



Académie d'Armes Internationale

Competitions' Regulations
of the World Artistic Fencing Championship
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These Regulations are subject to the following editing

Vice-President in Stage Fencing
Maître Gerald Williot

Approved

President of the International Academy of Arms
Maître Giovanni Rapisardi

Chapter 1

General Conditions

Art. 1.1 Definition of Stage Fencing

Artistic fencing is a kind of sport based on the performance of pre-prepared fight choreography with cold steel arms in use, with a theatrical mise en scene (dialogues, music, scenery) and with the use of weapons and clothing from different epochs or fantastic ones, but always with the Western European traditions background.

Western European tradition applies to all communities (diaspora) of the world, related to history and culture of the countries represented in the following diagram:



A minimum of 50% of the fight should be fencing, that is the fight against one or more opponents using a cold weapon or other object, similar to weapon in appearance, form or use.

Art.1.2 Acceptance of the Regulations

Participation in the Championship implies knowledge and acceptance of these Regulations. Its ignorance can by no means serve as an excuse in conflict/disputable cases.

Art.1.3 Responsibility of Participants

In accordance with these Regulations participants are personally responsible for the equipment and the use of weapons. They alone are responsible for accidents (injuries), the causers or the victims of which they are. No responsibility can be attributed to the organizers, or AAI, except for the cases of their apparent non-compliance with these Regulations.

Upon registration, participants must have a license (AAI or FIE) and insurance (personal or general).

Lack of insurance would actually result in a participant's or participants' inability to perform.

Art.1.4 Official Languages

The official languages of the Championship are French and English. In addition, the language of the host country can be used besides them. The organizers are responsible for providing translation for everyone to understand what is happening at the competitions.

Art.1.5 Competition venue

Competition venue must be certified by Technical Directorate and must include the stage, fencing of the competition grounds, spaces for spectators and reception of the athletes and judges.

Competition venue must have the minimal equipment and facilities for providing first medical aid; all events (rehearsals, manches and finals) can be held only when the medical staff and first aid kit, pre-checked by a doctor, are available.

If the weather conditions or competition grounds do not meet safety and comfort requirements of athletes, judges and spectators, the competition is stopped and is continued under more favorable conditions. The competitions must end before midnight on the day scheduled for their completion. The decision of changing the open-air competition ground for indoor one in case of bad weather conditions is made by Technical Directorate on condition that location and options of the indoor ground were specified in the program and that both locations are situated within 5 kilometers' distance from each other.

Art. 16. Fencing of the Competition Place

Into the fenced competition venue, i.e., into the safety passage between the stage and the audience, only athletes, an assistant for each team, judges, medical staff and organizers are allowed.

Art. 1.7. Stage

The scene, where performances will take place, must be minimum 12 meters wide, 8 meters deep and 5 meters high.

The stage must have two exits, one on the left from the judges and the other to the right.

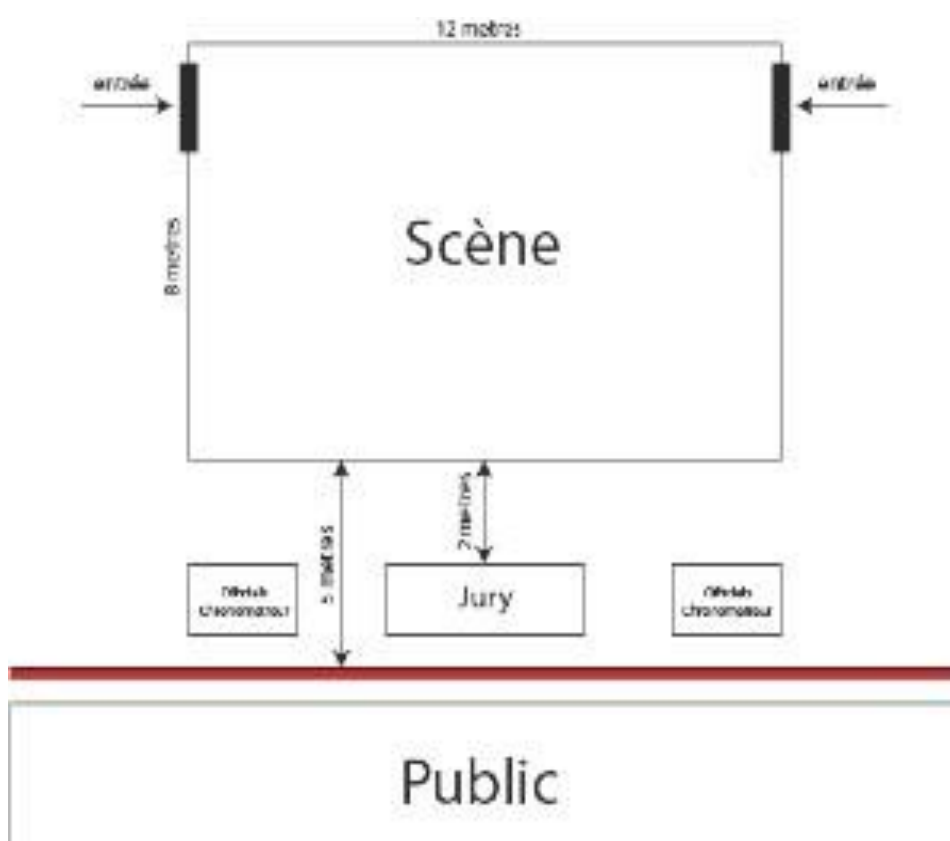
The surface of the stage must be flat, without roughnesses and non-slippery, and its perimeter must be clearly and visibly marked.

The ceiling height for indoor competitions must never be less than 5m.

Art. 1.8. Fencing

The panel of judges is located in the center in at least two meters' distance from the edge of the stage; the officials and the timekeeper are located on both sides of the judges' table.

Safety perimeter of 5 m. must be provided between the edge of the stage and the first row of spectators.



Art. 1.9. Infrastructure

The organizers are responsible for providing athletes with the room, where they can warm up, rehearse their performances, and change. In these areas, they must have access to all real-time information on the flow of the competition and the order of the scene call.

Chapter 2

Discipline during the Competition

Art.2.1. Judging

Qualified judges who are masters in this sphere, artistic fencing or show direction experts are given the right to judge the competition.

Attendants (timekeepers, sound, light, and equipment engineers) must also be qualified to perform their functions, they are provided by the competition organizers.

Art. 2.2. Control Bureau (CB)

Control Bureau consists of three members:

One artistic fencing expert;

One hopology, historical and sports weapons expert;

One theatrical performance, historical and scenic dress expert.

The experts are provided by the organizers and approved by Technical Directorate.

Art. 2.3. Technical Directorate

Technical Directorate (TD) is composed of three or five masters of the sport, preferably experts in artistic fencing, who are neither members of the jury, nor members of other competition refereeing bodies. A representative of the host country must be a member of Technical Directorate.

TD members are appointed simultaneously with judges.

Technical Directorate (TD) is the sovereign body in terms of discipline during the entire competition flow. It can be accessed only by team captains, who are appointed during registration.

Any official may contact TD during the competition to indicate to it the behavior, attitude, verbal expressions that have negative effect on the normal course of events, both on the part of the participants and on the part of the audience. TD will display its judgment and make impose the sanctions it finds appropriate, after listening to the various parties.

Like fencing, artistic fencing competition is a sport of fair play; any verbal or non-verbal rudeness will be automatically punished by elimination of an offender from the competition.

This elimination can be announced by any official, who will immediately report this to TD, which will either confirm or cancel the decision; the decision of TD is final, no appeals can be brought.

TD also establishes control of the judging procedures and analyzes the complaints about the procedure defined in these Regulations.

Art. 2.4. Conflict situations (or a Conflict of Interests)

Judges and members of TD should not have a professional or personal relationship with the competitors, so that not to create a conflict of interests. If necessary, depending on the nature of the competition, national or international sports refereeing authorities can be competent.

Art. 2.5. Protests (Complaints)

Any protests against the decisions of the judges and other arbitration bodies must be submitted to TD in written form by any person, authorized to do so in accordance with these Regulations, and bringing in the necessary amount of money from the organization in time of occurrence of the object of the protest, or in any case before this fact will have impact on the course of events.

Art. 2.6. Refereeing Procedure (Trial)

TD must discuss the issue in the conference room in the hour the protest was lodged, to hear complainants and judges mentioned in the protest. Decisions are approved by a simple majority. If the protest is accepted, even partially, the money will be returned immediately; in case the protest is not accepted, it will remain with the organizers. The decision of TD is peremptory.

Art. 2.7. Program

Any competition will be organized according to the program, written and distributed by the organizers. The program specifies registration deadlines, schedule of submission to Control Bureau, preliminary performances, the final phase, and medals award.

Art. 2.8. Analogy and Reference

For everything that is not covered in these Regulations, an analogy with the Regulations of the International Fencing Federation (FIE) can be applied.

Art. 2.9. Doping control

Artistic fencing, being a sport, is subject to the rules of doping control. Its procedure is presented in FIE (see The International Sport Fencing Regulations. Chapter 6. Art. 129 and the following).

In case of a positive indicator, the violators will be disqualified, deprived of their sports awards, the awards will be passed to those who followed them in the classification.

Chapter 3

Course of Competition

Art. 3.1 The Role of TD

TD monitors the proper course of the competition.

Besides that, it takes care that everything goes according to the schedule, and conforms to safety rules and competition regulations. It is the appellate body for any protest arising during the preparation and during the competition; TD takes note of any protest lodged within the competition by a team captain. It will listen to different sides and make a decision that is peremptory. It also makes any necessary decisions in coordination with the organizers for the normal course of events.

However, its decision prevails over any other competition body with the exception of those responsible for security.

Art. 3.2. Jury (Jury Board)

The jury consists of technique judges, certified Maîtres d'Armes (Masters in handling weapons), and of the artistry judges (experts in the field of theater, cinema and history).

The competition will be appraised by not more than 4 artistry and not more than 4 technique jury members. They will be headed by the President (Chairman), who will be called Head judge and who will not take part in appraisal of performances.

The jury will be appointed from the existing panel of judges by the executive committee of artistic fencing organization, under whose auspices the championship is held, or from the candidates proposed by the representatives of competition participants.

They do not have any kind of communication with participants (professional or personal, or in international competitions on the basis of their ethnicity); otherwise, they should abstain from voting where they are involved, and be replaced with reserve judges.

One of the judges is chosen by the majority vote and announced by his/her colleagues as a chairperson of the jury board (jury); he/she is the only contact between the jury board and TD.

Each judge personally presents his/her decision, for that he/she signs all protocols. The judge independently submits his/her decision to the secretariat, without consulting others at the end of the representations, providing the table with the given points in the application.

To prepare the competition, judges, timekeepers, secretary and TD are holding a meeting a day or two before the competition, in order to clarify some refereeing peculiarities.

They will have testings to clarify their attitudes, if needed.

Art. 3.3. Timekeepers

The organizers will provide them in an amount of at least three people.

They work under the command of the chairman of the jury (jury board).

Head Timekeeper:

1. Measures the total time of the competition, and compares it with the set time for the category in question.
2. Calculates possible penalties and reports the results of his/her calculations to the secretary.
3. Has a list for each number, with the beginning and the end of each performance stated, the same way they are presented in the registration form, at his/her disposal.
4. Has the means to indicate to participants that their time is over at his/her disposal.

"Fencing time" timekeepers (at least two) must be competent in the field of fencing.

They measure the very time of fencing individually.

At the end of a performance, the amount of measured time will be equaled the average amount of time measurements, it will be compared with the "fencing time" round time, in order to calculate possible penalties.

These results will be submitted to the secretariat after the calculation.

In case of the difference in measurements that exceeds 10 seconds, or in case when penalty points can be given to the performers, Control Bureau uses if possible a video recording of performances, so that to define the time exactly.

Art.3.4 Attendants

Jury board and timekeepers are assisted by a secretariat, submitted by the organizers, speaking at least one of the official languages, whose responsibility is to count the votes and score and to report possible incidents during the competition.

The secretariat coordinates the work of all attendants to ensure the smooth course of the competition.

At the end of the competition they make a full report on the results and submit it to the chairman of the jury board.

The lest checks its accuracy, signs it and passes it to the other referees to sign. This document is then submitted to TD.

Art.3.4 Preliminary Meeting

To prepare the competition, judges, timekeepers, secretary and TD are holding a meeting a day or two before the competition, in order to clarify some refereeing peculiarities.

They will have testing to clarify positions, if needed.

Art.3.6 Control Bureau

Control Bureau functions under the supervision of an expert in the field of artistic fencing.

Its mission is to monitor:

- conformity of weapons and costumes with the stated period,
- safety of weapons and equipment.

Members of Control Bureau may ask teams to provide evidence of the historical reliability of the proposed weapons and costumes.

They establish the compliance status in accordance with the Regulations chapter, dedicated to arms and costumes.

In controversial cases, they refer to TD that takes peremptory decision.

CB will be present at the appeal commission during the qualifying and final stages and will check the compliance of the weapons and clothing with those that were presented during the preliminary control.

In case of their non-compliance CB will inform TD, who will take measures that they will find appropriate (prohibition to come out to the stage, an amount of time to solve the problem or other measures, up to elimination from the competition).

Art.3.7 Preliminary checkup

All participants of the competition (fencers and figurants/actors) must present themselves to Control Bureau with arms and in armor, in the competition dress, in time stated in the program, which is at least one hour before the beginning of each part of the competition; during a preliminary checkup the participants also present documental proofs of historical conformity of weapons and clothes and their script.

Control Bureau must also check compliance with safety standards of weapons (attack and defense), and costumes, as well as their historical relevance and immediately report their conclusions to the jury board, through the secretariat.

If one or more team members have any discrepancies, they will have time to correct them before the commission before the start of their first stage appearance in each part.

Upon the expiry of time, the relevant report of the committee will tell on the decision of the jury board (Ch. "Penalties").

Art.3.8 Presentation of the Results to Participants and Spectators

The organizers insure availability of the information system with the projection on the screen.

As soon as the results are submitted, they are checked, arithmetic means are automatically calculated and projected for everyone to see them as soon as possible.

These results include:

- technical assessment of each of the aspects of the technical judging (mean);
- artistic assessment for each of the artistic aspects of refereeing (mean);
- penalty points;

- general assessment of a performance;

The calculated total score (40% for artistry, 60% of the technique) and classification by category/epoch.

Chapter 4

Categories and Epochs

Art. 4.1 Preliminary remarks

Competitions in the category/age class are held if at least 3 competitive performances are presented in them.

In case of lack of competitive performances by the end of application deadline, the organizers may increase application quotas for these categories/epochs for a country, on the approval of the AAI Technical Directorate.

The participating countries will be informed by an urgent mail about the additional time for registration. By the end of this time, if there'll be no result, this category/epoch will be cancelled.

However, in case that any category or epoch is cancelled, TD may allow teams of these categories, who are present at the competition site, to perform in the "timeless" category.

Terminology:

Fencer (escrimeur): any person who is really involved in the fencing bout/bouts. Their names and roles are clearly, accurately indicated in the application form.

Only their performances are timed and evaluated when the time of fencing is measured.

Only they are awarded with medals.

Figurant: any person whose presence on stage is necessary for performing the action.

These people are in no way involved in fights, their presence and the actions are not taken into account when fencing time is measured and they are not awarded with medals.

It is obligatory for each presented category and epoch, that the requirements outlined in Chapter 5 (weapons and clothes) are strictly adhered to.

Duration of fencing:

Minimum fencing time must comprise 50% of the minimum duration time of the performance in the category.

Art.4.2 Individual Performance (Solo):

Presentation of technical fight combinations with an imaginary adversary or of preparatory training for the fight.

A detailed description of the performance plot should be submitted in the application form.

Is performed by one person.

Duration: *max total time - 2 min, min fencing time - 1 minute*

Costume and music: arbitrarily

Weapons: in accordance with the requirements of Chapter 5

Art. 4.3 Group Performance (Ensemble)

Group performances are presented either at the same tempo and rhythm, or as a cascade.

At least one series is performed synchronously by a group of 2 to 8 persons.

Duration: *max total time - 3 min, min fencing time - 1 min 30 sec*

Costumes, weapons and music: arbitrary, unless the name of a performance is not related to a specific period.

Note: during the performance, under the threat of penalties (minus one point) there should be no arms contact or a blow reaching an opponent.

Art. 4.4 Duels

A fight, in which only two adversaries are involved.

Duration: *max total time - 4 min, min fencing time - 2 minutes*

Costumes and weapons: in accordance with the chosen period.

If possible, the music should be compliant with the style of chosen epoch and/or nature of the action.

Epochs:

Antiquity: up to 1499 AD

New times: from 1500 AD

Timeless: arbitrary costumes, music and weapons.

Art. 4.5 Battles (Fights)

Fights are performed by several athletes; maximum 16 performers can be simultaneously present on the stage.

Several fights carried out by different performers, must either follow one another or run simultaneously, according to safety rules.

Duration: *max total time - 6 min, min fencing time - 3 minutes.*

Costumes and weapons: in accordance with the chosen period.

If possible, the music should be compliant with the style of chosen epoch and/or nature of the action.

Epochs:

Antiquity: up to 1499 AD

New times: from 1500 AD

Timeless: arbitrary costumes, music and weapons.

Chapter 5

Weapons and Costumes (Clothes)

Art. 5.1 Weapons

The weapons, both offensive (all kinds of epees or swords, daggers, sticks, spears, strike weapons) and defensive (all forms shields, armor, helmets) must be compliant with the reconstructed epoch with the gap of +/- 100 years in relation to the chosen period. Accurate reconstruction of historical models of weapons and equipment is not required.

Participants must submit documentary evidence of conformity of the stuff described above: photos, paintings, sculptures, extracts from fencing treatises or hopology treatises, etc.) to Control Bureau.

The weapons in use, both offensive and defensive, must conform to the chosen epoch in materials and design criteria (for example, without the use of aluminum, plastic, etc.); edges (blades) must be made of steel.

The offensive weapons must be in good condition, have a rounded tip and blunt slashing (cutting) edges (on the blade); neither hilts nor cross-guards should be pricking or cutting.

Also, the defensive weapons should be in the appropriate condition, with no sharp or cutting protuberances.

The use of heavy defensive weapons and protective wear (all kinds of swords, daggers, sticks, pole arms, strike weapons, all forms of shields, armor, chainmails) that complicates the performance of fencing movements must be viewed as a factor that complicates technical actions and a reason to increase the evaluation for 1-2 points for each factor, which tells on the performance.

Rounded, curved, riveted or welded with a plug blades' points can not pass through the pattern in the form of a metal plate from 1 mm to 2 mm thick, with a hole of 5 mm in diameter.

Blade thickness control is exercised with the help of a template, shaped as a metal plate from 1 to 2 mm thick, with a groove that is 1 mm (+/- 0.1 mm) wide and 5mm deep: slipping over the groove edge, the blade, from its point up to the strong part of the blade, should never touch the bottom of the groove.

The minimum length of a fencing blade without a guard must be 40 cm.

Art.5.2 Arms

Offensive and defensive weapons used in choreographed performances:

ANTIQUITY

Antiquity Epoch

a. Warriors' Equipment

Polearms, a shield, a sword or striking weapons

b. Gladiators' Equipment

Samnites / Gaules / Murrillo (a sword and a shield)

Traeces (a sica, a shield)

Retiarii (a trident, a net, a dagger)

Hoplomachi (a spear, a shield, a sword)

Provocators, secutores, arbelai, equites, andabantae, velites, crupellarii, laquearii, sagittarii, and other types of gladiators.

Middle Ages

One-handed sword

One sword

Two swords

A sword and a battle knife (scramasax)

A sword and a small round shield (rondache)

A sword and a small round shield (buckler)

A hand-and-a-half sword (bastard sword)

A two-handed sword

A sword with armor

A sword without armor

A spear

Dagger

Battle axe

Battle axe with armor

Battle axe without armor

A two-handed pole

Strike weapons (maces, clubs, flanged and spiked maces, flails, etc.).

NEW TIMES

Renaissance epoch

An epee/a foil

A sword and a small shield (rondache)

A sword and a dagger

A sword and a cape

An epee and a small shield (targe)

An epee and a common shield (rondache)

An epee and a big shield (targe)

An epee

One epee

Two epees

A two-handed espadon

A dagger

One dagger

A dagger and a cape

Pole weapons

A partisan

A partisan and a shield (rondache)

A pike

A spear

A falchion

A halberd

Classicism epoch

A court sword

A smallsword

A smallsword and a dagger

A smallsword and a cape

A cavalry sword

A light cavalry saber (hussars, chasseurs)

A heavy cavalry saber (cuirassiers, karabiniers, dragoons)

A dueling epee

A dueling sabre

An underbarrel bayonet

A swordstick

This list is not exhaustive.

Weapons of at least one of the participants must comply with the European tradition.

Plots can also be staged for other types of offensive and defensive weapons, other than those listed in this article, upon the submission of conformity evidence (photos, paintings, sculptures, extracts from fencing or hoplology treatises that might confirm the existence and historical compliance) to Control Bureau;

The use of objects, devices or tools, that are not weapons and that are not mentioned in the list in the previous paragraph (e.g., forks, wrenches, scissors, saws) is strictly prohibited in all categories.

In the competitions in the "Timeless-Fantasy" category offensive and defensive weapons can have the shape and be made of material, not compliant with historical and archeological standards, but they should always be correspondent with the specifics of weapon models listed in this article, the historical weapon that was taken as a basis must be mentioned.

Art. 5.3 Stage Dress

Stage dress should be compliant with the style of the chosen epoch (prehistoric, Ancient Greek, Gothic, Renaissance, Baroque, Classicism, etc.). Accurate reconstruction of the costume is not required.

Clothing should be chosen in such a way, so that to avoid the risk of accidents, for example, the width of the sleeves, the weight of clothes, attachment of the accessories.

Footwear must have anti-slippery sole and comply with the style of the stated epoch.

The same applies to the use of gloves.

The use of modern materials in the manufacture of clothing is allowed on condition that the looks of clothing correspond to the stated period.

The use of complicated clothes that hinder the execution of technical actions is a reason to raise the technical evaluation – to add 1 point for every aspect which is directly impacted.

Art. 5.4. Scenario project

Any exercise in artistic fencing should be described in a written project, prepared according to the following scheme.

A project for "solo" and "ensemble" categories must feature:

1. Title;
2. The name/names of the performer/performers;
3. Designation of weapons (defensive / offensive);
4. Duration (in seconds);
5. Summary of the performance plot;
6. The signals to the beginning and the end of the performance.

A project for “duel” and “battle” categories must feature:

1. Title;
2. The names of the performers;
3. Designation of weapons (defensive / offensive);
4. Typology of the fight, with reference to the performers’ dominant arms (e.g., a right-hander (a left-hander) against a right-hander (a left-hander) or a right-hander against a left-hander);
5. The historical period of the re-enacted action;
6. Duration of fencing time;
7. Detailed description of fencing actions;
8. Total duration of the performance;
9. The names of the performers (both fencers, actors/figurants and the characters they present);
10. The script containing the description of the action, the description of the action place and the text of the dialogs (if it is possible to use the Courier corps);

The presence of foul language, obscene expressions (in any language), obscene gestures, and any other actions, degrading human dignity and unacceptable from the point of view of the generally accepted norms and social morality, expressed in any other form in the project description or presentation will lead to the fact that the project will be regarded as inappropriate or even excluded from the competition.

11. The signals to the beginning and the end of the performance.

Chapter 6

Competition Management

Art.6.1. Rehearsal

Each participant is provided with an opportunity to rehearse his/her performance (orientation, sound, lights) on the stage.

The rehearsal takes place in the presence of at least one member of the technical commission, who will be able to intervene in case any problems occur.

It can be held without costumes or in them, and it not assessed.

Rehearsal is not compulsory. Participation or non-participation in it should be stated in the application. The lack of this information is regarded as non-participation. The order of rehearsals will be determined by drawing of lots among the team captains on the competition eve.

The allotted time:

- 8 minutes for duel
- 12 minutes for group
- 4 minutes for solo
- 5 minutes for ensemble.

In case technical problems occur, another rehearsal can be provided.

In case a candidate is not present at the appointed time, the rehearsal is canceled.

TC may nevertheless approve a rehearsal after the performances of all participants, if the absence at the appointed time was justified.

Art. 6.2. Competition Stages

Solo and ensemble competitions take place in two stages (qualifying and final), while duel and battle competitions in all epochs take place in three stages (fencing time, qualifying and final). Each stage is characterized by performing the same fencing elements (combinations) and by participation of all teams in turn. The order of the categories is the following:

1. Solo
2. Ensemble
3. Duel
 - a. Antiquity
 - b. New times
 - c. Timeless
4. 4. Battle
 - a. Antiquity
 - b. New times
 - c. Timeless

The order of performances in the first stage (qualification) will be determined by lots drawing done by the jury, who will make the final list of participants, while the management order of the second final stage will depend on the amount of points received at the second stage.

Art. 6.3. Fencing time definition.

Fencing time is the duration of the fight with cold arms use in duel or battle categories, i.e. execution of fencing elements combinations at normal speed, without pauses and without presenting elements of any genre, that contains pure and simple battle technique from the beginning till the end.

For performing the battle with cold weapons it is necessary that at least one of the fencers was armed with an offensive weapon.

The duration of fencing time should be specified in the scenario project.

The start of fencing combination is defined by the first attack movement of one or more fencers, which is followed by protection with the use of all kinds of weapons. Evasion or distance gap are considered as protection.

If, after the start of fencing the participants remain without action (attack or defense) for more than 5 seconds, chronometers what measure fencing time will be blocked and will be turned on again only with the start of a new attack, compliant with the above mentioned standard.

Art. 6.4 Qualification stage

6.4.1 Management order

Management order in various categories will be determined by drawing lots among the team captains in the presence of TD on the eve of the competition.

Any change (e.g., change in dress) must be reported to the TC before the draw.

If there is a need to change the management order of the qualification round so that to optimize it, TD has the right to do so.

6.4.2 Performance on the stage

While one team performs on the stage, another team waits for its turn behind the curtain, and the third one gets prepared in the dressing room.

6.4.3 Behind the curtain

In case the performers do not appear on the stage after 3 calls, with an interval of 3 seconds between them, their performance will be eliminated, except in cases of force majeure, which are approved by the jury or TD.

6.4.4 Beginning of a stage performance

A performance is announced when all the necessary scenery is placed on the stage.

From this point on, the performance must begin in not more than in 15 seconds, otherwise the fines (see Art. Sanctions) will be applied, except in cases of force majeure, which are approved by the jury or TD.

A signal that indicates the beginning and the end of a performance (for example, the beginning of music, sound or light effect) must be described in the application for the performance.

The head time-keeper will have these data, and they are the only source of information, so that to start or to stop the countdown of the total performance time, except for cases described below.

Any performance not started one minute after the official announcement will be canceled, except in cases of force majeure, which are approved by the jury or TD.

6.4.5 End of a performance

When the allotted performance time runs out, a timekeeper will give a sound signal and penalty points will be given.

Any performance ends with a fencers' salute.

This salute is arbitrary and is assessed neither in total performance time, nor in the fencing time, it is not taken into account while estimating technique or artistry.

However, failure or refusal to salute will result in disqualification of the performance.

Art. 6.5 Assessment at the qualification stage

During the qualification stage the full script which was presented in the application will be used.

There will be double assessment: of performance technique and of artistry.

The competition will be appraised by not more than 4 artistry and not more than 4 technique jury members. They will be headed by the President (Chairman), who will be called Head judge and who will not take part in appraisal of performances.

When evaluating fencing, technical judges must evaluate only the following points:

- 1) The choice of technique (consistency for a performance with a specified performance manner, a description of the potential effectiveness of the techniques);
- 2) Virtuosity and skills (compliance with the style of fencing in terms of time, measure, speed, skill, performance length within the stated time);
- 3) Mastery and safety, complexity and variety of weapons (correctness of movements, breath control, concentration, poise, grace, rhythm and accuracy of movements and positions, gate, exercises must be carried out within the perimeter of the stage).

When evaluating artistry, artistic judges evaluate the following points:

- 1) Acting and gestures (the presence of the performers on the stage, expression of demonstrations and gestures);

- 2) Originality of the plot (novelty of the plot and its implementation, complexity of the script);
- 3) Performance setting and effects (scenery, special effects, music), clothing (costumes and accessories), the absence of important elements of the costume and accessories, historically relevant to the chosen plot. The recommendations of Control Bureau will be taken into consideration.

The jury will provide the time needed for installation of scenery between performances.

Art. 6.6 The role of the timekeepers

6.6.1 Head Timekeeper

He/she measures the total duration of the performance.

He/she turns on a chronometer at the signal defined in the script, and turns it off at the signal that indicates that the performance is over.

He can give a sound signal when the declared performance time is over, but a chronometer is not stopped at this signal.

When the performance is over, he/she will submit the results to the secretary, who will calculate the possible penalties.

6.6.2 “Fencing time” timekeepers

They have the results of the first stage and the script.

Each timekeeper works separately. When the performance is over, fencing time is calculated as an average mean based on the measurements of the timekeepers. The results will be submitted to the secretary, who will calculate the possible penalties.

In case of significant discrepancies in the results of measurements, a measurement error is assumed and fencing time of the performance is re-checked on the basis of video recording data.

Art. 6.7 Refereeing at the qualification stage

The maximum number of points when assessing a performance is 15, it is the average number of points awarded by every artistic and technical judge for their aspects, according to the following criteria:

0 = not classified

1 = unsatisfactory

2 = minimum

3 = satisfactory

4 = good

5= excellent

Aspects of assessment:

Technical aspects (only technical judges):

Technical finds: from 0 to 5 points

Virtuosity and skills: from 0 to 5 points

Mastery and safety: from 0 to 5 points

Total: 15 points

Artistic aspects (only artistic judges):

Acting and gestures: from 0 to 5 points

Originality of the plot: 0 to 5 points

Stage decorations and effects: from 0 to 5 points

Total: 15 points

Art. 6.8 Finals

6.8.1 Qualification

The performances that have received the first three places in the qualification stage in their epoch/category will be selected for the finals.

TC is able to increase this number up to 5 performances in the category/epoch, at the organizers' approval (or organizers' request). This must be announced before the start of the qualifying stage.

Finals can not be held on the same day as the qualifying round.

6.8.2 The course of the finals

Finals will be held the same way as the qualifying round.

The jury will sum up the points on the same criteria.

The final score is determined as the arithmetic average of the sum of the qualifying round and the finals.

6.8.3 Awards

After the performance awards will be given in accordance with the protocol, worked out by the organizer.

Chapter 7

Evaluation and Fines

Art.7.1 Evaluation

Each referee awards points for his aspect.

Each referee has a maximum of 15 points, distributed in accordance with the above listed paragraphs (see st.6.7).

Artistry: total amount of points for artistry is divided by the number of judges in artistry, involved in the assessment.

Technique: total amount of points for the technique is divided by the number of technical judges, involved in the assessment.

General assessment: (points for artistry x 0,8 + points for technique x 1,2) - fines.

In case participants have even score, the following criteria are taken into consideration:

1. Absence of fine points
2. Technical points
3. Artistic points
4. More continuous fencing time

If the winner will not be defined, the jury will make the decision by a simple majority vote under the supervision of TC.

Art.7.2 Fines

7.2.1 Excess of the stated time in the category or decrease of the planned time of fencing

The excess from 1 to 10 seconds: no fine, but the judge can take this into account in further evaluation.

The excess from 11 sec to 30 sec: -1 point at the general assessment.

The excess from 31 sec to 1 min: - 2 points at the general assessment.

The excess from 61 sec to 2 min: - 5 points at the general assessment.

If the difference exceeds 2 minutes, the jury President stops the performance and it is eliminated.

7.2.2 Non-compliance with the category

Failure to comply with conditions of categories stated in the application will result in score of 0 points.

7.2.3 Non-compliance with the chosen epoch

A penalty of 3 points is given by the jury and added to the fines (see art.7.2.1.)

A performance can not be reclassified into a different epoch or category.

7.2.4 Non-compliance with the stated fencing time

Outrun of up to 10 seconds of fencing time stated for the category in question is allowed.

A fine of 1 point is assigned for every 10 seconds of time lack in comparison to the defined time and is subtracted from the total number of points.

Penalty points are added to the penalty points for exceeding time.

The difference of the total time shown by fencers in a performance and the time of fencing in comparison with those declared in scenario does not lead to additional fines and is not a reason for reducing the judges' evaluation, if the fencers met the minimum/maximum performance time frames and minimum fencing time frames, defined by the rules for respective categories.

7.2.5 Discrepancies at the stage

If during a performance a judge notices that a costume or a weapon, or any other element is not compliant with the application data or security requirements, he immediately lets the chairman of the jury know about that, the chairman will require confirmation from the members of the Control Bureau. If the discrepancy is confirmed, a break of 5 minutes is declared, which will be taken into account by the head timekeeper and during which the competitor must solve the problem, otherwise he may be disqualified.

A penalty of 2 points will be summed up with the rest of the penalty points for time.

7.2.6 Rudeness and violence

During the evaluation of this criterion, the jury will take into account the foul language, obscene gestures, excessive violence and cruelty scenes. A penalty of 3 points will be given by decision adopted by a simple majority vote.

7.2.7 The violation of safety rules

The following actions will be fined:

- a weapon is released from the hands (also in cases of disarming) and is thrown over the stage border in the direction of the spectators' hall or the curtains;
- a blow or a thrust with a weapon aimed at the opponent's face (irrespective of the fact whether the opponent was injured or not);
- inflicting wounds or serious damage to a partner;
- a fall off the stage;
- any action which threatens the safety of the audience or participants.
- Improvised actions or non-compliance with the pre-rehearsed scenario with action dangerous for the Partner(s).

Penalties:

A team will be fined upon the judges' decision taken by a simple majority vote by deduction of 1-3 points from the general score, in accordance with the impact of violation.

In case the violations of safety rules resulted in inflicting a serious wound to an actor/a spectator, the Jury can insist that the performance is eliminated from the competition programme.

In this case, upon the decision of the Technical Directorate, which is peremptory, legal punishment can be applied to an offender.

International Academy of Arms has the right to add changes to these Rules and to submit them through new publications.

In case of different interpretations the French version will be the final reference.