



Rules and Regulations

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Prefix

Official Rules of Freestyle Football Competitions
Produced by the World Freestyle Football Association
Last updated on July 6th, 2021

This document outlines the core components and official rules of freestyle football competitions that are acknowledged by the World Freestyle Football Association (WFFA).

This is to be seen as the minimum requirements for any event worldwide, although they can be altered to suit the needs of non-official events (events in which no world rankings points are available) if appropriate.

As World Governing Body for Freestyle Football, the WFFA have created criteria for a globally recognized judging structure and format. This is developed with input from freestylers across the globe to ensure accuracy.

New and adapted formats for competitions are welcomed at any time, however any event produced and managed by The WFFA core team, will adhere to the criteria outlined in this document.

The WFFA has educated a team of official judges that can be offered to any event anywhere if required. They are experienced individuals who have worked with the sport of freestyle football extensively as athletes and officials. It is understood by The WFFA that any judge of any freestyle football event must be actively involved in the sport of freestyle. Judges don't always have to be active freestylers, as long as they can accurately assess the sport and understand all the criteria below well (see point 2.1.4)

1.0. World Ranking

1.1. Entry details

The season for these events runs from 1st January to 31st December each year
WFFA recognized events must be open for anyone to enter in the first round
To have the right to gain points and participate in National (1-star) events, freestylers must identify themselves with their corresponding passport or ID card. Freestylers not living in their country of birth or with dual nationalities must choose whether they will represent their country of birth or another (in which they must have a valid residence permit/passport for).

To have the right to gain points and participate in a continental event, freestylers must identify themselves with their corresponding passport or ID card. Freestylers can only participate in the Continental championship that corresponds with the National event that they have already chosen to represent. Nationality and residential status will be verified in The WFFA membership process.

Exceptions of this rule are taken into consideration only in unique cases of change location of athletes' residency in certain country. WFFA must be aware of the situation and will approve/deny the request.

Freestylers cannot enter an event in a country or continent which they have not nominated for.

Players with dual nationalities are not allowed to change their country of allegiance more than once in their lifetime. Only unique cases will be taken into consideration and discussed on annual committee meeting.

1.2. Event Weighting

Athletes can gather points for their world ranking from any of the following events during a single calendar year:

- 1 x National Championship
- 1 x Continental Championship
- World Open Championships
- Online Championships
- Attending Jams/Meets

The WFFA recognizes that some countries have a larger number of participants and standard of freestyler. To compensate this an Event Weighting system is to be introduced

on the Area Level tier system. This system allows the best athletes to be recognized at any circumstances.

Area Level = how strong is the local scene represented compared to the world according to different strength factors (except world open championship). Tiers are created by Sub-committee members and respected members of the community.

Strength factors within areas:

- Number of world class athletes
- Number of world and continental participants
- Number of world and continental champions
- Number of athletes in country
- Number of participants on national championship
- Event history

Area Level tiers examples:

Tier	National	Continental
G-6	Poland, Mexico, Colombia, Brazil, Russia, Japan	
Elite	Denmark, Finland, France, Germany, Hungary, Italy, Netherlands, Norway, Spain, Sweden, Ukraine, UK, China, India, Indonesia, Iran, Turkey, UAE, Vietnam, Australia, Chile, Morocco, USA	Europe, South America, Asia - Pacific
Strong	Argentina, Austria, Belarus, Belgium, Bolivia, Canada, Croatia, Czech Republic, Egypt, Ghana, Greece, Ireland, Kazakhstan, KSA, Malaysia, Pakistan, Panama, Paraguay, Peru, Singapore, South Africa, South Korea, Switzerland, Thailand, Uruguay	North America, Africa
Medium	Algeria, Brunei, Afghanistan, Guatemala, Kenya, Serbia, Ecuador, Slovakia, Portugal, Kuwait, Jordan, Azerbaijan,	

1.3. Points

1.3.1. National

Tier	Winner	Runner up	3 rd place	4 th place	Quarter	Top 16	Elimination	Entry
G-6	125	75	55	45	25	10	5	1
Elite	115	70	50	40	25	10	5	1
Strong	100	60	45	35	15	6	3	1
Medium	90	50	35	30	10	4	2	1

1.3.2. International Open

Winner	Runner up	3 rd place	4 th place	Quarter	Top 16	Top 32	Elimination	Entry
200	115	75	70	25	15	8	5	1

1.3.3. Continental

Tier	Winner	Runner up	3 rd place	4 th place	Quarter	Top 16	Elimination	Entry
Elite	250	150	110	90	45	25	10	1
Strong	210	115	75	70	35	15	8	1

1.3.4. World Open

Winner	Runner up	3 rd place	4 th place	Quarter	Top 16	Top 32	Elimination	Entry
500	300	210	180	90	45	20	10	1

2.0. Rules and Regulations

2.1. Qualification Stage

The stage is designed to qualify the strongest participants for the final round. It is really important to do this properly to avoid unhappy athletes and ensure all runs on time.

- For official WFFA National Events (1-star) there must be minimum of 8 participants registered.
- For official WFFA Continental Event (2-star) there must be minimum of 16 participants registered
- If your event looks like having less competitors than the minimum it can still be classed as an official event but points will be weighted lower.

Each competition will have different numbers of participants, so WFFA have identified the two following options that must be used at qualification stage:

- 1 minute Performance (up to 20 participants)
- Battle Circles (more than 20 participants)

2.1.1. Qualification with less than 20 participants

- Each participant must make a 1 minute performance.
- To determine the starting order of the freestylers for this round there is a general seeding of players (this could be based on WFFA world rankings or results from previous championships for example). If no previous event has previously happened then names will be drawn out of a hat.
- Athletes perform in order from last to first in accordance with the seeding.
- There must be at least a top 8 for the 1-star events and a top 16 for 2-star events.
- Judges rank participants in order from the best to the worst performance (see point 2.2.4 for judging criteria).
- To give maximum opportunity in some countries for new freestylers to develop and learn, it could be managed so the top 12 from National rankings go through automatically and then for the final 4 places in the top 16 for battles, a qualification round can be made.
- Final top 16 order is made (see point 2.2.6 for exact order).
- In case there are exactly 16 participants, the qualification will determine only the order of athletes from 1st to 16th place.
- Qualification could be modified for top 32 battles or top 8 battles in the final stage. It all depends on time management of the event and the organisers.
- The same rules as knockout stage apply (see point 2.2.).

2.1.2. Qualification with more than 20 participants

- To determine the starting order of the freestylers for this round there is a general seeding of athletes (could be based on the WFFA world rankings or results from previous championships).
- There are 4 groups of athletes created based on the seeding.
- Every athlete is in a group of four meaning they all have three opponents to compete against.
- All players are in a circle and battling each other.
- The number of circles depends on the number of athletes registered to compete.
- Every athlete has three rounds, which last 30 seconds each.
- Athletes each take their turn in the center of the circle.
- After each round, the athlete should move from the center spot quickly back to their corner to make room for the next athlete.
- The two best athletes from every circle goes through to the next round (could be more or less depending on the number of circles).
- Those two winning athletes are announced straight after each circle battle by the head judge after a short general discussion between the judges.
- The same rules as knockout stage apply (see point 2.2.1).

2.2. Knockout Stage

2.2.1. General

- Participants can use their own ball (see point 2.2)
- Hands are NOT allowed (see point 2.3)
- Judges will be picking the winner on overall performance (see point 2.4)
- Foreign objects cannot be integrated into the battles (E.g. bottles, rope etc.)
- Participants must not leave the stage at any time during the battle
- No other people are allowed to be brought into battle
- Dropped ball after trick attempt is not considered as anything else than drop
- Any action after the time limit does not count into the performance, however if the ball is dropped it is considered as mistake
- No outside interference in holding the ball to body (E.g. glue, tape, laces etc.)
- Whilst one participant is performing, the opponent must not perform any moves or infringe upon their show
- Changing equipment (shoes, ball) is not allowed during battle
- Impersonating of the opponent is allowed, but disrespecting is strictly forbidden. There is a very fine line here and collectively the judges shall decide if anyone is acting inappropriately (See point2)

2.2.2. Footballs

- Every freestyler is allowed to use his or her own football.
- WFFA recognises that ball of size 5 is preferable choice. Nevertheless there is tolerance of 0,5 both ways (4.5 and 5.5).
- It is strictly prohibited to use more than one ball in battle.
- Surface of the ball and tricks performed with it are considered by judges
- No modification to ball is allowed.
- In case there is official ball of tournament requested to be used by all players on stage organization is obliged to send this ball to every participant at least 1 month before so he can get used to it. This exception must be approved by WFFA and communicated to athletes in advance.

2.2.3. The use of hands

- It is forbidden to touch the ball with hands in battle with no exception
- Every use of hand is considered as mistake
- By hand understand “from shoulder to end of fingers”

2.2.4 Judges and Judging

- There must be odd number of judges (minimum of 3 and a maximum of 5).
- All must be associated with freestyle football and active in the scene for more than 4 years and approved by WFFA expert in first stage of organization. WFFA will make suggestions if the judges are felt to be inappropriate.
- Judges need to be perfectly aware of what they are asked to do and briefed properly following judging criteria.
- Head judge is responsible for the whole panel regarding timing, distribution of sheets and proper briefing. He is the middle man of event director towards the judging panel.
- All judges are given judging sheets and blank papers with pen so they can make notes. They are obliged to focus 100% on happening on stage.
- After every battle judges are given at least 40 seconds to decide about result of battle. If judge is not ready he needs to give clear signal to host to not require the results yet.
- When the decision is made, each judge should hold the card of winner in his hands and look directly to stage so host can see, judges are ready for announcement. In case of name cards are not present judges look to stage.
- As soon as host requires, judges show their decision.
- In case of final battle, each judge writes the name of his winner to piece of paper and hands it to Head judge. Head judge needs to write the name down as well before revealing the results from other judges. Then Head judge reveals the results and shows it to other judges so everyone is aware of final decision. Head judge then walks to stage, grabs finalists by hand, builds the suspension and on signal from host rises hand of the winner.

- Judges should all have a short explanation detailing why they made the decision they have at the time they announce the winner of a battle. In case they are asked, they must be able to defend their decision.
- Judges decision is final and cannot be changed.
- Judges are strictly not allowed to talk at any time between start of battle and announcement of result of the same battle.
- Judge is not allowed to use so called "blank vote" in case he is not sure with result. There must be a decision.

2.2.5. Timing

- Each battle lasts 3 minutes
- Athletes take turns every 30 seconds which means both athletes will have the ball 3 times during every battle
- Athlete is announced by host (or sound system) that his round is ending at least 5 seconds in advance.
- There are additional 5 seconds between single rounds for athlete to finish his round and free the space to his opponent.
- If athlete ends his round earlier opponent has advantage of using this time in his round.
- In case of athlete having longer round opponent has right to take time, which has been stolen from him, from player's next round (is announced by host)

2.2.6. Graphical demonstration of a battle bracket



3.0. Additional regulations

3.1. Protesting

- If there are any complaints or protests during the tournament, make sure you notify the tournament director straight after the event.
- If anyone is unclear about the rules, then any questions should be raised before the event begins. No complaints concerning rules will be considered once the event has started.
- The judges should never be approached at any time throughout the duration of the event. Their decision is final and all participants should respect that. Anyway every participant has right decision which influenced his performance to be explained.

3.2. Disrespecting opponents

- Within the format of the battles, successful performers will react to the situation, the music being played by the DJ and to the skills presented by their opponent.
- At times there may be a fine line between impersonating the opponent and their moves and offending them in the heat of a battle.
- With the nature of any freestyle football event now, content will be produced for TV, Mobile and Internet usage almost instantly if not broadcasted live anyway. Therefore with WFFA promoting Freestyle Football around the world as a healthy lifestyle choice for young people and pushing the athletes as role models for others, it is essential that the sport is perceived correctly.
- If the judges feel that any participant acts with any form of major disrespect to their opponents or judges themselves, host of the event may (after consulting the judges) highlight this by way of a warning to the participant. If he continues, then judges have the right to stop the battle and eliminate the athlete.
- Forms of disrespect could take the form of (but not be limited to) racism, negative references to opponent's family members of upbringing, general bullying and references to alcohol or drug abuse.

3.3. Penalty

General Penalty Committee is formed in each continent sustaining from sub-committee members. Matters of this committee is part of continental committee meeting once every second month.

3.3.1 Reporting

- Violation of rules could be reported by anyone present or not present at the event where violation was spotted

- Violation against rules needs to be presented to Head judge. He then delivers the message to Event director. Event director reports to sub-committee member of his region and he then presents it as part of agenda for meeting
- Violation of rules needs to be provided with clear evidence. Assumptions are not considered as valid subject
- If the violation is spotted immediately, person who is involved is left with one warning. If the violation should repeat, person could be disqualified
- Reporter is responsible for punishment proposal

3.3.2 Process

- Only serious violations and violation which is not spotted personally are worth reporting it to General Penalty Committee.
- General Penalty Committee has the right to not take unimportant violation into consideration. This needs to be announced to reporter.
- Violator must be aware of the process and has the chance to offer defence. Defence could be in form of acceptance and apology. This is taken into consideration in process of measuring punishment.
- The case is discussed with considering both punishment proposal from reporter and defence from violator. It could but does not have to be decision making factor
- After discussion and review of rules meeting leader propose the conclusion. All members must vote including meeting leader himself
- General Penalty Committee meeting report is constructed with conclusion

3.3.3 Conclusion

- Result of meeting with all details is presented to both Violator and Reporter
- Both have right to request second calling with serious reasoning only
- Second calling could but does not have to happen depending on members of General Penalty Committee
- After conclusion is accepted, it is announced publicly online and archived

4.0. Judging criteria

4.1. General

- The five main criteria are difficulty, allround, originality, execution and control. They are all equally weighted. Each criterion includes sub-criteria, which the judges are obliged to take into consideration.
- In the optimal case of having five judges, each judge will have one criteria each to judge. This way each judge can focus on only one criteria throughout the whole battle and then be able to make a very educated decision. When there are three judges, there will be one judge for difficulty and allround, one judge for execution and control, and one judge for originality.
- The judges will be giving points from 0-5 to each player in a particular criterion. The winner is determined by the player who gets the most amount of points on the scoreboard when all the points are summed up.
- If the players get equal amount of points, the player who won the most criteria wins the battle. If it is still a tie, there will be an extra round each. The extra round will be judged the same way as a normal battle, but with 30 seconds for each battler.

Guidelines for giving scores:

- 5 – Excellent
- 4 – Very good
- 3 – Good
- 2 – Fair
- 1 – Poor
- 0 – Absolutely failed

It is also possible to give 0.5, 1.5, 2.5, 3.5 or 4.5 points if you mean that the performance for a player was somewhere between the scores mentioned above. The point-giving must be given based on the main criteria and the sub-criteria. The criteria and sub-criteria are:

- Difficulty (Technical difficulty of the tricks and combinations, as well as response)
 - Overall performance – how difficult his full performance generally is
 - Response in moves – a clear response to your opponent's tricks, style or concepts
- Allround (general ability to perform all parts of sport the best way possible)
 - The sum of the general level in Uppers, Lower, Sitdowns, Transitions, Acrobatics and Ground moves
- Originality (Performing with individual style, creativity and variety)
 - Original style – original composition of tricks, unique execution of moves
 - Original moves – new, unusual, unexpected tricks

- Variety in general – ability to not repeat tricks or always tricks of the same kind in competition and over competitions
- Variety within battle – ability to not repeat tricks within the battle
- Execution (the style performance with ball is executed)
 - Cleanness – clean execution of tricks
 - Flow – ability to move the ball around body without hesitation
 - Style – how good looking the tricks are being performed
 - Dynamics – strength and speed of movements
 - Musicality – hitting the beat or clearly shows that he is following the music
 - Battle attitude – showing your confidence and/or attitude. Attitude is about creating battle vibe and adding value to performance, done with respect
- Control (the way the whole performance with ball is controlled)
 - Control – general control of the ball on stage
 - Mistakes – dropping the ball or creating mistake

Note: Freestyle battle is not a routine. Every judge has in mind that a battle is also about adjusting to the opponent, having freedom in your sets and keeping the artistic part of freestyle.

4.2. Detail

This section goes more in depth in each criterion. It contains detailed explanation of every criteria and its sub-criteria as well as how every criteria relates to every other criteria.

4.2.1. Difficulty

The definition of this category is as follows: “how difficult is a freestyler’s full performance, including response in moves».

Difficulty is described by these sub-criteria:

4.2.1.1. Overall difficulty

How difficult in general it is for an average person to do his full performance. This is the most important sub-criterion in the difficulty criterion.

4.2.1.2. Response in moves

A freestyler can respond to various aspects in a battle, such as:

- The opponents’ Style
- The opponents’ Moves
- The opponents’ Concept or Idea

Considering how good an athlete does in response in a battle is, there are four considerations:

- Is it a clear response?
- How many aspects is he responding to?
- Is he responding to the easiest tricks, or the hardest part of what the opponent does?
- Does he do the same moves better, equally good or worse? Considering the style, difficulty, own variation etc.
- It is important that it is clear to the judge that he responded to his opponent.

4.2.1.3. How Difficulty relates to every other criteria

4.2.1.3.1. Allround

In allround you sum up the general level of an athlete in every sub-criteria (Uppers, Lowers, Sitdowns, Transitions and Acrobatics). This means that it is very smart for the athletes to master every style in freestyle football the best way possible.

The difficulty judge however, looks at how difficult in general an athletes level is. In this criterion the judge are able to give more credibility to athletes that are very specialized in some styles.

For example, a freestyler showing excellent lowers, poor uppers and poor sitdowns could get a high score in difficulty, but lower score in allround. And a freestyler who does good uppers, lowers and sitdowns could get a good score in allround, but lower score in difficulty.

4.2.1.3.2. Originality

When you as a difficulty judge see an original move, you should only think of how difficult it most likely is for an average person to do that trick. You do not give points for the difficulty of creating that trick or the originality. The same goes with variety. You are only considering the trick or performance itself and how difficult that is to do.

It is therefore wrong as a difficulty-judge to give points for an original trick because it is hard to create new tricks, since the athlete should get enough points from the originality judge for this.

4.2.1.3.3. Execution

Considering style, cleanness, flow, dynamics: A difficulty judge only takes the difficulty of doing a trick for example clean compared to not clean. The difference between clean and

not clean does not necessarily have to be that big in difficulty (for example an unclean PATW against a very clean patw). This means that as a difficulty judge you only take this small difference into consideration, whereas the execution judge will take this very much into consideration. The same goes for musicality and battle attitude, i.e. how difficult is it to include musicality and battle attitude into the performance.

4.2.1.3.4. Control

Almost no focus on the control or the mistakes. The difficulty judge should have focus on what the player manages to do and the difficulty of this. It is of course difficult to be consistent and don't do drops, but this will be enough taken care of by the control-judge. Remember however that if a player drops a lot of times, he won't be able to do very many difficult moves, thus a very bad control will affect the difficulty score as well. You should also consider how difficult it is to be able to do a hard trick/performance with a certain degree of control.

4.2.2. Allround

The definition of allround is as follows: "what is the sum of the freestyler's level in the five parts of allround?".

Allround is the general ability to perform all parts of freestyle football the best way possible. It is the sum of the general level in every style, that is to be considered.

There are generally five parts of allround, which are: Uppers, Loweres, Sitdowns, Transitions and Acrobatics, and Ground moves (not required).

The fundamental categories of allround in freestyle football are:

- **Loweres:** consists of tricks with your feet while standing
 - Regular loweres (ATW-variations)
 - Side tricks or unusual lower-moves (clippers, blocks, stalls, slaps, new shit, 360 tricks etc.).
 - Note: Both parts do not have to be shown to fulfil the allround-criterion.
- **Uppers:** tricks with your upper body
 - Regular uppers, while standing (This is the most important part of uppers-criterion)
 - Laying, sitting down or any other position while doing tricks with your upper body.
 - Note: Both parts do not have to be shown to fulfil the allround-criterion.
- **Sitdowns:** tricks while sitting down

- Soles
- Regular sitdowns
 - Note: There are a lot of different variations within sitdowns, but you do not have to show every part to fulfil the allround criterion.
- **Transitions:** moves from one basic category to another
 - Note: You do not have to show transitions from every basic aspect to another to fulfil the allround criterion.
- **Acrobatics:** handstand, backflip or other moves including acrobatic moves
 - Note: To get recognition for an acrobatic move, it must involve a move with the ball. For example, to lock the ball between your feet and do a backflip will not be rewarded so much, but a backflip catch is well rewarded. You do not have to show more than one well executed acrobatic move to fulfil the allround criterion.
- **Ground moves:** moves with the ball on the ground
 - Note: Ground moves are not required to fulfil the allround criterion but can be rewarded as a bonus.

4.2.2.1. How Allround relates to every other criteria

4.2.2.1.1. Difficulty

In allround you basically sum up an athletes allround ability, meaning that he takes an athletes level of difficulty in every sub-criterion into consideration and sum it up. The relationship to difficulty is explained more in detail at “How Difficulty relates to every other criteria: Allround”.

4.2.2.1.2. Originality

You do not give credibility for people that are having an original style or doing original moves. this is being taken care of in the originality criterion. However, the amount of variety within competition and battle will automatically sort of be taken into consideration in the allround criterion since allround ability is about showing a variety of different tricks in different styles.

4.2.2.1.3. Execution

An allround judge should not take an athletes execution too much into consideration, because that is the job done by the execution judge. For example if a freestyler does very unclean sitdowns, the difficulty judge should give the amount of minus points he deserves for the difference in difficulty from doing clean sitdowns. It may be more difficult to do cleaner sitdowns however, and that is what the difficulty judge should consider. So if the sitdowns are very unclean, that athlete will generally get enough punishment through the execution-criterion. For the allround judge the same applies: If an athlete masters every

sub-criterion very well but has bad execution, this should ideally only be punished by the difference in difficulty between doing it with good and bad execution. The bad execution gets enough punished through the execution judge.

4.2.2.1.4. Control

As an allround judge you should not be taking control too much into consideration. The allround judge should focus on what the player manages to do and the allround ability of this. But it also depends on the battle: If an athlete can show that he has great allround skills, but drops the ball occasionally because he is taking bigger risks, that freestyler could still get many points in allround criterion, but less points in the control criterion. If however an athlete clearly drops the ball because of lack of allround skills, that will automatically give him less points in the allround criterion, as well as in the control criterion. Remember that if a player drops a lot of times, he will not be able to show that much allround skills, and it will therefore affect the allround score.

4.2.3. Originality

The definition of originality is as follows: “how unique/original are your moves and how much variety does your performance have”.

Originality relates specifically to the artistic and creative approach to freestyle football.

There are different ways in which a football freestyler can be considered as original. The judges should be aware of them. Here are the two main ways a freestyler can be original:

- **Original Style:** a freestylers' style can be individual to himself alone, even though his moves are generic or universal, because of the unique composition of tricks or unique execution of moves.
- **Original Moves:** a freestylers' moves can be unique, although his style are basic and generic. This means that new, unusual, unexpected moves will be rewarded.

An originality judge should have a wide vocabulary of the universal moves in every style so that they can best determine if a move is new, copied or has been improved.

Biting: Biting is a universal term that relates to the complete copying of a move or style without improving it or making it different in any way. There are no penalties for biting, however, no merits or points are awarded in the originality criterion to the style or move in which is deemed as a bite.

- **Variety in general:** ability to not repeat tricks or always tricks of the same kind in competition and over competitions.
- **Variety within battle:** ability to not repeat tricks within the battle.

Repeating: The originality judge must take into account repeating. If an athlete comes out with the same moves all the time without adding something new, then the value of the moves will decrease dramatically in the originality criterion.

4.2.3.1. How Originality relates to every other criteria

4.2.3.1.1. *Difficulty*

Difficulty is a very small part of the originality criterion, which should not be taken very much into consideration. How unique/different his style or trick is, is the most important. Even though a difficult, original move is worth more, this is not the focus point. A very easy technical, but very original trick is still very original, and the difficulty of the trick will be taken care of by the difficulty-judge.

4.2.3.1.2. *Allround*

If you are only original in one style, this will not give the same score as having the same amount of originality in every style. This is not the most important part, since it is almost impossible to be original in every basic aspect in every battle. How unique/different his style or trick is, is still the most important but it is appreciated if the player does something original / have a variation in more than one style.

4.2.3.1.3. *Execution*

The execution of your original move/style could make it more worth just like in difficulty, but this is not the focus point.

4.2.3.1.4. *Control*

Do not focus on the general control at all. But regarding a specific trick, it depends on the circumstances. If a freestyler clearly did an original move, but failed juggling afterwards –he will get rewarded for this trick, but not as much if he landed it perfectly. But if the originality judge can see the freestylers thought behind the trick, but he was nowhere near landing it, he will not be rewarded for it.

4.2.4. **Execution**

The definition of execution is as follows: “how good is a freestylers’ style, cleanness, flow and dynamics of your performance?”

Execution is about the way you do your tricks. The criterion is described by these sub-criteria:

- **Cleanness** – clean execution of tricks
 - Performing tricks the way they ideally should be done. This means having clean revolutions around the ball and not skipping movements.
- **Flow** – ability to move the ball around body without hesitation
 - Going nice and effortless from trick to trick without pauses or making the ball stop.
- **Style** – how good looking the tricks are being performed
 - A trick can be done with nice flow and clean revolutions, without making it necessarily look good. Style takes care of the aesthetics of the performance.
- **Dynamics and energy** – strength and speed of movements
 - Bringing energy to the stage, using big parts of the stage and showing strength and speed on movements.
- **Musicality** – clearly hitting the beat or showing that he is following the music
 - Note: it should be clear to the judges that it was his intention to follow the music or hit the beat
- **Battle attitude**
 - Battle attitude is about confidence, and the ability to convey it. Confidence can be displayed by characteristics such as:
 - Directing your moves towards your opponent
 - Being present in the battle and creating battle vibe
 - Eye contact
 - Sharp confident form and posture
 - *Notes: Battle attitude should be done with respect and with the spirit of the sport. A freestyler does not have to show every sub-criterion to fulfil the execution criterion.*

4.2.4.1. How Execution relates to every other criteria

4.2.4.1.1. Difficulty

It is more difficult to execute a difficult trick cleanly, than it is to execute an easy trick cleanly. If you are not doing difficult tricks, it is not possible to get excellent execution. You must do difficult tricks and show good style to get good execution. You get points for doing easy tricks clean and with good flow and dynamic as well, but you can't get top score without doing some difficult tricks. This means that difficulty does play a role for the execution judge, even though the focus lies on the execution itself.

4.2.4.1.2. Allround

It is of course a plus to have good execution in every style, but the focus should be on how the athletes' execution is in general. The judge should focus on what the player does and its execution.

4.2.4.1.3. Originality

No focus on the originality.

4.2.4.1.4. Control

Generally, the execution judge should have his focus on the execution on the moves the freestylers manage to do. Not on the general control or mistakes an athlete shows. However, a mistake or loss of control could affect the amount of flow for example. So, control will automatically still have a small effect on the execution criterion, even though this is not the focus.

4.2.5. Control

Control is defined by the following: “non existence of mistakes and general ability to make the ball follow the process intended by the freestyler”.

Control-criterion is described through two sub-criteria:

- **Control:** general control of the ball on stage
 - Showing a surplus of control of the tricks being performed and making it look easy. This means not «running» after the ball or obviously not having a consistent control.
- **Mistakes:** dropping the ball or creating mistake
 - This has to do with the objective fact of failing a trick. Dropping the ball to the ground, using hands or failing a trick you obviously tried to do.

A big drop where the ball goes off the stage counts more than a small drop, but it should not be a significant difference in the control criterion. The big drop will also count for other criteria as well, since he loses time and will not be able to do as many difficult, original and/or allround moves.

4.2.5.1. How Control relates to every other criteria

4.2.5.1.1. Difficulty

It is more difficult to do difficult moves with solid control and no drops, rather than easy moves with solid control and no drops. This means that if you are not doing difficult tricks, it is not possible to get excellent control. You must do difficult tricks and show good control here to get good control. You get points for doing no drops and easy tricks solid as well, but especially good control if it is difficult as well. This means that difficulty does play a role for the control judge, even though the focus lays on the control and mistakes

itself. If you show a very good general control, but also take many risks because you want to get difficulty, you can still win the control criterion with more drops than the other. As a judge it is also easy to see when an athlete does tricks with surplus of control, rather than barely managing to do it.

4.2.5.1.2. Allround

It is of course a plus to have good control in every style, but the focus should be on how an athletes control is in general.

4.2.5.1.3. Originality

No focus on the originality.

4.2.5.1.4. Execution

If it is clear that a freestyler had bad execution in order to save a trick and not drop the ball, the control judge should take this into consideration.