she will be unable to continue competing.

1.4.5. A participant has the right to:

- compete in any discipline in accordance with Point 2 of the Rules;

- address the Panel of Judges for information needed via a coach or a team representative.

1.4.6. Registration of sportsmen.

Sportsmen who arrived for competition (in accordance with the registration form submitted in time) should register at the Head Panel of Judges.

## **1.5. COACHES AND TEAM REPRESENTATIVES**

One and the same coach can represent one or several organizations or teams.

1.5.1. A coach is an official representative. He/she should know the Rules and Regulations and comply with them, follow the orders of the Head Judge and his/her assistants.

1.5.2. A coach is responsible for the conduct of sportsmen and assistants of the team, provides an application form for team participation in competitions, fills in sportsmen's personal cards at the secretariat, solves sportsmen's issues on organization and judgement matters, participates in Panel of Judges' meetings if asked to do so by the Head Judge, informs sportsmen and members of his/her team about all decisions of the Panel of Judges.

1.5.3. A coach should be present at the competition site during all the competition.

1.5.4. A coach is responsible for the timely arrival of the participants at the start point, tidiness of their dress, good order of their equipment.

1.5.5. A coach can appoint a representative of a team in his/her absence if there is a need and this is agreed with the Panel of Judges.

1.5.6. A coach can not prompt or signal to participants during a performance.

1.5.7. Representatives and coaches of the teams that participate in competitions can not as a rule be a part of the Jury Boards of these competitions.

## **1.6. PANEL OF JUDGES**

1.6.1. The Panel of Judges includes:

- head judge of competitions
- head secretary of the Panel of Judges
- Jury Board A. It includes from 3 to 5 arbiters - qualified specialists in art and sports fencing

- Jury Board B. It includes from 3 to 5 arbiters - qualified specialists in art fencing and representatives of the “theatre world” who have profound knowledge of stage dress, acting skills, director’s work, and weapons

- technical specialist

- from 2 to 4 timers

- head secretary assistant

- competition major

- secretaries

- head judge assistants

- doctor

- presenter

All disputable matters are treated by the Panel of Judges, the decision of the Panel is final and can not be protested. The Head Judge has the right to make the final decision.

## **1.7. HEAD PANEL OF JUDGES**

1.7.1. The Head Panel of Judges (HPJ) consists of head judge, head secretary and their assistants. It is responsible for organization and holding of competitions.

1.7.2. Judges, a doctor, a presenter, a competition major and attendant staff, other members of the Panel of Judges are at disposal of the Head Panel of Judges.

1.7.3. The Head Panel of Judges appoints the members of the Jury Boards.

## **1.8. HEAD JUDGE**

Head Judge heads of the Panel of Judges, manages a competition, and is responsible for its preparation and holding in accordance with the Rules and competition Regulations.

1.8.1. Head Judge has the following responsibilities:

- to know competition Regulations;

- to check in advance the condition of competition premises;
- to define the places at the competition premises where coaches, representatives of the teams, representatives of mass media, photo and video reporters will be located;
- to organize work at the secretariat, to take part in admission of the applications and documentation provided by participants;
- to define the place and the schedule of rehearsals that take place prior to a competition;
- to edit competition and rehearsals schedule compiled by the organization that holds a competition, to edit the programme of opening and closing ceremonies, the program and procedure of handing out awards, the programme and procedure of presenting show performances;
- to hold the meeting of judges before a competition;
- to hold together with the head secretary an organization meeting of competition participants, representatives of teams and judges on the day before the first competition day;
- to check availability of the first medical aid;
- to provide instructional advice to the members of the Panel of Judges during the competition and after it;
- to define the places at the competition premises where sponsors' advertising posters will be located;
- to provide a host organization with a report on carrying out a competition and an analysis of the judges' work in a ten days' time after the event.

1.8.2. Head judge together with the representatives of the host organization defines the number of people in the jury boards and appoints people to jury boards in accordance with the competition programme.

1.8.3. Head judge has the right to:

- to make changes in the competition programme if these changes are not at variance with the Rules and competition Regulations;

- to change the competition stage for another one by common agreement with the host organization, if the initially planned location became worthless or a competition can't be held there through force of circumstance;

- to demand an explanation from the members of the Panel of Judges if their actions or decisions are contrary to the Rules in his/her opinion;

- to debar team participants, representatives, coaches, judges who perform unworthy deeds, discredit Art Fencing Federation by their behaviour, or who violate the Rules from participation in a competition;

- to appoint a deputy head judge (deputy head judges) if needed. Deputies help the head judge to perform his/her duties and other duties on the instructions of the head judge.

## **1.9. JUDGES**

1.9.1 A judge has the following responsibilities:

- to be in time for a competition at competition premises;

- to know competition rules and all other competition documentation that contains information on judgement;

- to be impartial and compliant with the Rules in giving points to the participants, using all the point scale if possible;

- to put down points and all the comments needed into personal forms;

- to be present at all the meetings of judges that take place before, during and after a competition;

- to hand out a personal form for check-up if asked to do so by the head judge during a competition;

- to provide an oral or written explanation to the head judge for the grounds of giving points considerably different from those given by other judges.

1.9.2. Judges should be impartial when giving points to performances. No official authorities but for the head judge are allowed to talk to judges as they are busy performing their duties.

1.9.3. Judges are not allowed to talk to participants, team representatives and coaches and to be present at the premises where participants are based during competition breaks.

1.9.4. Judges are not allowed to take notes of other judges' points given to performances in any competition discipline.

## **1.10. HEAD SECRETARY, HEAD SECRETARY ASSISTANT, OTHER SECRETARIES**

1.10.1. Head secretary is in charge of the secretariat work, he/she follows directions of the head judge and his/her assistants.

1.10.2. Head secretary has the following responsibilities:

- to know competition Regulations, programme and schedule;
- to check applications submitted by organizations and documentation of participants, to check the lists of team participants;
- to hand in the lists of participants to the head judge for approval;
- to prepare materials for preliminary and preparatory competition phases;
- to prepare materials for meetings of the Panel of Judges;
- to prepare competition protocols, personal forms for the judges, start orders, materials to report on a competition; to ensure that participants and audience are timely informed of the flow of competition and its results;
- to provide the information to be announced to participants and audience; to provide the mass media and representatives of the teams with the competition results;
- to ensure that all applications for participation and personal cards are filled in correctly, to verify calculations, to define the places taken by participants and teams;
- to prepare materials for the final competition protocol.

1.10.3. Head secretary assistant and other secretaries work under the supervision of the head secretary.

### **1.11. TIMERS**

Timers have the following responsibilities:

- to be in time for a competition at competition premises;
- to know competition rules and all other competition documentation that contains information on judgement;
- to see attentively to the time-measuring of the performances and to put down the data to the forms;
- to provide all comments needed if asked to do so by the head judge.

### **1.12. COMPETITION MAJOR**

1.12.1. Competition major has to ensure good conditions for holding a competition.

1.12.2. Competition major has the following responsibilities:

- to prepare competition premises in time for a competition;
- to place sponsors' advertising posters at competitions premises;
- to ensure good condition of the stage;
- to take care of decorations at competitions premises;
- to check availability of requisite for judges;
- to ensure good work of the sound, data display and other equipment;
- to prepare facilities for participants and judges (dressing rooms and the like).

### **1.13. TECHNICAL SPECIALIST**

Technical specialist has the following responsibilities:

- to be in time for a competition at competition premises;
- to know competition rules and all other competition documentation that contains information on judgement;
- to see to the compliance of performances with time limits, the presence of compulsory elements in performances, compliance with safety rules and technical order, and to give penalty points;
- to put down penalty points to a protocol;
- to help the head secretary to prepare final competition protocols;
- to provide all comments needed if asked to do so by the head judge.

## **1.14. PROTESTS**

1.14.1. Protests are addressed to the head judge, they are registered in written form by a coach or a representative of a team not later than in a 15 minutes' time after the sportsmen presented their performance. The protests that have to do with the team staff are to be registered at the preliminary phase. The protests are accepted on condition that the money is pledged. In case a protest is satisfied the money is returned to the person who entered a protest. The sum of the money pledged is defined by the competition organizing committee.

1.14.2. A protest is treated by the head judge and the panel of judges during an hour's time from the moment the protest was entered. A representative of the team is immediately informed of the decision on the protest.

1.14.3. A protest can be treated at the meeting of the panel of judges if this decision is taken by the head judge.

## **1.15. COMPETITION PREMISES AND THEIR EQUIPMENT**

1.15.1. Competitions are held at a stage that is not less than 8 meters in width, and not less than 6 meters in depth. A stage should have passages, side-scenes, changing rooms, a surface that is not slippery, a curtain, classical theatre lights, microphones, sound opportunities. The decorations at the stage should be of neutral character. There should be spaces where

scenery and requisites of the performers can be placed and quickly acquired. There should be a portable podium for the award ceremony, and requisites for judges.

1.15.2. Special places should be provided for judges, participants who do not compete at the moment, team representatives, mass media representatives, coaches.

1.15.3. Participants are responsible for the availability of their decorations and requisite. Competition organizers do not have to provide stage requisites and scenery.

## **1.16. ORDER OF COMPETITION EVENTS**

1.16.1. The head panel of judges holds an organization meeting for participants, judges, representatives and coaches on the day before the first competition day. The final version of the competition schedule, rehearsals schedule, final lists of participants and other things are announced, the final version of start order is compiled and approved at this meeting.

1.16.2. Preliminary phase of a competition.

A preliminary phase starts from the moment when the deadline for submitting applications comes, not later than 10 days before the beginning of a competition. A preliminary phase is held by the organizing committee and/or members of the panel of judges for every discipline separately in order to define the sequence of performances. The sequence of performances is defined depending on the technical and organizational needs, number of participants and number of performances in different disciplines. A draft start list that features the sequence of performances and approximate time of performances and technical breaks is published at the organizers' website not later than 7 days before the competition day.

1.16.3. Preparatory phase.

A preparatory phase is a time given to each participant in order to pass the weapons safety check procedure (held by the panel of judges), for rehearsal, light and sound check, getting used to the stage and so on. It is held either the day before a competition or on a competition day. If a preparatory phase takes place on a competition day, it should end not less than 2 hours before the beginning of the competition.

Taking part in this phase (apart from the weapons check) is not compulsory for participants, and is not judged by the jury. An intention to take part in a preparatory phase (to rehearse and so on) should be stated in an application for participation. The schedule and the amount of time for rehearsals for each team is defined by the competition organizing committee

in advance and is published at the organizers' website not later than 3 days before the preparatory phase date.

Time limits for rehearsals:

| Discipline                   | Minimal rehearsal time |
|------------------------------|------------------------|
| Art Fencing – Duet (Duel)    | 8 minutes              |
| Art Fencing – Group (Battle) | 12 minutes             |
| Solo Exercise (Solo)         | 3 minutes              |
| Group Exercise (Ensemble)    | 4 minutes              |

#### 1.16.4. Competition phase.

A scenario of a competition phase is compiled by the organizers together with the HPJ. A scenario should feature scenic effects and actions, titles of performances, names of teams that participate in a competition, names of sportsmen, coaches, members of the panel of judges and honoured guests, sequence and approximate time of performances and technical breaks (in accordance with the start order), text for a presenter, other information needed for holding a competition. There should be an opportunity of radio contact between a presenter, technicians and HJP during a competition.

##### 1.16.4.1. Competition Opening Ceremony.

- A scenario of the opening ceremony is compiled by the organizers in advance and approved by the HPJ not later than in 2 days before a competition date. A scenario should feature:

- an announcement about the opening of a competition;
- an introduction of the panel of judges;
- an introduction of competition participants. A presenter introduces participating teams to the audience and the Panel of Judges. He/she announces the names of clubs (teams), regions they are from, names of coaches.

A parade is held if it is technically possible to arrange it, in the course of which all competition participants and their coaches are asked to come up to the stage for introduction to the audience.

1.16.4.2. The start order is placed in the hall, behind the scenes, at the places where the panel of judges, event administration, etc. are located. A copy of the order is handed to responsible coaches, light and sound engineers, a presenter. It is obligatory that a team representative is sent to help light and sound engineers. He/she should have a copy of a technical script and a record to accompany a performance. In case a team representative is not present at the light and sound engineers' cabin, claims about faults in technical support of a performance are not accepted and treated.

#### 1.16.4.3. The order of entering the stage.

A presenter announces the names of sportsmen, the name of an organization/club/team, the title of a performance and (if performers wish to) the idea of a performance and an introduction text (if it was stated in an application form) to the judges and the audience. A performance starts after this announcement. If a performance doesn't start within a minute from the moment it was announced, it is abolished. As one of the performances goes on, the sportsmen who perform next are to be present behind the scenes.

Each performance should have a title, an application for participation should feature the summary of its idea in several phrases. Sportsmen are given not more than 2 minutes to prepare the stage for a performance and to clear it for other performers afterwards.

#### 1.16.4.4. Second chance to perform.

In case circumstances that threaten safety of participants arise (a trauma, damage of scenery, weapons, dress and so on) sportsmen have to stop a performance at a signal from the head judge. Participants are given up to 2 minutes to deal with the problem that caused the stop, after that a performance is continued from the moment it was interfered. If it appears impossible to continue a performance, performers are withdrawn from a competition. It is not allowed to repeat a performance from the very beginning. The same holds true for the cases when sportsmen stop performing not at a signal from the head judge. They have to come up to the head judge and to give the reason why a performance was stopped. If the reason is not accepted by the head judge, sportsmen have to continue a performance immediately from the moment it was interfered.

If sportsmen are unable to perform till the end, a performance is given no points.

In case sportsmen were already provided with an opportunity to perform till the end from the moment a performance was stopped, but were unable to do so again, a performance is given no points.

In case there are minor faults in sound and light accompaniment during a performance, sportsmen continue a performance. In case the faults are sufficient and they caused an overall failure of a performance, the head judge can let sportsmen present a performance once again, from the very beginning. The start number of a performance and a possibility/a necessity to repeat it are defined by the head judge, taking current circumstances into account.

### **1.17. GIVING POINTS, DEFINING THE WINNERS**

1.17.1. Points for are given by judges immediately after a performance is over. After that the judges submit filled in forms with the points to the secretariat for further handling. The total sum of points for a performance is reflected at the video screen. In case judges are not provided with the electronic equipment, the total sum of points for technical and artistic aspect is announced (separately and together) after each performance, and (in case there is a technical possibility) the points given by each judge are announced. Judges have a minute's time to put down their points.

Each judge puts down points from 0 to the possible maximum to a competition protocol with the possible difference of 0,25 points for every criterion.

According to the Rules, points are lowered for techniques and actions that may cause traumas among sportsmen or audience. A fencing bout in art fencing is led without any visible protective sportswear. The safety of participants is achieved by their skill and knowledge of the special rehearsed fight techniques and the use of appropriate defence and attack actions.

1.17.2. Judges put down the points into their personal forms after each performance. The highest possible number of points in every discipline is 30 points, that are divided into those given for technical and artistic aspect according to the following criteria:

- Points for technical aspect:

| <b>Criteria</b>  | <b>Number of points</b> |
|--|-------------------------|
| Fencing "school", weapon control skills, technical finds, safety, actions coordination | 10 points               |
| Composition complexity, general level, repertory                                       | 8 points                |
| <b>Top points</b>  | <b>18 points</b>        |

When giving points for "fencing school" such things as a correct fighting stance, correct way of holding a weapon, performing basic manoeuvring movements, taking positions and

defensive actions with a weapon, flawlessness of performing basic offensive actions and diversity of actions are taken into account.

“Weapon control skills” characterize coordination of performers’ actions (in terms of time, space and rhythm), consistency of actions in bouts, and mastery of weapon control (the manifestation of which is that weapons are managed without an effort, at high speed, while the quality of actions does not suffer).

“Technical finds” is a criterion of promotional character, it characterizes introduction of unconventional movements and movement combinations.

”Actions coordination” presupposes consistency of partners’ interaction and reciprocal relocations, the smooth flow of a performance.

“Composition complexity” reflects the amount of smoothly performed complicated technical combinations of fighting actions on the one hand; and sportsmen’s general level of fencing skills, the repertory of fighting actions demonstrated in a course of a rehearsed performance, the number of performers, the number of simultaneously used weapons, etc.

- Points for acting aspect:

| <b>Criteria</b>  | <b>Number of points</b> |
|--|-------------------------|
| Acting skills, expression (of music, movements, emotions)  | 7 points                |
| Performance composition, novelty of plot/performance, costumes and weapons, scenery, sound track | 5 points                |
| <b>Top points</b>  | <b>12 points</b>        |

“Acting skills” in the evaluation of aesthetic and artistic performance aspects is considered by the judges as a portrayal of the chosen image.

“Expression (of music, movements, emotions)” takes into account presence and combination of musical accents, beauty and ease of body movements, felicitous accents in fencing phrases, harmony between a plot and a sound track in a performance.

“Performance composition” means the allocation of the sportsmen at the stage, interesting stage accents, the choice of perspectives that ensure the best view for the audience.

Acting skills, expression, and performance composition are the basic score criteria. The rest of the criteria are of promotional character, for they do not reflect the skills level of sportsmen as such. Of special importance are such criteria as “conformity of costumes and weapons with the chosen epoch/novelty of plot”. “Conformity of costumes and weapons with the chosen epoch” is a must for such disciplines as “Art Fencing – Duet – Antiquity” (Duel, Ancient-Medieval epoch), “Art Fencing – Duet – from the XVI Century” (Duel, Renaissance-Contemporary epoch), “Art Fencing - Group – Antiquity” (Battle, Ancient-Medieval epoch), “Art Fencing – Group – from the XVI Century” (Battle, Renaissance-Contemporary epoch). “Novelty of plot” is of great importance for for such disciplines as “Art Fencing – Duet – Freestyle” (Duel, Fantasy/Timeless epoch), “Art Fencing – Group – Freestyle” (Battle, Fantasy/Timeless epoch).

#### 1.17.3. Timing consists of total performance time and art fencing time:

| Discipline                | Mmaximal performance time | Minimal art fencing time |
|---------------------------|---------------------------|--------------------------|
| Duet (Duel)               | 4 minutes                 | 2 minutes                |
| Group (Battle)            | 6 minutes                 | 3 min. 45 sec.           |
| Solo Exercise (Solo)      | 2 minutes                 | 1 min. 20 sec.           |
| Group Exercise (Ensemble) | 2 min. 30 sec.            | 2 minutes                |

Exceeding of the total performance time limits or a failure to meet the fencing time limits leads to deduction of points.

Each performance should end with a fencing salute. The choice of the salute is up to participants. The salute time is included neither in the performance time nor in the fencing time. No special points are given for saluting, but a smoothly performed complicated salute can be taken into account as the judges give points for a performance.

Time of the total performance duration is measured with a stop-watch. Time-measuring starts as the first performer enters the stage or (if a performance starts before the participants appear at the stage) with the first special effect (sound, light, film, etc.) and ends when the last effect is over (if the performers have completed their actions at the stage by that time).

Art fencing time duration is measured with a stop-watch. It starts with the first fencing movement and stops with the last one. Salute time is not included into fencing time.

#### 1.17.4. Penalty points are given by the judges for the following:

- Exceeding performance time limits:

- by 1-10 seconds – no penalty points are given

- by 11-30 seconds – 0.5 points are deducted from the total sum of points

- by 31 seconds – 1 minute – 2 points are deducted from the total sum of points

- by more than 1 minute – 5 points are deducted from the total sum of points

- by more than 2 minutes – a performance is stopped by the head judge and no points are given for it;

- Insufficiency of fencing time:

- by 11- 30 seconds - 5 points are deducted from the total sum of points

- by 30 seconds – 1 minute - 10 points are deducted from the total sum of points

- by more than 1 minute – a performance is withdrawn from a competition and given no points.

- Violation of safety rules, performance requirements for each discipline and technical regulations:

- up to 10 points at discretion of the panel of judges.

- Lack of compulsory components in a performance:

- 1 point is deducted for the absence of each compulsory component in a performance.

- Loss of a weapon by performers

- 1 point is deducted for each case of loss of a weapon during a performance

- Damage of stage dress

- 1 point is deducted for damage of stage dress.

The panel of judges has the right to withdraw participants from a competition if they find participants' actions too cruel or dangerous for other sportsmen or the audience, or resulting in the failure of the following performances.

These penalties are the same for all disciplines except for the cases when unforeseen circumstances that are beyond sportsmen's control arise.

#### 1.17.5. Summing up and defining the winners.

The total sum of points received by sportsmen characterizes their results. A sportsman/sportsmen (depending on the discipline) with the highest total score in a competition is/are considered a winner/winners.

##### 1.17.5.1. The total sum of points is calculated as follows:

(Points of the Jury board A + points of the Jury board B) - penalty points.

Points of the Jury board A are an arithmetic mean (numbers with 2 signs after the comma) of all the points given by the Jury board A judges;

Points of the Jury board B are an arithmetic mean of all the points (numbers with 2 signs after the comma) given by the Jury board B judges.

Penalty points are given for the lack of compulsory components in a performance, violation of time limits, safety rules and technical regulations, loss of a weapon.

1.17.6. In cases when several participants have equal total points in the same discipline, the places are defined according to the following criteria:

- priority is given to participants with no penalty points
- then come participants with the highest score for technical aspect
- in case technical points are equal priority is given to participants with the highest score for acting aspect
- if both technical and acting points are equal, a decision is made by the Panel of Judges.

## **1.18. MEDAL CEREMONY**

Announcement of the winners and a medal ceremony are held in accordance with competition Regulations, based on the final distribution of places among the participants.

Medal ceremony can be held either each time a competition in each discipline is over, or once at the end of competitions in all disciplines.

Closing ceremony takes place on the last competition day. The scenario of the closing ceremony has to be approved by the HPJ at least 2 days in advance before the last competition day.

## **2. SPECIAL COMPETITION RULES FOR “SOLO EXERCISE” (SOLO) DISCIPLINE**

2.1. “Solo Exercise” (Solo) is a balanced technical combination or a fight with imaginary adversaries, performed by one person during a fixed time limit, to the music or without it, in the course of which attack, defence and maneuvering techniques are applied. The choice of costume is free. A sportsman has to demonstrate relocation technique skills, basic stances and battle fencing techniques characteristic of the chosen weapon type. Special attention should be paid to choreography, expression, interpretation of sound track, portrayal of a chosen character, linking elements. It is permitted to juggle with a weapon, but juggle elements should not prevail in a performance.

Supernumeraries can be present at the stage. They can not take an active part in a performance.

A weapon in use should be an analogue of any kind of European cold weapon or its household counterpart, a cane or a stick.

“Solo Exercise” (Solo) does not presuppose any definite time period.

2.2. Duration of a performance:

2.2.1. Maximal duration of a performance is 2 minutes.

2.2.2. Minimal art fencing time is 1 minute 20 seconds.

2.3. Compulsory programme elements include the following:

- a sportsmen must demonstrate not less than 2 kinds of attacks (simple, with a feint, on an imaginary opponent's blade)
- a change of weapons position while moving across the stage.

2.4. Giving points for a performance

2.4.1. Points for technical aspect – 18 points

Fencing school – 0 - 5 points

Weapon control skills and flawlessness of performance - 0-5 points

Composition complexity - 0-4 points

General level, diversity of battle actions - 0-4 points

When giving points for “Fencing school” such things as a correct fighting stance, correct way of holding a weapon, clear control of space and time when performing basic manoeuvring movements, taking positions and defensive actions with a weapon, flawlessness of performing basic offensive actions, and diversity of actions are taken into account.

“Weapon control skills and flawlessness of performance” presuppose that a performance is presented without any errors, performers are confident in their movements and skillful in managing weapons (weapons are managed without an effort, at high speed, while the quality of actions does not suffer).

The points for ”Composition complexity, general level, diversity of battle actions” reflect the tempo of work, the amount of fencing actions and their smoothly performed complicated technical combinations on the one hand; and sportsmen’s general level of fencing skills, the repertory of fighting actions demonstrated in a course of a performance, diversity of linking elements and their compatibility, the number of weapons in use.

2.4.2. Points for acting aspect – 12 points

Acting skills 0-4 points

Expression 0-3 points

Composition arrangement – 0-2 points

Novelty of performance, costume– 0-3 points

“Novelty of performance” presupposes introduction of non-conventional plots and images.

### **3. SPECIAL COMPETITION RULES FOR “GROUP EXERCISE” (ENSEMBLE) DISCIPLINE**

3.1. “Group exercise” (Ensemble) is a performance simultaneously carried out by a group of sportsmen, in the same rhythm, with the same movements, performed either synchronously or successively, to the music or without it. The choice of costume is free. No engagements between the performers are allowed. It is permitted to juggle with a weapon, but juggle elements should not prevail in a performance.

The number of sportsmen in a group is from 2 to 8. The special feature of a group exercise is involvement of each sportsman in a joint group presentation. A performance should be arranged in such a way that the idea of the well coordinated actions between all participants could be clearly seen through the whole performance. In case sportsmen or groups of sportsmen make the same movements and perform the same battle fencing techniques, a performance should feature equal amounts of:

- Synchronous actions;

- Actions performed in turn or successive actions (the time to begin performing the same movement is shifted for each next sportsman by 1-4 music measures (fencing tempos));

In case sportsmen or groups of sportsmen perform different actions and battle fencing techniques, these actions and techniques should be timely and corresponding with one another.

Each of the sportsmen should not remain still during a performance for more time than it takes to make 4 movements by the sportsmen who are not still.

“Contrast” or “mirroring” performance (for instance a right-hander in a right-hand position and a left hander in a left-hand position) is appreciated. Contrast actions are coordinated

actions of sportsmen performed at different levels (upper and lower) and aimed at different directions.

At least 4 changes of formation should be included into performance structure. Sportsmen can change formation either all together or by a different number of groups. Sportsmen should not remain in one and the same formation too long. Formation scheme is a clearly defined visual geometric position of sportsmen on the stage (one or more lines parallel or perpendicular to the edge of the stage, diagonal lines, circle, triangle, rectangle, etc.) as well as the changes of sportsmen's positions in relation to each other, such as face to face, back to back, and so on.

A weapon in use should be an analogue of any kind of European cold weapon or its household counterpart, a cane or a stick.

“Group Exercise” (Ensemble) does not presuppose any definite time period.

3.2. Duration of a performance:

3.2.1. Maximal duration of a performance is 2 minutes 30 seconds.

3.2.2. Minimal art fencing time is 2 minutes.

3.3. Compulsory programme elements include the following:

- Changes of formation

Penalty points are given for the lack of changes of formation, 1 point for each missing change (4 points at the maximum).

3.4. Giving points for a performance

3.4.1. Points for technical aspect – 18 points

- Fencing school – 0 - 5 points
- Coordination of actions- 0-5 points
- Composition complexity - 0-5 points
- General level, diversity of battle actions - 0-3 points

When giving points for “Fencing school” such things as a correct fighting stance, correct way of holding a weapon, clear control of space and time when performing basic manoeuvring movements, taking positions and defensive actions with a weapon, flawlessness of performing basic offensive actions and diversity of actions are taken into account.

Points for “Coordination of actions” reflect the quality of performing synchronous and successive actions, simultaneous performing of elements, the evenness of lines in formations, flawlessness of performance.

“Composition complexity” characterizes the tempo of work, the amount of complicated technical combinations of elements and changes of formation in a performance structure, their compatibility, the number of sportsmen in a group, the number of weapons in use.

When giving points for “General level and diversity of battle actions” the repertory of fencing actions demonstrated in a course of a performance, fighting techniques and their linking elements, balance of the programme’s content, as well as sportsmen’s general level of fencing skills are taken into account.

#### 3.4.2. Points for acting aspect – 12 points

- Acting skills 0-2 points
- Expression 0-4 points
- Composition arrangement – 0-4 points
- Novelty of performance, costume– 0-2 points

## **4. SPECIAL COMPETITION RULES FOR “ART FENCING - DUET” (DUEL) DISCIPLINE**

4.1. Performances in the «Art Fencing – Duet - Antiquity» (Duel, Ancient-Medieval epoch), «Art Fencing – Duet – from the XVI Century» (Duel, Renaissance-Contemporary epoch), «Art Fencing – Duet – Freestyle» (Duel, Fantasy/Timeless epoch) disciplines are fights performed by two persons during a fixed time limit, featuring or not featuring speech, to the music (compliant with the chosen epoch) or without it, with the costumes and weapons of the

chosen epoch. People other than fencers can be present at the stage if this is required by a performance plot, but they can not take part in a fight or use weapons in any way.

4.2. A plot and stage choreography in such disciplines as «Art Fencing – Duet - Antiquity» (Duel, Ancient-Medieval epoch), «Art Fencing – Duet – from the XVI Century» (Duel, Renaissance-Contemporary epoch) are to be compliant with real or imaginary events of the chosen epoch. Any anachronisms are allowed in such discipline as «Art Fencing – Duet – Freestyle» (Duel, Fantasy/Timeless epoch). «Art Fencing – Duet – Freestyle» (Duel, Fantasy/Timeless epoch) discipline does not presuppose any definite time period.

Weapons in use and their household counterparts should be compliant with the chosen discipline.

4.3. Duration of a performance:

4.3.1. Maximal duration of a performance is 4 minutes.

4.3.2. Minimal art fencing time is 2 minutes.

4.3.4. Compulsory programme elements include the following:

In «Art Fencing – Duet – from the XVI Century» (Duel, Renaissance-Contemporary epoch) discipline:

- Multi-tempo bouts with actions on the blade on which a plot is based;
- Feint attacks and ripostes;
- Reprises and ripostes of attacks combined with actions on the blade;
- Fencing at close quarters (engagement and disengagement), phrases with falls, deflections or spinnings.

In «Art Fencing – Duet – Antiquity » (Duel, Ancient-Medieval epoch) discipline:

- Reprises and ripostes of attacks combined with actions on the blade;
- Phrases with disarmament, fencing at close quarters (engagement and disengagement);

- Bouts with falls, deflections or spinnings.

Compulsory components for the “Duet - Freestyle” (Duel, Fantasy/Timeless epoch) discipline are defined depending on the kind of weapons (or household counterparts) used in a performance.

One penalty point is given for the absence of each compulsory component.

#### 4.4. Giving points for a performance

##### 4.4.1. Points for technical aspect – 18 points

- Fencing school – 0 - 4 points
- Weapon control skills - 0- 3 points
- Coordination of actions - 0-2 points
- Technical finds 0-1 points

##### Composition complexity

- Complicated technical combinations 0-4 points
- General level, diversity of battle actions - 0-4 points

When giving points for “fencing school” such things as a correct fighting stance, correct way of holding a weapon, performing basic manoeuvring movements, taking positions and defensive actions with a weapon, flawlessness of performing basic offensive actions and diversity of actions are taken into account.

“Weapon control skills” characterize coordination of performers’ actions (in terms of time, space and rhythm), consistency of actions in bouts, and mastery of weapon control (the manifestation of which is that weapons are managed without an effort, at high speed, while the quality of actions does not suffer).

“Technical finds” takes into account introduction of unconventional movements and movement combinations.

”Actions coordination” presupposes consistency of partners’ interaction and reciprocal relocations, the smooth flow of a performance.

The points for “Composition complexity” reflect the amount of fencing actions and their smoothly performed complicated technical combinations on the one hand; and sportsmen’s general level of fencing skills, the repertory of fighting actions demonstrated in a course of a performance, weight and dimensions of weapons in use, the number and diversity of weapon kinds, etc.

#### 4.4.2. Points for acting aspect – 12 points

- Acting skills 0-3 points
- Expression 0-4 points
- Composition arrangement – 0-3 points
- Novelty of performance, costume– 0-2 points

## **5. SPECIAL COMPETITION RULES FOR “ART FENCING - GROUP” (BATTLE) DISCIPLINES**

5.1. Performances in the «Art Fencing – Group - Antiquity» (Battle, Ancient-Medieval epoch), «Art Fencing – Group – from the XVI Century» (Battle, Renaissance-Contemporary epoch), «Art Fencing – Group – Freestyle» (Battle, Fantasy/Timeless epoch) disciplines are a fight/fights performed by at least three persons during a fixed time limit, featuring or not featuring speech, to the music (compliant with the chosen epoch) or without it, with the costumes and weapons of the chosen epoch.

In these disciplines several fights can be led by different people, that take place either simultaneously or successively, with two or more participants in each of them. Safety rules are to be strictly observed.

5.2. A plot and stage choreography in such disciplines as «Art Fencing – Group - Antiquity» (Battle, Ancient-Medieval epoch), «Art Fencing – Group – from the XVI Century» (Battle, Renaissance-Contemporary epoch) are to be compliant with the real or imaginary events

of the chosen epoch. Any anachronisms are allowed in such discipline as «Art Fencing – Group – Freestyle» (Battle, Fantasy/Timeless epoch). «Art Fencing – Group – Freestyle» (Battle, Fantasy/Timeless epoch) discipline does not presuppose any definite time period.

Weapons in use and their household counterparts should be compliant with the chosen discipline.

### 5.3. Duration of a performance:

5.3.1. Maximal duration of a performance is 6 minutes.

5.3.2. Minimal art fencing time is 3 minutes 45 seconds.

5.3.4. Compulsory programme elements include the following:

In «Art Fencing – Group – from the XVI Century» (Battle, Renaissance-Contemporary epoch) discipline:

- Multi-tempo bouts with actions on the blade on which a plot is based;
- Feint attacks and ripostes;
- Reprises and ripostes of attacks combined with actions on the blade;
- Fencing at close quarters (engagement and disengagement);
- Phrases with falls, deflections or spinnings.

In «Art Fencing – Group – Antiquity » (Battle, Ancient-Medieval epoch) discipline:

- Reprises and ripostes of attacks combined with actions on the blade;
- Phrases with disarmament;
- Fencing at close quarters (engagement and disengagement);
- Bouts with falls, deflections or spinnings.

Compulsory components for the “Art Fencing – Group – Freestyle” (Battle, Fantasy/Timeless epoch) discipline are defined depending on the kind of weapons (or household counterparts) used in a performance.

One penalty point is given for the absence of each compulsory component.

#### 5.4. Giving points for a performance

##### 5.4.1. Points for technical aspect – 18 points

- Fencing school – 0 - 4 points
- Weapon control skills - 0- 3 points
- Coordination of actions - 0-2 points
- Technical finds 0-1 points

##### Composition complexity

- Complicated technical combinations 0-4 points
- General level, diversity of battle actions - 0-4 points.

When giving points for “Fencing school” such things as a correct fighting stance, correct way of holding a weapon, performing basic manoeuvring movements, taking positions and defensive actions with a weapon, flawlessness of performing basic offensive actions and diversity of actions are taken into account.

“Weapon control skills” characterize coordination of performers’ actions (in terms of time, space and rhythm), consistency of actions in bouts, and mastery of weapon control (the manifestation of which is that weapons are managed without an effort, at high speed, while the quality of actions does not suffer).

“Technical finds” takes into account introduction of unconventional movements and movement combinations.

”Actions coordination” presupposes consistency of partners’ interaction and reciprocal relocations, the smooth flow of a performance.

The points for “Composition complexity” reflect the amount of fencing actions, their smoothly performed complicated technical combinations, and the number of sportsmen who simultaneously take part in bouts on the one hand; and sportsmen’s general level of fencing

skills, the repertory of fighting actions demonstrated in a course of a performance, weight and dimensions of weapons in use, the number and diversity of weapon kinds, etc.

#### 5.4.2. Points for acting aspect – 12 points

- Acting skills 0-3 points
- Expression 0-4 points
- Composition arrangement – 0-3 points
- Novelty of performance, costume– 0-2 points.

## **6. INTERNAL REGULATIONS, SAFETY RULES, AND TECHNICAL REGULATIONS**

1. Each participant has to follow competition rules.
2. Discipline and safety matters are under the jurisdiction of the head panel of judges, whose decision is final.

3. Requirements for weapons:

Weapons are to be designed especially for stage fencing, they are to be blunt, with blunt round points, all details of hilts and weapons' blades are to be properly fixed.

4. It is forbidden to deliver thrusts and blows directly at a partner's body.
5. As a disarmament is made the direction of a weapon's movement has to be safe for the audience and other participants. A weapon should by no means move in the direction of auditorium.
6. A medical man has to present at the competition venue during all of the competition time in order to provide first aid.
7. Each participant is responsible for his/her equipment. Sportsmen undertake all risks that have to do with participation in a competition. Host organization is not responsible for any injuries, damages of weapons, costumes, and other equipment of sportsmen.

8. Any special effects and means the use of which can result in the failure of the following performances are prohibited.

9. Stage effects should make no difficulties for the judges in watching and appreciating a performance.

10. Costumes of the participants should to be a tidy stage dress.

11. Fencing improvisations in a performance are prohibited.

12. In case safety rules are violated by sportsmen the panel of judges has a right to withdraw infringers from a competition.

For the matters not described above organizers should resort to the Russian Federation sport fencing rules and regulations.

## 1. GENERAL RULES

### 1.1 DEFINITION OF ART FENCING

### 1.2 CHARACTER AND KINDS OF COMPETITION

### 1.3. COMPETITION STATUTE AND PROGRAMME

### 1.4. PARTICIPANTS OF COMPETITIONS

### 1.5. COACHES AND TEAM REPRESENTATIVES

### 1.6. PANEL OF JUDGES

### 1.7. HEAD PANEL OF JUDGES

### 1.8. HEAD JUDGE

### 1.9. JUDGES

### 1.10. HEAD SECRETARY, HEAD SECRETARY ASSISTANT, OTHER SECRETARIES

### 1.11. TIMER REFEREES

### 1.12. COMPETITION MAJOR

### 1.13. TECHNICAL SPECIALIST

### 1.14. PROTESTS

### 1.15. COMPETITION PREMISES AND THEIR EQUIPMENT

### 1.16. ORDER OF COMPETITION EVENTS

### 1.17. GIVING POINTS, DEFINING THE WINNERS

### 1.18. MEDAL CEREMONY

## 2. SPECIAL COMPETITION RULES FOR “SOLO EXERCISE” (SOLO) DISCIPLINE

## 3. SPECIAL COMPETITION RULES FOR “GROUP EXERCISE” (ENSEMBLE) DISCIPLINE

## 4. SPECIAL COMPETITION RULES FOR “ART FENCING-DUET” (DUEL) DISCIPLINES

## 5. SPECIAL COMPETITION RULES FOR “ART FENCING-GROUP” (BATTLE) DISCIPLINES

## 6. INTERNAL REGULATIONS, SAFETY RULES, AND TECHNICAL REGULATIONS