

# Referee Manual

## Introduction

This manual was designed to be a personal workbook. It should be studied carefully. It should be taken to clinics, workshops and seminars as a reference guide and notebook.

The loose-leaf format was intentional. Each section carries a date of publication in the lower left hand corner. Individual sections may be updated from time to time. When a new version of a section is released it should be inserted into the manual and the out-dated section removed. Any future updates or additions will be announced through the IJF website.... <http://www.ijf.org/>

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## 1. The art of refereeing

### *The Art of Refereeing*

To referee, and referee well at top level international competitions is an art that takes many years of practice and training to achieve. To excel at the art of refereeing, the referee must be able to "feel the contest" in order to participate both mentally and spiritually in the development of the contest .... to be part of the action, to anticipate the techniques, and to be in the right position at the right time, with clear mind, to make the correct call.

Sound mind and sound body are necessary prerequisites for optimal performance. Intense concentration is required to make immediate, accurate evaluations and decisions. Consistency is paramount. The same, high level of performance is required at the beginning of the competition, as is required, many hours later, during the last contest of the day.

In many cases the referee is a former competitor who has very seriously studied and practiced judo. The transition to refereeing is a natural progression in the life of a judoka, providing the opportunity to achieve the principles of judo that were once provided by the shiai.

The pressures of refereeing, for many, brings back the inner feeling that they once felt as competitors. Some enjoy this feeling as it reminds them of the days when they were competing. The pressures on a referee however are not self imposed, but evolve from the event, the competitors, coaches, spectators, television, and the

referee examination jury. These feelings must be controlled and put aside, for the mind must be cleared of extraneous thoughts and feelings in preparation for the important task that lies ahead.

A referee must approach the competition in much the same manner as the contestant, paying attention to such factors as jet lag, physical fitness and rest in order to be alert, calm and energetic. Prior to the start of competition, often the day before, the referee should visit the shiai-jo to become familiar with the competition layout, location of scoreboards, timekeepers, scorekeepers and the position of the medical team. In top level competitions such as the Olympic Games and World Championships a full dress rehearsal is necessary to ensure a smooth co-ordination between the television broadcasters, announcers and the referees that conduct the competition. This type of familiarisation is useful in reducing pre-competition anxiety and to prepare mentally for the upcoming shiai.

### ***Characteristics of the Referee***

The principle duties of the referee are to ensure that the competitors participate in a sportsmanlike manner, respecting the honour and traditions of judo, and to control the contest in such a way as to be transparent to the competitors, allowing them the freedom of action within the IJF Referee Rules. This requires a person of strong personality and mind, humble but confident without appearing arrogant or overbearing.

The referee must evaluate the techniques used and assess penalties for prohibited acts, being firm, humane, impartial, and at no time abuse the powers as delegated. Interpretation of the rules must not be a personal one, but must reflect as closely as possible, the interpretation of the Referee Commission of the International Judo Federation.

The IJF developed the system of three, one referee and two judges, to address the difficult task of refereeing. The two judges are there to support the referee by providing an independent evaluation, often from a different vantage point than the referee. Should a consultation be necessary, it should be short, but long enough to fully understand and weigh the point of view of the others. The referee must accept the support of the team without argument, for it is not a question of individual right or wrong. As a team, the final decision, by a majority of three, will provide the competitors with a decision that is fair and just.

Teamwork and effective communication, both verbal and visual, are also required when working with the technical officials. The referee has the responsibility, once various decisions are announced, to ensure that these commands are clearly understood by the timekeepers and scorekeepers. Timekeepers and scorekeepers, like the referee, donate willingly of their free time, form part of the overall support team and are to be treated accordingly.

Referees and judges must be impartial, their attitude must be attentive, dignified and calm, while their behaviour must neither be detached nor theatrical. The judgement and integrity of the referees and judges must not be influenced by sentimental or exterior factors.

### ***Improvement***

Just as the competitor strives to improve performance to become a champion, so too, must a referee strive to improve performance in order to become the best that he or she can be. However, unlike contestants, there is no competitiveness amongst the

referees and none should be tolerated. Achievement is measured by the attainment of self-established goals and through peer recognition of one's abilities.

Decisions in refereeing must be without hesitation to maintain authority. This skill needs continual reinforcement that can only be achieved through actual on mat refereeing. Even a top-level referee should officiate at as many tournaments as possible regardless of the level and always invite colleagues to comment on performance in order to continue to improve. Head referees also need practical time on the tatami to keep their skills sharp and should not miss the opportunity to referee. All referees must continue to attend organised clinics throughout their careers to improve their knowledge and "sharpen" their judgement skills; they should seek feedback and advice of the more experienced veterans on the problems that they have been having to better understand the correct solutions; and they should welcome friendly, discreet, sincere discussions from colleagues on ways to improve. The IJF Referee Rules should be reviewed on a regular basis and certainly just prior to a major competition. Hand gestures, body movements and verbal commands should be rehearsed in front of a mirror. For those who have access to a video recorder, a review of actual on mat performance is an excellent method of self analysis.

There is no end to learning or improvement. Perfection can never be fully attained, but must always be pursued with great enthusiasm.

### ***Mentorship***

All experienced referees have a duty to the profession to support the development of the up and coming. By attending local and regional tournaments, a senior referee can better understand the problems and common errors encountered by referees at lower levels and assist in correction. Guidance and supervision at lower levels will nurture the development system and ensure a succession of top quality international referees.

Mentorship and the ability to instill confidence in others takes special qualities. The experienced referee must be able to provide guidance to others without direct interference or domination. Interference may cause a referee to become embarrassed, insulted, tense and the spectators may get the impression that the referee team does not know what they are doing. Only if there is a great miscarriage of justice, such as a grave technical error, should direct interference be used to ensure the competitors are treated fairly.

### ***The Role of the Judge***

The judge is an important member of the refereeing team, with an equal voice but with different responsibilities than the referee. At most competitions there are two judges and one referee, but at times there may be only one judge and one referee per team. The team members rotate between the judge and referee duties.

The judges, seated at opposite corners of the contest area, have a view of the contest area and edge, that often differs from the referee. For any techniques that occur close to the edge of the contest area the appropriate judge will indicate, for the benefit of the others, an opinion as to whether the technique was in or out.

The judges must independently evaluate the progress of the contest and be prepared to give an opinion for any actions executed. The task of the judge requires the same knowledge, concentration and qualities as the referee.

The judge must anticipate the actions of the competitors in order to be prepared to move, with chair in hand, out of the way so as not to interfere. When returning the chair to the original position a judge must not lose visual contact with the competitors. Like the referee, the judges are also responsible for monitoring the scoreboard to ensure that the results registered by the timekeepers and scorekeepers are correct. From time to time, and especially after a call has been announced, the scoreboard should be checked for correctness.

### ***Code of Ethics***

International referees are representatives of the International Judo Federation and the IJF Refereeing Commission, both on and off the contest area. It is essential that they conduct themselves in an exemplary manner at all times.

The IJF referee is a consummate professional; neat in appearance; reports in a timely fashion for all meetings and assignments; is prepared to participate fully until the last contest; and attends all debriefing sessions prior to dismissal by the Head Referee or Commission.

The referee has an obligation to remain current with international judo protocols and the IJF Referee Rules with its newest adaptations and interpretations.

The integrity of the referee must not be compromised. During the competition, to remain free of any possible conflict of interest, referees when not working should remain seated in the section provided and avoid having conversations with any competitor or coach.

The referee is responsible for protecting the spirit of judo by rendering fair and unbiased decisions. To remain free of any potential bias it is best that referees refuse any assignment as coach or manager of a judo team that will be sent to an international competition.

All referees should contribute to the future development of upcoming referees by assuming a leadership role in national and continental referee programs, providing knowledge, advice and support.

Refereeing takes teamwork. Referees must work in a collaborative, harmonious fashion with their colleagues, accepting freely comments for personal betterment and when appropriate, providing advice to others in a discreet and constructive manner.

Refereeing, clinics and seminars requires dedication. Referees should avoid excessive consumption of alcoholic beverages and ensure adequate rest in the days leading up to a competition or clinic in order to be energetic and of a clear mind.

## **2. Qualities of The Referee**

### ***Authority***

The referee is the central authority of the contest .... the "expert". The judges, technical officials, competitors and coaches look to the referee to direct the contest, maintain control and enforce the IJF Referee Rules. Authority does not come automatically with the position of referee. It is a quality of the individual person that is developed over time. Authority is measurable and the presence of a strong authority creates respect, confidence and credibility.

The ability to establish authority requires a proficiency in all the necessary qualities of a referee. A weakness in any single area can quickly undermine authority.

In establishing authority the referee must remain calm, confident and rational even under the most difficult of situations. An expert knowledge of judo protocols and the

IJF Referee Rules are required. And most importantly, a rapport must be developed with the two judges in order to work effectively as a team.

### ***The Supporting Role of the Judge***

The judges are there in a supporting role, not in a lead role. Any attempt by a judge to exert too much influence on the referee will compromise the overall authority of the team.

The judge must allow time for a referee to make calls. Only in situations where the judge disagrees with the call of the referee or where the referee fails to make any call at all should a judge indicate an opinion. Any judge who makes a call on a throw, before or at the same time as the referee, is infringing on the jurisdiction of the referee. This is detrimental to the team's integrity.

### ***Confidence***

Authority requires confidence. When a call is made the referee should not make direct visual contact with the judges to determine whether they agree or disagree. This direct checking indicates a lack of confidence in the call that was made. As each call is awarded and at the same time as the hand gesture is given, the referee should turn slightly (1/4 turn) in order to observe at least one of the judges in his/her peripheral vision. This turning action will also allow the hand gesture to be seen by everyone in the competition hall. The turning of the body should not give the impression that the referee is turning for the purpose of looking at the judge.

The referee who continually looks at both judges after a call or the referee that looks to the judges before making a call demonstrates a clear lack of confidence, knowledge and ability. Some referees have a tendency to look over to the Referee Commission or to an examination jury. Again this indicates a lack of confidence.

### ***Conference***

Conferences should be kept to a minimum as they take away from the momentum of the contest. There are times, however, when a conference is necessary to discuss a penalty or a circumstance that is not covered by the IJF Referee Rules.

A conference is initiated and directed under the authority of the referee and held within the contest area. The referee invites both judges to approach a location just back of the "referee's starting position" and out of hearing range of the contestants, or in the case of sonomama to the location of the competitors. The referee stands facing the competitors with a judge on either side facing inward at 45 degree angles. This formation allows the three referees to see each other during their conversations while allowing the referee to remain in visual contact with both contestants and each judge to see at least one contestant.

During the brief discussion the referee invites the opinions of the judges, one at a time. The judge who visually or verbally dominates the conversation is infringing on the referee's domain. Judges should only speak to each other if there is a language barrier. The referee should never approach a judge for a discussion and must never hold a discussion with only one judge. Doing so would lessen the integrity and "oneness" of the team.

On reaching a consensus, the judges should indicate their agreement with a nod of the head. The referee must make sure that all discussion is finished and that he/she has a complete understanding of the decision before the judges return to their seats.

Reconvening a conference for further discussion or further clarification of the same topic is unnecessary and to be avoided.

### ***Communicating a Difference of Opinion***

A referee must be confident in the calls that he or she makes. Nevertheless there will be times that the two judges overrule the referee. Based on position, the judges may simply have a better view of the action and therefore be able to make a better evaluation. Accepting the decision of the judges does not undermine one's authority and must be done without argument.

A judge who holds a differing opinion should quickly indicate so by giving the appropriate gesture and hold it until the other judge acknowledges the opinion. If the other judge indicates agreement by giving the same gesture, then the referee is required to make the appropriate correction. If the referee does not see the judges, then, after an appropriate amount of time, the closest judge should approach the referee. A judge who expresses an opinion, but not long enough for the other judge to acknowledge the gesture, is demonstrating a lack of confidence, control or determination.

### ***Degree of Latitude***

The judges must respect the authority of the referee and allow for an acceptable degree of latitude on calls and decisions. A judge must refrain from differing on every call unless grave errors are continually made. Standing on every call in doubt gives the appearance of a "Jack in the Box", reflects very poorly on the judge and diminishes the team's integrity. A referee in this case may begin to have concern over the judge's continual interference and the strain that this is placing on the team's cohesiveness.

Under an examination situation, a judge acting in this manner would not pass due to the demonstrated lack of respect for the referee and the lack of understanding in maintaining team unity. This type of judging should be avoided.

### ***Working with less Experienced Referees***

In regional and national events, less experienced referees are often "teamed up" with veterans to create an overall strong team. This allows the less seasoned referee the opportunity to gain "on-mat" experience under the supervision and guidance of the more experienced judges. In these situations the assistance and intervention of the judges may be more prevalent and is acceptable.

### ***Medical Examination***

A medical examination is called only under the authority of the referee. The referee must ensure that only a properly accredited medical attendant is allowed onto the competition area. During the time out the judges should approach the referee. As a team they are responsible for ensuring that the authorized medical attendant is acting within the IJF Referee Rules. Once the medical attendant is at the side of the competitor, the referee must determine whether the injury was the result of a prohibited act or accidental. If the injury was accidental the referee indicates to the technical officials to mark the medical examination on the scoreboard immediately.

### ***Communication with Technical Officials***

Any corrections to be made to the scoreboard fall under the authority of the referee. If a judge sees an error on the scoreboard (for example, koka is recorded for blue

instead of white), the judge must stand to draw the attention of the referee to the problem. If the attention of the referee is not gained immediately the other judge should also stand and stay standing until acknowledged. In most cases a discussion between the referee and judges should not be required. The referee may stop the contest, if necessary, and correct the error. At no time should the judges interact directly with the timekeepers or scorekeepers. This task is under the authority of the referee.

### ***Control of the Contest and Competition Area***

The referee and judges have complete jurisdiction over the competition area. Any photographers, spectators, additional coaches, or other competitors must be removed from the immediate competition area. Failure by a referee to do so shows a lack of control over their domain.

Competitors should never be allowed to adjust their judogi without the referee's permission. A competitor who does so is infringing on the referee's authority.

The referee should avoid any conversation with the competitors on the contest area unless it is to explain a penalty or to establish whether an injury exists.

### ***Presence***

The "aura" surrounding a referee on the tatami is directly linked to appearance, mannerisms and behaviour. Presence is also closely linked to the other qualities of the referee and any single flaw can detract significantly from one's presence.

Presence is subliminal. It is not something that can be forced by aggressive behaviour.

### ***Appearance***

A professional appearance starts with properly tailored clothing. The standard international uniform, consisting of a black blazer, IJF referee tie, grey pants, dark socks, and white short sleeved shirt should be in good condition, clean and freshly pressed. A competition lasting several days will require a fresh shirt each day and attention to personal grooming (neat and clean shaven). The black blazer must be buttoned at all times when worn on the competition area.

### ***Mannerisms***

Posture, movements and gestures should appear natural at all times regardless of the circumstances. If a referee, by his/her mannerisms, is attracting personal attention this may take away from the contest and create a forced presence.

The referee should adopt a basic standing posture with hands and arms relaxed down by the sides and may lean on a forward leg to show interest. Leaning on the back leg with the front leg relaxed should be avoided since this stance denotes a lack of interest and is not considered professional.

The arms should swing naturally but not excessively when walking on the tatami. In general arms should be held in a relaxed position close to the body.

When a competitor is thrown the referee should be in a position to see the entire impact point on the tatami. A referee should not flinch or turn his/her body or head when uke lands. These quirks tend to detract from the contest. The referee must flow with the action, anticipating the direction and moving with the competitors, but must not get subconsciously drawn in to the contest itself to the extent that the referee's body movements begin to imitate a competitor's throwing actions.

After an action occurs the referee must give the appropriate gesture with the arms, not with the entire body. Making facial expressions or head movements which may give the impression to the coaches and spectators that the action was "almost" a throw must be avoided. It takes away from a referee's presence.

When leaning over to supervise *ne waza*, the hands should not rest on the knees or on the *tatami*. These positions may inhibit mobility and gestures may be delayed unnecessarily. The arms and hands should be positioned somewhat parallel with the legs in a relaxed and natural manner.

### ***Behaviour***

A referee's performance should remain consistent, composed and calm. Calmness is essential to establishing and maintaining presence. Clenching the fists, arms out and away from the body, wrinkling of the forehead, jerky movements, and constantly adjusting attire are a few signs of nervousness that should be avoided.

The arms must never be folded across the chest. This implies arrogance, superiority and a closed mind. A referee must always be humble and willing to learn new things. Maintaining composure in difficult situations is essential to the task of refereeing and maintaining presence. A referee normally develops a certain style with a rhythm for moving, making gestures and handling situations. Whether the action is slow or very fast the referee should remain calm and composed. Any change in rhythm, walking quicker than usual, or speeding up signals may indicate a loss of composure. One method of developing a consistent style is to challenge oneself by refereeing as often as possible at the higher levels. At higher level competitions the action is quicker and a greater variety of situations arise.

Even the most seasoned referee may have a call changed. This should never be taken personally. If a referee's emotions are not controlled and kept in balance performance will suffer. Making facial expressions or hand signals which may depict disagreement with the judges are in bad taste and weakens the cohesiveness of the team. It is important that the three referees work as one, complementing and assisting each other's actions.

In the case of a serious injury to a contestant, or in the case of an unconscious competitor after a quick *shime waza*, it is imperative that the referee remain composed to control the situation for the safety and welfare of the competitor.

Strong teamwork fosters excellent refereeing and is to the benefit of the competitors and judo. No member of the team should say or make any action which might dilute the unity of the team.

The referee should demonstrate respect for the competitors at all times, showing courtesy when directing the contestants back to the starting position and avoid touching them. Only in calling *sonomama* is touching the competitors necessary to stop and start the contest.

Nothing will detract faster from one's presence than a demonstrated lack of interest. A referee that is more interested in the activities on the next contest area, looks around the competition hall after every *matte* call, or continually looks to the examination jury demonstrates weakness and a lack of presence.

### ***The Judge***

The posture of the judge is also important for the overall presence of the team. The back should be straight and leaning against the back of the chair; the hands should be placed on the knees, palms down; legs slightly apart; feet positioned flat on the *tatami*; and the head should be slightly forward of the hips to show interest.



In order to stand, the judge should move one foot back under the seat on the floor for a push off, while leaning forward to increase momentum and lessen the effort of standing.

The eyes of the judges must be concentrated on the competitors. It is very easy for the examiners to tell from the sidelines when the eyes begin to wander. The consummate professional is able to give 100% focus to the contest, even after many hours of refereeing.

### ***Professionalism***

A referee's presence is supported by his/her professional approach to all matters both on and off the tatami. As a professional, a referee is responsible to be on time; to be properly dressed; to be in attendance for pre-competition clinics; to referee all day without complaint; to stay until the end of the competition and to remain until dismissed by the head referee.

During the competition the referee should remain in the seating section provided unless given permission to leave; pay attention to assignments always reporting on time; analyze self performance and seek advice on ways to improve; treat tournament organizers, technical officials, coaches and competitors with respect; and not discuss the performance of the other referees unless asked by a referee him/herself. Referees should never discuss another referee's mistakes or performance with anyone. Belittling fellow referees is very unprofessional.

Presence is not a quality that can be turned on or off, nor can it be earned solely on the tatami. A referee builds presence by being a professional 24 hours a day, acting in a responsible and respectful manner both at and away from the competition hall.

### ***Position***

An experienced referee always seems to be at the right position at the right time to have a clear view of the action and landing. This is not accidental. It is an acquired quality that is developed over time with practice.

When the referee takes a stationary position on the tatami he/she must be cognizant of the location of the judges and careful not to block their line of sight to the contestants or to the edge of the contest area. When possible, the referee must also take a position that allows visual contact with the timekeepers and scorekeepers.

At the starting position (hajime) the referee forms a triangle with the contestants. Throughout the contest the referee should try to maintain this triangular relationship whenever possible, preserving a frontal posture in relation to the competitors approximately 3 to 4 metres away. The 3 to 4 metre range in tachi waza has proven to be an effective distance, ensuring that the referee is clear of any quick actions of the competitors and more importantly is able to see the impact point of a throw. A referee that is too close to the competitors runs the risk of a possible collision and a referee that is more than 4 metres away may lose control and feeling for the contest.

The referee must continually evaluate and anticipate the competitor's actions in order to move to the best location to observe the contest. The referee should establish the more aggressive competitor, evaluate grips and whether the aggressor favours forward or rear throws. This will assist in moving to a favourable position in order to see the impact point. If the referee gets too close and miscalculates on the throw pattern he/she may be charged by the competitor and may have to move quickly to get out of the way. This can happen to the best referees, but is more common with less seasoned referees because of a lack of experience as to where to position themselves.

Movements by the referee should be fluid, smooth and dignified. Maintaining good posture with the weight on the balls of the feet allows the feet to glide on the tatami in "judo-like" movements such as in ayumi ashi. All steps should be short, balanced and at a relaxed pace. Fast movement can denote nervousness or elevated emotions and detracts from the competitors. The referee must learn to limit his/her movements, generally taking less steps than those taken by the competitors.

A common error with less seasoned referees is continual shuffling of the feet in a small area. The referee, when watching tachi waza and ne waza which are slow moving, may tend to slide the feet a few inches at a time forward, backward, left and right. This unnecessary movement is distracting and takes away from the contest. The referee should remain in one place when competitors are fighting in the same spot, but may need to change the position slightly after a certain amount of time has elapsed to indicate interest and remain involved with the contest. This is a finer point that comes with experience.

The more experienced referees generally plan their steps and when they make a move it is completed to a standstill. From the new position the relationship to the competitors is reassessed. Less seasoned referees tend to start moving in one direction, then change direction, and often cover unnecessary ground.

### ***Ne waza***

It is best to be positioned 2 to 3 metres from the head and torso of the competitors. For the most part, the referee should remain within the contest area, however there are situations in which it is necessary and permissible to enter the safety area for better observation. For example, in osae waza, when the head and hands of both competitors are in the danger area and facing the safety area a referee's best position may be from the safety area.

Some referees have a tendency to be very near and leaning forward over the competitors in ne waza situations in order to supervise all aspects of ne waza at the same time. This position is awkward and should be avoided. It is more acceptable to move two or three full steps to each side as necessary to observe. When a competitor in ne waza applies shime waza there may be times when it is necessary for the referee get a closer look to determine if uke has gone unconscious or the judogi lapel is across the face. In most cases however, it has been shown that actually going to the tatami does not improve the vantage point. Only when it is absolutely necessary should one knee and one hand touch the tatami. This position permits a quick retreat if the competitors move suddenly. Referees should never kneel on both knees as this inhibits mobility, is considered unprofessional, and compromises dignity and authority.

When one competitor is holding the other in osaekomi, in some cases, uke will spin trying to hook tori's leg causing tori to move forward to avoid the hooking. The referee should avoid "chasing" and move in the opposite direction of the competitors. That is to say, "go around their backside to see their faces again". If the spinning action is vigorous a referee with good anticipatory skills will simply wait until the competitors return to their original position. The referee should be in a position to observe the hands and face of both uke and tori, be able to determine if the back is being held in a controlled fashion, or if a leg has been scissored.

### ***Edge of the Contest Area***

When the competitors move towards the edge of the contest area the referee's foremost responsibility is to be in a position to evaluate any potential actions, relying

on the team to watch the line and determine in or out. This requires that the referee be cognisant of the location of the judges in order to stay clear of their line of sight along the edges of the contest area.

When the competitors move towards a "neutral" corner (a corner without a judge) the referee should follow towards the corner, but stay inside the danger area in order to give both judges an unhampered view of the competitors and the edge of the contest area. From this position it will only be possible for the referee to keep one of the judges in peripheral vision. Figure 2.1 (b)

When the competitors move towards a corner with a judge the referee should take a position just slightly inside either edge and on the opposite side of the contestants to that of the closest corner judge. Figure 2.1 (d) As the competitors approach within 3 metres of the corner, the judge should begin moving, with chair in hand while maintaining visual contact with the contestants. He/she should move away from the action in such a way as to maintain a direct sight line along the edge of the contest area that the contestants are approaching to be in a position to determine in or out if necessary. Some judges do not think it necessary to move until a competitor attempts a throw but even the mere presence of the corner judge may inhibit a contestants from attempting a throw that is setup and ready for execution. It is always better to move too early than too late.

When the competitors move towards a side of the contest area the referee should take a position just slightly inside the edge with his/her back towards the neutral corner. Figure 2.1 (f)

Referees must recognize when they are in danger of being boxed into a corner and circle one way or the other to avoid the competitors' charge. Once the safety area is reached the referee should circle opposite the movement of the competitors.

Note : Studies have found that referees situated further back are able to fix their eyes on the impact point before landing takes place and able to see the entire back landing. From a theoretical point of view, as a referee gets further away from the contestants the angle that the eyes make in relation to the impact point becomes less steep and the view is more favourable. This is one of the reasons why studies have shown an increase in the number of correct calls when made from the edge of the contest area.

### **Observation**

Skills of observation and position are complementary. As indicated in the previous section a referee must be in a good position to see the techniques and actions of the competitors while maintaining peripheral supervision of the judges, scoreboard, timekeepers, coaches, etc. The skill of positioning will ensure that the referee's eyes are fixed on the right location at the right time to capture essential information that is available from the contest environment.

Observation is the skill that determines how well this complex information is processed in a concurrent manner. The referee is the central authority of the contest and has multiple responsibilities ...to direct the contest, maintain control, and enforce the IJF Referee Rules. This requires the referee to observe everything near and on the competition area before the competitors arrive, during the contest and when they leave.

The ability to process complex visual information distinguishes the exceptional referee from the less seasoned. The referee, with a "trained eye" and effective peripheral vision, has learned to process key visual information from the competitors

in the foreground, while other information from the periphery is monitored in a background mode. This takes intense concentration. When a pattern of information from the background deserves more attention the experienced referee will take it into consideration without losing track of the central task. Rotating the background focus to different aspects at the appropriate times allows the referee to effectively monitor the entire contest.

This cognitive process is similar to learning to juggle three balls. The beginner concentrates on one ball at a time; thus dropping the other two. Eventually after hundreds of trials using one ball, then two, and finally three, the basics of juggling are mastered. The experienced juggler's eyes follow not one ball, but must watch all three at the same time. The same concept applies to refereeing. The less seasoned referee watches one facet of the competition while the experienced referee observes multiple facets of the competition.

Like the juggler, the referee must perform the task of refereeing hundreds and hundreds of times to master the art. The less seasoned referee tends to watch only what he/she has been told to watch. Slowly through years of training these single focused observations become secondary in nature. Eventually, the referee has the ability to watch the entire contest.

### ***Practical***

The referee should observe the competition area when he/she arrives on the tatami. Are the mats tightly fitted together and free of blood? Is the scoreboard cleared to zero? Are the timekeepers and scorekeepers in place?

As each competitor arrives the referee should look for jewelery (watches, rings, ear rings); inspect the judogi for blood, tears, regulation length and size; ensure the contestant's feet are clean and any long hair is tied back properly. This should be a visual inspection only. To physically inspect each competitor is not an accepted protocol within judo and would be unprofessional.

The foreground focus is always on the competitors from the moment they step onto the tatami and until they step off. Some referees have a tendency to take their eyes off the competitors after a score, on the call of *matte* or *soremade*.

When an action has been scored the referee must maintain visual contact with *tori* in order to determine the colour of the uniform. Some referees make the mistake of looking up, especially on an *ippon*, and when they look back they are no longer able to determine *tori* because the competitors have rolled over after the throw.

The same is true in *ne waza* situations. When *ippon* is given for *osaekomi*, the referee must identify who is holding. If blue is the winner then it is a good habit for the referee to repeat "blue" in his/her head until the decision is awarded. If the referee can not identify *tori* it becomes an embarrassing predicament. This should seldom happen, but if the referee does not know who won the contest it is better to ask a corner judge ... "kachi ao, shiro?" than to guess and award the win to the wrong contestant.

The background focus must shift to different aspects in the periphery and depends on the immediate circumstances of the contest. For example, after a call has just been made it is appropriate to shift the background focus using one's peripheral vision first, to the judges for 3-4 seconds, and then to the scoreboard while maintaining the competitors in the foreground focus at all times. Using this method a mistake on the scoreboard, should it occur, would be discovered and corrected within 5 seconds after the initial call was made. An error should never go unnoticed for more than 5

seconds. The complications caused by an error that goes unnoticed for a significant amount of time often makes the correction more difficult.

As the competitors move to the edge of the contest area the referee must begin to locate the edge in order to be in a position to determine in or out. Anytime a competitor steps out *matte* must be called in order to maintain consistency.

Observations regarding the *judogi* and personal appearance of the competitors is critical during the contest. It is the referee's duty to ensure that decorum is maintained and no advantage is created.

The jackets need not be perfectly in place during the contest. As long as both competitors have an equal amount of disarrangement or there is no advantage or disadvantage to either contestant then the contest should continue. A referee who continually stops the fight and orders the competitors to arrange their *judogi* is obstructing the natural momentum of the contest.

The contest should be stopped and *matte* called if the hair of a competitor becomes untied causing an inconvenience for gripping. Similarly if pants are loose or falling down, or if the belt is untied the contest must be stopped and the *judogi* arranged properly.

### **Voice**

The referee's delivery of commands should portray determination, confidence and control. When done well this helps to establish the amount of authority and presence the referee exerts on the contest area. The tone, inflection and explosiveness of voice will aid in controlling the contest, particularly during a contest filled with high tension from the surrounding environment.

Commands must be voiced in such a way that they are heard and understood by the competitors, coaches, timekeepers, scorekeepers and spectators. This is accomplished with clarity, volume and projection.

Clarity in enunciation is assisted by accent. In general, for judo commands, the last syllable of a word should be accented and vowels should be short. The following should be used as a guide:

- a as in around, about
- e as in egg, edit
- i as in police, machine, ski
- o as in so, go, open
- u as in suit, you

Volume and projection work together. A louder voice can travel further and is projected in the same direction as the head. The easiest way to be heard is to face the target. The referee must always face the competitors when giving a command as the competitors rely exclusively on voice and not gestures to know what call has been made. When possible the referee should face the timekeepers and scorekeepers as well. With the advent of the wireless microphone facing the timekeepers and scorekeepers is no longer necessary but still recommended.

Note : Many referees have difficulty in matching the quality of the first command, *hajime*. This may be due in part to failure by the referee to inhale deeply before delivery. Air is needed to give the voice force. Proper inhalation should become an automatic process and with experience taking the breath happens subconsciously.

## ***Making Gestures***

Gestures are a sign language of precise patterns as defined by the IJF Referee Rules. They are used mainly to communicate between the referee team, contestants, timekeepers and scorekeepers, but also serve to let the spectators know the calls made during the contest. Many gestures have a verbal counterpart that is initiated at the same time. The gesture must be precise, vigorous, and held for 2 to 3 seconds. The patterns must appear relaxed, without being tight, artificial or over emphatic. Theatrics are uncalled for, tend to distract the spectators and takes away from the contest itself.

When the referee makes a judgmental call he/she must display the gesture such that it is clearly seen by the judges and technical officials. Every gesture should be locked into position and then followed with a 1/4 turn, either forward or backwards, allowing everyone to see. The turn also allows the referee to observe the corner judge without being direct or obvious. Because the gesture for ippon it is done above the head and easily seen by all, turning is not necessary. However the turn is still recommended in order for the referee to observe the judges. During the delivery of gestures the referee must maintain visual contact with the competitors.

When a quick counter-technique is executed and after the referee indicates the score it is recommended that the referee also indicate ao (blue) or shiro (white) either verbally or with a gesture in which the index finger is pointed towards the blue or white tape on the tatami.

On the call of matte, the voice should be directed to the competitors while the hand gesture is directed towards the timing table. This is the only gesture which does not include a 1/4 turn. As matte has no relevance to the outcome, the priority is to ensure that the competitors and the timing table know that time has stopped.

There are situations when the action may speed up. When the throw occurs the referee's gesture may not match the voice command, for example, a koka is called but mistakenly the yuko hand gesture is given. This situation is embarrassing. Nevertheless the hand should be moved to the correct pattern as quickly as possible. It is more common that the verbal command is correct rather than the gesture.

## ***Osaekomi***

The referee must first establish whether osaekomi should be given and then and only then give the gesture. Referees have a tendency to start moving the hand towards the osaekomi gesture before the hold is totally secure. This premature gesture is confusing, especially to timekeepers.

Once the osaekomi gesture is in position, the referee should move 1/4 turn with the body moving around the hand. On all other calls the hand rotates with the body.

## ***Judge***

The judge uses precisely the same gestures as the referee but without voice. If the judge determines the call should be different than the referee he/she must indicate so with the appropriate gesture. The gesture should not be weak, half hearted or modified which would indicate a lack of confidence. The judge must hold the gesture until acknowledge by the other judge. If the other judge does not agree the gesture should be discontinued. If both judges are in agreement, or the other judge has a differing opinion than both the referee and judge, then the gestures must be held until acknowledge by the referee. A judge that fails to hold the gesture long enough for acknowledgement demonstrates a lack of confidence and determination.

For actions that occur on the edge of the contest area the judge must be ready to indicate whether the action was in or out and hold this gesture until the referee announces a score or calls matte. The inside gesture is only used when one competitor throws the other outside but the technique was considered valid. It is never used in ne waza. The outside gesture is used in three situations as follows: when a throw is considered out; when a competitor steps out in tachi waza; and when both competitor go out in ne waza.

On all throws ending outside, the judge must make an immediate gesture, either in or out, so the referee can take the judge's opinion into consideration before awarding a score. A judge who makes no gesture is failing to support the referee and would be questioned about this lack of participation. If a judge fails to make a gesture as to whether the throw was in or out the referee must make the evaluation and indicate either a score (in) or that the technique was invalid (out).

On the command hantei by the referee the judges must raise their flags immediately and with conviction. The judge who raises the flag slowly or waits to see what the other judge has raised shows a lack of determination, presence, and appreciation. This makes the team appear indecisive and subjects the decision to possible criticism by the coaches and competitors.

### ***Determination***

Determination is the ability to express one's opinions with conviction.

When a throw is executed or an infraction committed, the referee must indicate the call without hesitation. Any hesitation shows a lack of determination. In the earlier career of a referee it is expected that the referee will be slow in making calls, but with experience the speed of calls improves. It is, of course, important that the calls be right rather than fast, but it is even better if they are both right and fast. All scores should be called on impact and not before.

The referee must not give in to intimidation by the spectators or coach on the calls being made. Calls must always be made as the referee sees them. The referee should not be persuaded to be lenient for a questionable koka because the same competitor almost scored a koka earlier or a penalty was overlooked.

There is no such thing as compensating for an earlier call. There are times when a referee may award a yuko and after a few seconds of reflection begin to think the throw could have been a waza-ari. Never compensate for this change in mind by calling the next point higher than it actually is, for example, yuko instead of koka. One incorrect call is enough. Once the mistake has been made it is not in anyone's interest to try to make up for it. Compounding errors dilute the authority, control and presence that has been established.

Consistency in a referee's qualities is important. A referee should not try to adjust calls up or down during an actual contest to compensate for calls that have been changed by the judges. Trying to make calls "match" the judges is a recipe for disaster. The calls should continue to be made as the referee sees them. Once the team is off the contest area, the referee should speak with the judges to determine the problem and work out a solution.

When judging, a judge must also have conviction in his/her actions. When a judge begins to stand up to give a gesture then sits down, this action shows a definite lack of determination. In a similar manner the judge must not hesitate on calling in or out. This behaviour is not expected of a high calibre referee.

Any hesitation on hantei by the referee or judges demonstrates a clear lack of presence, appreciation and determination. The decision as to the winner should result from continuous evaluation throughout the contest, not after hantei is called.

### **Appreciation**

Appreciation is by far the most important quality that distinguishes the top international referee. The ability to understand the actions of the competitors comes from an in-depth knowledge of the principles and techniques of judo. While practical refereeing is needed to enhance and fine tune the skills of appreciation, the foundation must be established by practicing and studying judo on a regular basis. Techniques continue to change over time and the referee must keep pace with these changes or appreciation will suffer.

This category covers multiple topics .... understanding when an action deserves a score, ....understanding when actions are prohibited and a penalty should be awarded, ....when to call matte, osaekomi, sonomama, etc.

### **Scores**

The referee should call a score when one competitor throws the other competitor with a technique and control. Many times, scores are missed which should have been called. While there may be no kuzushi that is apparent, if one competitor uses a technique with control which causes the other competitor to land with the proper body parts hitting the tatami, a score is warranted.

When all three give a different call for the same throw the judges must maintain their gestures until the referee makes the appropriate correction. As an example, the referee calls waza-ari, the front judge calls yuko and the rear judge calls koka. It is obvious that the two judges feel the score should be lower than waza-ari and in fairness to the competitor who was thrown, the score should be changed to yuko. The referee takes the middle score and makes the correction sharply, without hesitation. This change will not be counted against a referee's evaluation as it is more important that the competitor be treated fairly.

Depending on the position and angle at which a throw is observed, it may be possible that the referee could give one score and the judges another. Technical scores that are one score apart are expected, from time to time. Technical scores that are two scores apart should be very infrequent or non-existent.

When a competitor lands in a three point full bridge (head and both feet) the referee should consider the landing as if the back hit. The value of the score is then determined by the impact. If the three points hit at the same time with sufficient force the score is ippon. If the three points hit at different times or with less force then a waza-ari or yuko may be warranted.

### **Counters**

There is no score for either competitor when:

- both competitors land simultaneously in a manner which is identical and neither exhibits control;
- tori loses balance and falls to the tatami without any action from uke;
- tori lifts uke so that no part of uke is touching the tatami, uke then blocks tori such that tori loses balance and falls with uke landing on top.

When a counterthrow occurs the referee makes a determination as to who should receive the score based on the following factors:

- which contestant was in control at the impact;



- who impacted on the tatami and who did not; and,
  - did uke take control away from tori at or before impact, thereby becoming tori.
- In a situation in which the initial thrower begins to fall on his/her own, uke can become tori by taking control of the throw and accelerating the initiator's body to the tatami.

### ***Osaekomi***

The following criteria is used when calling osaekomi:

- uke must have some part of his/her upper back on the tatami for the majority of the time;
- tori must be on top and in control of uke; and,
- tori should be able to get up.

It is important that the referee call osaekomi at the appropriate time. When it appears that an osaekomi is eminent, determining tori's definite control will finalize any uncertainty that may exist.

### ***Matte and Sonomama***

The calling of matte or sonomama at the appropriate times is vitally important. A less seasoned referee may destroy the momentum and strategy of the competitors by stopping the contest at the wrong times or for the wrong reasons.

Stopping the contest should never take away an advantage from one competitor, thus the referee must be able to determine what constitutes an advantage. One competitor on top of another competitor, who has not been turned over, is not necessarily in an advantaged position. In ne waza situations the competitor, in either the top or bottom position, that demonstrates effective control over the opponent through the utilization of techniques has the advantage position.

In ne waza the referee must be able to determine when progress has ceased before calling matte. Progress is normally measured by one contestant moving systematically to osaekomi, or to shime waza or to kansetsu waza. If one contestant is unable to turn the opponent and there is no progress, matte should be called. It is a common mistake for referees to allow ne waza to continue far longer than necessary. The referee must be very observant when calling matte in shime waza or kansetsu waza. The shime waza attempts need to be evaluated on the number of tries, the quality, and effectiveness in case a decision is needed at the end of the contest. The competitor who constantly applies poorly executed shime waza cannot be expected to gain any advantage. If the shime waza are quality attempts with continuous progression towards more effective results, the referee must allow the shime waza to progress.

In most cases of kansetsu waza, the referee must allow the technique to continue until uke escapes or submits.

### ***Submission***

When a contestant submits in osaekomi, shime waza or kansetsu waza the referee must ensure that the contestant taps at least twice on the tatami or body. The referee must not give an ippon for one tap. This may lead to a claim by the uke that there was no submission and cause the coach to lodge a protest at a higher level.

In shime waza, if there is only one tap, the referee must wait until uke becomes unconscious. When the fingers of the hands open, the toes on the feet relax, or the body goes limp or in spasm, this generally is an indication that uke is unconscious.

With top level international competitions, in kansetsu waza, if two taps are not given or maitta declared, the arm must be allowed to dislocate or fracture before ippon is to be given. This rule however must not be followed when refereeing mudansa or younger contestants. It is certainly better to risk the complaint of a coach than to have a young or inexperienced contestant needlessly injured.

### ***Injury and Sonomama***

If osaekomi is called and uke is showing signs of injury the referee should call sonomama to determine whether the injury warrants separation for a medical examination. This situation may arise after a throw in which uke is injured on impact and tori has been quick to follow through into osae waza.

Before the competitors are separated the referee must summon both judges. Only after the position of the hands, legs, and body of both uke and tori are memorized should the contestants be separated. If it is determined that uke can continue the contestants must be placed back into their original and exact position at the time sonomama was called. After the judges are sitting, the referee directs the contest to resume by calling yoshi.

Determining whether an injury warrants medical attention and whether an injury is accidental or the cause of a prohibited act requires mature appreciation skills. The referee must not get tricked by a contestant faking an injury or making a problem seem much worse than it is in order to take a rest and regain composure. Faking is against the spirit of judo and should not be tolerated. The referee must make the decision for a competitor to continue or call for medical attention. Due to safety and liability concerns, having a contestant continue without a medical examination is rarely done.

The judges must also be aware of the potential for injury. If a judge witnesses the cause of an injury and sonomama is not called by the referee, the judge should stand to bring immediate attention to the situation.

### ***Penalties***

The ability of the referee to correctly assess an infraction and apply the correct penalty is a complex issue. In reality this quality is part of appreciation but deserves special consideration because the referee has a great deal of discretion in calling penalties for non-combativity and negative judo. The criteria for such is interpretive and has no absolute definitions.

### ***Illegal Acts***

In situations in which a contestant performs an illegal act, the referee, however, has no discretion. The contest must be stopped immediately and the appropriate penalty given. Illegal acts and their corresponding penalties are defined in the IJF Referee Rules.

Referees must have a thorough knowledge of illegal acts and techniques in order to react quickly to an illegal action that may lead to injury.

Referees also have the responsibility to ensure that the contestants honour the traditional procedures of judo which may be enforced through the use of penalties if necessary.

### ***Non-combativity and other Negative Judo***

The terms "non-combativity" and "negative judo" encompasses all possible actions by a contestant that are counter-productive to dynamic judo. The referee is afforded a

great deal of latitude in the interpretation of negative judo and must rely on experience and an in-depth knowledge of judo to use this discretionary power wisely. The ability to recognize actions which are non-combative in nature improves with refereeing experience. But the key to understanding non-combativity comes from practicing judo on a regular basis. Non-combative techniques change and evolve over time just as offensive techniques do. Many of these techniques are very subtle and not easily recognized unless one has practiced and felt their effects.

### ***Application***

There have been some great contests in which neither contestant scored and no penalties were given. There were no penalties awarded because each competitor worked aggressively towards scoring techniques, continually demonstrating positive attitude, intent and posture.

By contrast, there have been some contests in which a contestant is disqualified very early by successive penalties. In the case of hansoku make there are no winners and the image of judo may suffer if this result occurs too frequently.

The real challenge to the referee in a closely fought contest is to encourage dynamic judo by carefully monitoring and judiciously applying the criteria of negative judo. A deserving penalty at the right time can serve as a warning to both contestants that further infractions along the lines of non-combativity will not be tolerated.

As demonstrated in the examples above, a pre-determined amount of elapsed time with no score is not the criteria for calling a penalty for non-combativity. The overriding guide is the contestant's attitude, intent and posture.

### ***Awarding a Penalty***

The referee should stop the contest with *matte* or *sonomama* to award a penalty. In the case of an illegal act the contest is stopped immediately. In the case of non-combativity the referee must be careful not to take away any advantage of the non-penalized contestant.

### ***Procedural Matters***

The referee is required to direct the contest according to IJF Referee Rules following established protocols that have become standardized as very specific procedures.

Contest procedures encompass bowing, the awarding of points, the directives given by the referee to the contestants, declaring the winner, the communication between referee team members, etc.

These procedural matters, rich in tradition, set judo apart, unique from other Olympic sports. A contest that is not conducted according to accepted procedures is no longer judo.

Procedures define the "how to" for every situation and aspect of the contest. A referee cannot referee without this fundamental knowledge. All referees should strive to become experts in procedural matters as the handling of procedures directly affects authority and presence.

### ***Exceptions***

At continental and international events only the Japanese language commands should be used. At local level events and competitions involving younger competitors, however, it is permissible, after the Japanese command is given, to repeat the same command in the contestant's native language.

## ***Protocols***

The specific mechanics of procedures are covered in sections 3 and 4 of this manual.

### **3. Contest Procedures**

#### ***Referee Replacement During the Contest***

If the referee is seriously injured or ill and cannot continue the back corner judge will assume the function of referee.

Normally replacement of the vacant corner judge would be difficult since no one else would be officially observing the contest. However if another referee was assigned, prior to the contest, to observe the contest for whatever reason, it may be possible to use this individual.

#### ***Contest Area Setup***

- If marks are placed on the contest area the blue mark will be to the right of the referee who is facing the joseki table.
- The two chairs for the judges should be to the right, in front of the referee and to the left, behind the referee.

#### ***Starting and Stopping the Contest***

##### ***Hajime***

The referee calls hajime to start the contest, or to resume the contest after matte was called. There is no gesture.

If matte was called after a contestant stepped outside there is no need to wait for the competitors to return to their original starting places before continuing the contest with hajime. However, the referee must ensure that the competitors are facing each other and no one competitor has an advantage over the other.

Each time, before calling hajime the referee should make sure that the judges are seated at their positions, the timekeepers and scorekeepers are ready and the competitors' judogi conforms to the rules.

##### ***Matte***

The referee calls matte ("wait or stop"), to temporarily stop the contest.

**Gesture:** The arm is extended toward the timekeeper, with the hand open, fingers together and palm facing the table. This gesture must be maintained for at least 3 seconds and until the timekeeper raises the yellow flag to indicate that the contest time has been temporarily stopped.

**Note:** This gesture does not include a 1/4 turn.

##### ***Sonomama***

Sonomama (do not move), is used to temporarily freeze the competitors in their places when one competitor holds an advantaged position over the other in ne waza situations only.

**Gesture:** One hand is placed on each competitor and a sharp downward force is applied as the referee calls sonomama

Note: The hands are removed only after ensuring both contestants have heard the command and have stopped struggling but maintain their holds.

### ***Yoshi***

The referee calls yoshi (carry on), to direct the contestants to resume after the contest was stopped with sonomama. Prior to yoshi the referee must ensure that the body position of the two competitors are back to their original positions.

Gesture: One hand is placed on each competitor. An equal and downward force is simultaneously applied to each contestant as yoshi is announced.

Note: Prior to restarting the contest with yoshi the referee must be positioned far enough away so as not to interfere with the competitors' movements and ensure that the judges have a clear view of the contestants.

### ***Soremade***

The referee command soremade, which means "that is all", is used to end every contest. This command must immediately follow other commands or the timekeeper's signal that indicates the end of the contest.

Position: No precise position is necessary for the call of soremade. As soremade is called the referee must maintain visual contact with the competitors to ensure the command is heard and complied with. After the call, the referee and competitors return to their initial starting positions and prepare for the awarding of the winner.

## ***Scores and Penalties***

### ***Ippon***

The referee announces ippon when a contestant throws his/her opponent with control largely on the back with force and speed.

Ippon is also announced under the following circumstances:

- when uke is held by an osae waza for 25 consecutive seconds;
- when uke yields by saying maitta;
- when uke taps twice or more, with his/her hand or foot;
- in local / national events when the effect of kansetsu waza (joint lock) or shime waza (strangulation) is sufficiently apparent. (not at international events)

Gesture: From the side, the arm is extended to a vertical position above the head, with fingers together and the palm turned facing the front.

### ***Waza-ari***

The referee calls waza-ari and signals, with a proper gesture, when a throwing technique is not quite perfect, meaning that one of four factors that constitute ippon is lacking or a osae waza last 20 seconds or more but less than 25 seconds.

Waza-ari is announced under the following throwing circumstances:

- when uke does not fall "cleanly" on his/her back;
- when uke controls the ratio of strength-speed making a slower and lighter impact;
- in all cases of effective but delayed throws

Gesture: The hand starts at the opposite hip. The arm is extended away from the side of the body at shoulder height, palm facing downward. It is recommended that the arm be slightly higher than the shoulder in order to more clearly differentiate waza-ari from yuko.

Note: An osae waza is evaluated only once (after each osaekomi has been called) based on the duration of the hold. At the 20 second mark of a osae waza the referee should not call waza-ari. Only if the osae waza is subsequently broken before the full 25 seconds has elapsed is waza-ari called.

For further description see the IJF Referee Rules.

### ***Waza-ari Awasete Ippon***

If a competitor scores a second waza-ari, the referee should announce, with the proper gesture, waza-ari awasete ippon, which means "ippon by addition of two waza-ari."

Gesture: The gesture is a sequential combination of the two individual gestures, each executed to coincide exactly with the saying of their corresponding command word. The hand after the waza-ari gesture should return to the same shoulder and then be raised above the head for ippon.

Note: The command waza-ari awasete ippon must be loud, but not announced too quickly.

### ***Yuko***

Gesture: The gesture starts with the hand at the opposite shoulder. The arm is extended down and away from the side of the body to form a 45 degree angle with the open palm facing the tatami as yuko is announced.

As with all scores, the gesture is held for 3 to 4 seconds while making a 1/4 turn to ensure that the score is seen by the scorekeeper and judges.

### ***Koka***

Gesture: The gesture starts with the arm at the normal position at the side of the body. The forearm is raised and the hand moved back toward the shoulder with the palm of the hand opened, facing towards the front as koka is announced. The palm should be flat and the fingers together. The forearm should be vertical with the elbow close to the side of the body.

The gesture is held for 3 to 4 seconds while making a 1/4 turn to ensure that the gesture is seen by the scorekeeper and judges.

### ***Non Combativity***

Gesture: The contest is stopped and the competitors return to the starting position. The referee makes the signal for non combativity and then looks directly at the offending while pointing.

The hands are brought mid-chest level, fingers together with palms facing inward. The hands are rotated around each other in a circular motion, upward and outward, after which the offending contestant is identified by pointing with the index finger.

Note: If both competitors are to receive the penalty at the same time the gesture is completed in its entirety for each of the contestants.

### ***Penalties***

For the 1998 season, on a trial basis only, the same gesture will be used for all penalties that are a result of negative judo tactics. The reason for the penalty will not be given.

Gesture: The contest is stopped and the contestants return to the starting position. The referee forms an "X" in front of his/her chest by crossing the left arm over the right with the hands open, elbows flexed upward at 45 degrees. After pausing for a moment the referee points to the offending competitor and announces the penalty, ie. shido, chui, keikoku or hansoku make.

### ***Signals to Score & Timekeepers***

#### ***Not Valid***

The not valid gesture is used by the referee and judges to indicate that the technique applied, although completed, was not valid and therefore shall not be awarded a score nor be considered towards a decision.

For example, a throw that occurs after or a throw that was outside the contest area.

Gesture:

The arm is extended vertically above the head, fingers and thumb together with the palm facing inward. The arm is waived from side to side several times over the head. The arm should be relaxed, giving ever so slightly at the wrist and elbow joints.

#### ***Cancellation of an Expressed Opinion***

The original gesture that is to be waived off or corrected is repeated with one arm and held. As this gesture is held in place the not valid gesture is made with the other arm. There is no accompanying voice command.

If a correction is to be made the hands are returned to the sides momentarily and then the correct gesture is given with it's corresponding voice command. The same hand that was used to repeat the original gesture must be used.

Note: If the on-going action results in a new call, the referee should wait for an appropriate opportunity to make the correction.

#### ***Osaekomi***

Gesture: Starting with the arm at the side, the arm is extended first, directly in front of the body to a horizontal position with the palm down. As the referee announces osaekomi the arm is then moved downward and towards the competitors stopping at an angle of approximately of 45 degrees. The hand remains open, palm down, fingers pointing towards the competitors and the body should be bent slightly forward. This gesture should be held for a minimum of 3 seconds while the referee moves his/her body in a circular fashion, either to the left or right, around the competitors. During this time the arm and fingers remain pointed toward the competitors.

Position: No precise position has been determined for the call of osaekomi. Every effort should be made to stand facing the upper torso of the competitors' bodies and at a distance that is not too close. The referee should also maintain visual contact with at least one judge, and the time keepers and scorekeepers.

Note: If osaekomi has been announced before or at the same time as the timekeeper's signal that indicates the end of the contest, the osae waza will be considered valid until the referee calls ippon or toketa, that is, osaekomi time will run beyond the expiration of contest time.

Osaekomi can be temporarily interrupted by calling *sonomama* for any reason judged valid by the referee and judges.

### ***Toketa***

After *osaekomi* has been called and as soon as it is determined that *tori* has lost control of the *osaekomi* (holding technique) or when both competitors have moved out of the contest area the referee announces *toketa* to indicate that the hold is broken

Gesture: The arm is extended to shoulder height and then downward towards the competitors stopping at approximately 45 degrees, palm open and the thumb upward. The body should be bent slightly forward. The referee moves his/her arm back and forth sideways many times, energetically but calmly as *toketa* is announced. The arm should be relaxed, giving ever so slightly at the wrist and elbow joints.

Position: No precise position has been determined to announce *toketa*. The referee must maintain visual contact with at least one of the judges, and the timekeepers and scorekeepers so that they will see and hear the command.

Note: When there is no display clock available, the referee and the judges must determine how much time has elapsed between *osaekomi* and *toketa* in order to award a possible score. One system is for the timekeeper to determine the merit of the *osaekomi* and to hold up a small paddle, with a large letter of a "k", "y", or "w" to indicate *koka*, *yuko* or *waza-ari* respectively.

Another method is for the timekeeper to write down the duration of the *osaekomi* time on a small blackboard and let the referee determine and gesture the appropriate score.

### ***Indicating Ao or Shiro***

In situations in which a call is being made and *tori* may not be obvious, such as when a quick counter technique occurs, or when the scorekeeper requests clarification as to whether a call was intended for the blue or white contestant, the referee needs to indicate the appropriate colour.

Gesture: After the call is made the referee points to the appropriately coloured tape on the *tatami* (that marks starting position). The referee has the option of saying the colour, *ao* or *shiro*.

### ***Recording of Medical Examinations***

After a medical attendant has been invited onto the competition area and as soon as referee determines that an injury was accidental, the medical examination must be recorded by the scorekeeper and marked on the scoreboard.

Gesture: The referee points towards the injured contestant with one arm, opened palm facing down with fingers together. With the other hand, palm held towards the scorekeeper, the referee indicates first or second medical using the fingers.

Note: During the gesture the referee must continue to supervise the medical attendant to ensure that no unauthorized treatment is administered.



## ***Signals to the Contestants***

### ***Adjust the Judogi***

The referee must ensure that the judogi of each contestant is in a similar state of arrangement so that no unfair advantage is created. Normally this gesture is given after matte has been called for another reason. However, in extreme cases, such as when the belt is falling off completely, matte may be necessary specifically to re-adjust the judogi.

Gesture:

Once the contestant are at the starting position the hands are brought to waist level, fingers pointing downward, with the palms open toward the body, such that the left hand is over the right.

### ***Tighten the Belt***

After each matte call the referee should visually inspect the belts of each competitor and determine if tightening is needed.

Gesture: Once the contestants are at the starting position the referee mimics the belt tightening process by holding the hands, fists clenched, at waist level and imitating the tightening action several times.

## ***Signals from the Judges***

If the gestures by the judges are not acknowledged by the referee the judges should stand to draw attention. Anytime the judges stand the referee must call matte or sonomama. It is very poor refereeing to ignore the standing judges. The stoppage must be done at an appropriate time that will not destroy any advantage by one of the competitors.

### ***Techniques Inside The Contest Area***

When a nage waza (throwing technique) is executed near the outer edge of the contest area the judge must indicate immediately for the benefit of the referee and the other judge if the technique was "inside" and therefore valid when:

- tori has stayed within the contest area while in a standing position;
- tori has stepped out of the contest area after uke landed.

Gesture: The arm closest to the action is raised quickly and is extended horizontally in the direction of the line separating the contest and safety area with the hand open and the thumb up. The gesture must be maintained for a few seconds and until the referee has a chance to see the opinion.

Note: It is extremely important that the judge indicate immediately "in" or "out" for all techniques near the outer edge of the contest area. The referee relies on opinion of the judges as to whether a technique is valid before he/she gestures a score if a score is warranted.

### ***Techniques Executed Outside the Contest Area***

The judge must immediately indicate "outside" to the referee when :

- tori has stepped outside the contest area before uke has landed;
- both contestants leave the contest area in ne waza situations;
- one or both of the competitors step out of the contest area in tachi waza during the action of competition.

Gesture: The arm closest to the action is extended shoulder height in the direction of the line separating the contest and safety area. The hand is open with the thumb up. The arm is waived back and forth several times from left to right in a relaxed manner until the opinion is acknowledged by the referee. The waiving should end with the arm to the outside.

### ***Not Valid***

The not valid gesture as used by a judge indicates that in the opinion of the judge, a score or penalty called by the referee has no value.

Gesture: The gesture is performed in the same manner as that of the referee. The gesture should be continued until acknowledged.

Note: If the judges stand to change a call, but prior to the contest being stopped, one competitor throws for ippon the change no longer has an effect on the outcome. Nevertheless the judges should stay standing to correct the original score.

### ***Matte in Ne Waza***

In the opinion of the judge, if there is no demonstrated progression in ne waza the judge should indicate his/her wish for the referee to call matte.

Gesture: The judge turns the palms facing up, hands open and from knee height raises and lowers the hands several times.

### ***Awarding the Winner***

#### ***Hantei***

Only if the points are equal at the end of a contest is hantei necessary. The competitors wait at their initial starting positions with their judogi adjusted. The referee takes a blue flag in the right hand and a white flag in the left. (The judges hold the flags to correspond with the positions of the blue and white contestants.) Before calling for hantei the referee checks to make sure that the judges are prepared with their flags in hand. On hantei the referee and judges raise the blue or white flag immediately without hesitation. The referee awards the win according to the majority of three.

Gesture: The arms are extended to the front at an angle of approximately 45 degrees with a flag in each hand. On the call of hantei the referee and judges must raise the blue or white flag with authority to indicate their opinion as to who they believe was the winner.

Note: At most shiai-jo since the scores are now displayed on the scoreboard, the call of hantei (asking the decision) is only used when the scores of the two competitors are equal. Should this be the case, the referee and the judges must base their decision on the number of quality / effective attacks, degree of aggressiveness, style, posture, attitude as a whole, or any other factor that may be of influence as displayed by the competitors. The decision, winner by yusei gachi (win by superiority) should not be announced by the referee.

#### ***Kachi***

Gesture: The referee steps forward to award the winner of the contest, left foot, then right, ending shoulder width apart.

At the same time the arm which is closest to the winner (right for blue, left for white) is extended upward toward the contestant and held momentarily. As the arm is lowered the referee steps back, right foot then left foot ending with feet together.

### ***Yusei Gachi***

After the call of hantei, based on a majority opinion of the three, the referee awards the decision of yusei gachi, which means win by superiority.

### ***Sogo Gachi***

The referee declares a winner by sogo gachi, which means compound win, as soon as a competitor has a technical score of waza-ari and the equivalent of a second waza-ari as the result of the opponent being penalized with a keikoku, or the reverse combination of keikoku followed by a waza-ari. The referee stops the contest, allows the competitors to return to their initial starting positions and indicates the winner by announcing sogo-gachi. This is the only win that has a corresponding verbal command.

Order: If the waza-ari is scored after a keikoku has been given to the opponent, the referee should call waza-ari and soremade. The phrase waza-ari awasete ippon is not used. If the keikoku is given after the waza-ari was scored, the referee should call keikoku and soremade.

### ***Hiki Wake***

Hiki wake is given in only certain types of competitions according to the rules of the tournament such as a team competition. It may also be awarded in the special case of an accident when neither competitor can continue or when both competitors score "ippon simultaneously." After a call for the opinion of the referee and judges and having all three each raise both flags, the referee calls hiki wake since neither competitor has shown an advantage over the other.

Gesture: With flags in hand, the arm is extended upward over the head, palm open and thumb up (parallel to the body), then the referee's arm is lowered firmly in front, stopping at shoulder height. The arm remains in this position for a few seconds.

## **4. Bowing Guide**

The following Bowing Guide is adapted from the I.J.F. Bowing Guide.

A part of the etiquette of Judo, the rei, is a tradition which reflects the respect and discipline that permeates the unique activities of our sport. The guide for bowing, therefore, should be followed in a respectful fashion.

All standing rei should be at an angle of 30 degrees as measured at the waist.

### ***Ceremonies***

#### ***1. Initial Rei - Opening Ceremonies***

1.1 While the contestants are lined up on the competition area, as the last activity of the opening ceremony, all the referees are to be lined up, side by side, in front of the contestants and team officials, facing the joseki.

1.2 Upon the order of kiotsuke, rei, team officials, competitors and referees bow towards the joseki.

1.3 Immediately, the referees make a half turn counter-clockwise facing the contestants and upon the order of rei, all bow towards each other.

1.4 Then, in order and in accordance with the programmed events, the referees, team officials and contestants leave the competition area so the tournament can begin.

## ***2. Final Rei - Closing Ceremony***

2.1 While the contestants are lined up on the competition area as the last activity of the closing ceremony, the referees are to be lined up, side by side, in front of the contestants, facing the joseki.

2.2 Upon the order of kiotsuke, the referees make a half turn counter-clockwise facing the contestants and on the order of rei, all bow towards each other.

2.3 Then the referees make a half turn counter-clockwise facing the joseki and upon the order of rei, bow towards joseki.

2.4 After that, in order and in accordance with the programmed events, the referees and contestants leave the competition area, ending the event.

Referee and Judges

## ***3. At the Beginning of the Individual Contest***

3.1 Before the first contest of each session of the shiai, the first team of designated referees walk along the outside edge of the competition area in single file (judge/referee/ judge) to a centralized position before the contest area and facing the joseki, then step up to the competition area.

3.2 Once in the centralized position on the competition area, standing side by side, the referee and judges bow towards the joseki.

3.3 From there the referee and judges walk forward onto the danger area, now on contest area, where they bow for a second time toward the joseki.

3.4 While in the danger area the referee and judges bow towards each other. The referee takes a step backwards, while the judges turn to face each other for the bow.

3.5 Immediately the referee and judges take their positions. The judge that reaches the chair first remains standing in front of the chair waiting for the other judge and together they sit down in unison. This same seating procedure should be followed after each conference.

3.6 For the first contest of each session of a shiai, the referee is to ensure the first two contestants comply with the provisions of sub-section 9.2.

3.7 The first team of referees should leave the competition area following the bowing procedure in section 6.

3.8 The judge with the shorter distance should walk slower and the other judge should walk faster so that both judges meet the referee at the same time for the bow.

## ***4. Following Referee and Judges***

4.1 After the first team of officials designated for the first contest, all subsequent groups of referees and judges, before taking their positions, should follow the bowing procedure as established in 3.1, 3.2 and 3.5.

4.2 Each subsequent team of referees, with exception of the last team of each session, are to leave the competition area follow the ceremony outlined in section 6.

## ***5. Exchange of Function Between the Referee and Judge***

Following a contest, once the result has been announced and the contestants have left the contest area, if the referee is required to exchange positions with a judge,

both referees should approach each other within the red danger area. Once facing each other they should bow before taking their new position. Passing each other, the new referee walks on the inside, taking the shorter route, to the hajime position.

#### ***6. Referee Team Leaving the competition area***

Following a contest, once the result has been announced and the contestants have left the contest area, if the referee and judges are to leave the contest area, they should walk towards the outer edge of the competition area. Facing the joseki, from a centralized position, with the referee in the centre, in unison they should bow towards the joseki and then leave the competition area.

#### ***7. Referee Team at the End of the Shiai***

7.1 Following the last contest of each session and after the result has been announced, in addition to having complied with sub-article 9.6, the referee and judges should walk towards the red danger area and once inside, facing the joseki side by side, with the referee in the centre, they should bow towards the joseki.

7.2 While in the danger area, the referee takes a step backwards and the judges turn to face each other to bow and finally the three bow towards each other.

7.3 The referee and judges then walk towards the border of the competition area to a centralized position, facing the joseki, with the referee in the centre, they bow towards joseki and then leave the competition area.

#### ***Contestants***

#### ***8. Contestants Entering and Leaving the competition area***

Upon entering and leaving the competition area, the contestants should bow toward the joseki.

#### ***9. Ritsu Rei Between Contestants***

Contestants are required to adhere to the guidelines in this bowing guide and the IJF Referee Rules. Contestants who do not bow in accordance with these guidelines will be requested to do so. Those who refuse will be reported to the IJF Sports Director or Tournament Director. Under the authority of the Directors of the event the contestant will be disqualified from further competition and in the case of a medal contest, will be stripped of the medal and/or placement.

9.1 The contestants should move forward to the centralized position on the edge of the contest area and bow, then the contestants move forward onto the contest area to their respective marks and bow.

9.2 The first two contestants of each day of a tournament, before their contest, should comply with the following:

- a. Standing face to face behind their corresponding marks, at the directions of the referee, the contestants should turn towards the joseki.
- b. Upon the order of rei, they must bow.
- c. The contestants should turn and face each other again to follow 9.3 of these guidelines.

9.3 The two contestants, standing behind their corresponding marks and without requiring any orders must bow simultaneously towards each other, take a step forward and stand in natural standing position while waiting for the referee to order hajime.

9.4 Once the contest is over and the referee has ordered soremade, the contestants should stand in front of their corresponding marks to await the result. The contestants should at this point have their judogi in order.

9.5 The referee steps forward one step, awards the result and steps back one step, following this announcement the contestants simultaneously take a step back and must bow to each other.

9.6 The last two contestants of each day of a tournament, after their contest has ended, must comply with the following:

a. After following 9.4 and 9.5, and upon the direction of the referee to face joseki, the contestants must follow the dispositions of (a) and (b) of 9.2, then 9.7.

9.7 The contestants move back to the centralized position at the edge of the contest area and must bow, then leave the competition area complying with provisions of article 8.

## **10. Team Competitions**

10.1 Each contest by two teams is considered as a session of a shiai.

10.2 Before the beginning of each team contest the referee and judges should follow 3.1, 3.2, 3.3 and 3.4 then 10.4, 10.5, 10.6, 10.7 and finally 3.5 of these guidelines.

10.3 At the end of each team contest, the referee and judges should follow 10.9, 10.10, 10.11 and 10.12 of these guidelines. Then they should walk to the danger area to a centralized position facing the joseki and bow in unison. After this bow they continue with 7.2 and 7.3 of these guidelines.

10.4 Before each team contest starts, with the referee and judges lined up next to each other, with the referee in the centre and the three facing towards the joseki, the two teams bow together onto the contest area. They then move forward to their mark, facing each other, the referee orders with both hands straight out and hands facing up, the contestants to face the joseki. Upon this gesture, the contestants then turn to face the joseki remaining in single file.

10.5 The referee then orders rei and the contestants bow.

10.6 Immediately the referee directs the competitors to face each other.

10.7 Again the referee orders rei, the teams bow towards each other and move back to the edge of the contest area and bow. It being understood that the contestants bow once more at the edge of the contest area before leaving completely.

10.8 For each individual contest the contestants should follow 9.1, 9.4, 9.5, 9.6 and 9.7 of these guidelines.

10.9 After all individual contests are finished the two teams line up inside the contest area on their mark facing each other. The referee and judges, with the referee in the centre, line up next to each other facing the joseki and lined up teams. The referee takes a step forward and announces the result.

10.10 The referee takes a step back, returning to the original position, and orders rei. The teams bow towards each other.

10.11 Then the referee with the gesture as in 10.4 , directs the contestants to turn toward the joseki, remaining in single file.

10.12 Immediately the referee orders rei and in unison the contestants bow toward the joseki.

10.13 After this the contestants should move back to the edge of the contest area and bow. It being understood that before completely leaving the competition area, the contestants should bow again towards the joseki, from the edge of the competition area.

10.14 At that time, in the danger area, the referee and judges bow towards the joseki, bow towards each other and, following the procedure as established in section 7, walk towards the border of the competition area to a centralized position, facing the joseki with the referee in the centre, they bow towards it and then leave the competition area.

### ***Summary***

The bowing etiquette sets Judo uniquely apart from other international sports. The gestures are of respect, appreciation and courtesy. The referee and judges have a fundamental role in upholding this uniqueness by ensuring that bowing is done according to these guidelines.

## **5. International Referee Certification**

### ***Referee Certification Categories and Levels***

A referee's certification level determines the type and level of competition that a referee may officiate.

Within each country, each National Referee Commission determines their levels and respective criteria, and regulate certification through evaluations and examinations. Generally there are at least three levels for National Certification, those being "A", "B" and "C".

At the international level there are three levels of certification, Regional, Continental and International. The control of the Continental and International referee license is under the jurisdiction of the IJF Referee Commission.

### ***Continental Referee Requirements***

#### ***Examiners***

Examination is conducted by at least three IJF International referees approved by the IJF Referee Commission.

#### ***Criteria for Examination***

1. age: 25 to 50 years, starting January 1, year 1998; age: 25 to 45 years, starting January 1, year 2000;
2. 7 years experience in judo minimum;
3. 2 years holding a regional license, or, 4 years holding a national license minimum;
4. an active referee at the national and regional levels;
5. approval by the national judo governing body of the country in which the candidate holds citizenship.
6. nominated by the candidate's judo union;
7. IJF recommended dan level - Sandan
8. \$50 dollars, US funds application fee

#### ***Examination Events***

1. Continental Union level
2. International events with a minimum of 4 participating countries; contestants may be male or female of at least IJF Junior age. Dates and number of exams determined at the discretion of the Union Referee Commissions

### ***Method of Examination***

1. Oral questions lasting 15 to 25 minutes based on the IJF Referee Rules.
2. Practical - must referee a minimum of 6 matches; and judge a minimum of 6 matches.

### ***Validity of License***

4 to 6 years maximum from date of examination; renewable after re-evaluation.  
International Referee Requirements

### ***Examiners***

Examination is conducted by the IJF Refereeing Commission which is comprised of a minimum of three members from at least two of the international judo unions. The Commission member representing the union where the examination is being held must be one of the three examiners.

### ***Criteria for Examination***

1. age: 29 to 50 years;
2. 15 years experience in judo minimum;
3. 4 years holding a Continental license minimum;
4. an active referee at the regional and continental levels;
5. approval by the national judo governing body of the country in which the candidate holds citizenship.
6. nominated by the candidate's judo union;
7. IJF recommended dan level - Yondan
8. \$100 dollars, US funds application fee
9. must be able to communicate in at least one of the two official languages of the IJF (French or English).

### ***Examination Events***

1. Union Championships or equivalent events with a minimum of eight participating countries; male or female contestants of at least IJF Junior age;
2. Examination cannot take place at Olympic Games or World Championships.
3. Each Union can host one exam every two years.

### ***Method of Examination***

1. Practical - must referee a minimum of 6 matches; and judge a minimum of 6 matches.

### ***Validity of License***

4 years maximum from date of examination;  
renewable after re-evaluation.

## ***6. Technical Officials***

Technical officials work very closely with the referees in the operation of a contest. They include timekeepers, scorekeepers, draw recorders and announcers. The referees and technical officials need to work together as a coordinated team, treat each other with respect, and keep communication lines open. This will ensure a rewarding experience for everyone involved.



In many tournaments, the technical officials work the entire day with very few breaks or rest, and like all humans, will make the odd mistake. The referee must have the ability to detect and correct any mistakes immediately and in a positive manner without getting flustered or upset. Likewise, the technical official that is not clear on the instructions from the referee must not be afraid to seek clarification.

The qualities required of the technical officials are similar to that required of the referees. They must have the ability to concentrate for many long hours; perform in a composed manner under pressure; have an in-depth knowledge of the IJF Referee Rules; know the correct procedures, gestures and commands of the referees; understand the basic techniques of judo to be able to identify tori (the thrower) when a score is called; and understand the elimination and point systems.

Technical officials must conduct themselves in a professional manner at all times. They play an essential role in the organization of a smooth flowing tournament and as such they must report on time for assignments. They must remain neutral, calm and alert while performing their duties.

To excel as a technical official takes training and practice. A good place to start is within the club, progressing to higher level events by taking on more responsibility. Those that serve as technical officials are to be commended for their contribution to the sport of Judo.

### ***Work Ethic***

- Technical officials must have a good work ethic and be prepared to work for many long hours.
- Upon reporting for work they should become familiar with their duties and equipment, and ensure everything is in good working order.
- They should never leave their shift until their replacement has arrived and has been trained to take over.
- The technical officials are in a prominent location during the tournament and, as such, they must portray a professional appearance and attitude at all times.
- They should sit upright, with feet on the floor, avoid excessive movement and refrain from eating or drinking while performing their official functions.

### ***Duties and Responsibilities of Scorekeepers***

Scorekeepers are the vital link between the referee and the scoreboard. As the referee calls scores, penalties and medical examinations, the scorekeeper must quickly and accurately reflect these calls on the scoreboard. The scorekeeper is only allowed to make changes to the scoreboard as directed by the referee.

The scorekeeper must refrain from taking directions from the judges. If a judge is aware of an error on the scoreboard the correct procedure is for the judge to notify the referee, who, in turn, communicates with the scorekeeper. When the judges gesture for a change in a score or penalty the scorekeeper must wait for the referee to cancel the initial call with the "not valid" gesture and then gesture the correct score.

Scorekeepers should not listen or become concerned by vocal coaches or spectators. Again, if an error is made on the scoreboard, the correction must come from the referee.

The scorekeeper must have an excellent knowledge of the meanings of the Japanese contest terminology, procedures and gestures of the referee, the IJF Referee Rules, and scoring system (scores, penalties and their equivalents). When a

call is made that the scorekeeper is not sure of, he/she should stand to attract the attention of the referee and seek clarification.

### ***Specific Responsibilities - Scorekeeper***

The duties of a scorekeeper for a judo contest are as follows in sequence:

- a. Before the start of each contest, and only after both contestants of the previous contest have left the contest area, the scoreboard is cleared.
- b. All scores and penalties as announced by the referee are recorded onto the scoreboard for the appropriate contestant (either "blue" or "white"). Sometimes the referee indicates the colour of tori by pointing to the marker on the tatami.
- c. A contestant may have only one penalty marker on the scoreboard at any one time. If a second penalty is assessed, the first penalty marker is removed and the second, higher, penalty marker is posted.
- d. When a contestant is assessed a penalty, an equivalent point shall immediately be recorded on the scoreboard for the opponent. Should the contestant be assessed a higher penalty, the previous point shall be removed and the equivalent higher point shall immediately be recorded on the scoreboard for the opponent.
- e. A medical examination is only to be recorded if so indicated by the referee with the correct gesture. The referee has the responsibility to determine if a medical examination will be recorded or "free". Free medical examinations are not to be recorded. Since a competitor is only allowed a maximum of 2 medical examinations it is extremely important that the scorekeeper pay close attention to the directions of the referee. A third medical examination results in the automatic disqualification of the contestant.
- f. Judo has a unique point system. There is no limit to the number of koka or yuko that a contestant may accumulate, yet, 2 waza-ari add to the equivalent of ippon. Should a second waza-ari be called for the same contestant it is not to be marked. After the second waza-ari the referee should announce "waza-ari awasete ippon" to end the contest. If the referee and judges fail to recognize the second waza-ari then the scorekeeper should stand to alert the referee.
- g. A waza-ari and a keikoku also add to the equivalent of ippon, although the referee handles the ending of the contest differently.
- h. Never alter the results on the scoreboard until both contestants have left the competition area.

### ***Duties and Responsibilities of Timekeepers***

Timekeepers have the tasks of timing the length of the contest and osaekomi duration. This requires a good understanding of referee procedures, gestures and Japanese contest terminology as well as a basic knowledge of the IJF Referee Rules.

The use of electronic display clocks has added greatly to improving the information for the referee and competitors. There are, however, events that still rely on the basic stopwatch. With a stopwatch system, yellow and blue flags are used to indicate whether the clocks are running or not.

Timekeepers must have a basic knowledge of the scoring system particularly since a waza-ari or keikoku affect the time limit for osaekomi.

As is the case with scorekeepers, timekeepers take their direction from the referee and referee only. The referee has many aspect of the contest to supervise and

control, therefore it is imperative that timekeepers give their undivided attention to the contest.

Prior to a contest, the timekeeper must ensure all necessary equipment is available and in good working order. They should understand the operation of the audible sound signals, how to start, stop and clear the stopwatches.

### ***Specific Responsibilities - Contest Timekeeper***

The duties of the contest timekeeper in a judo contest are as follows in sequence:

- a. Before the start of each contest, and only after both contestants of the previous contest have left the contest area, reset the clock.
- b. Take note of the division and maximum length of time required: 5 minutes for senior men, 4 minutes for senior women, junior men and junior women.
- c. Indicate readiness to the referee by looking at the referee and raising the yellow flag.
- d. On hajime start the stopwatch and at the same time lower the yellow flag.
- e. On matte or sonomama pause the stopwatch, do not reset it, and raise the yellow flag.
- f. On hajime or yoshi restart the stopwatch and lower the yellow flag.
- g. If there is no electronic display, a manual "time remain" chalkboard may be provided to indicate the time remaining in the contest. The contest timekeeper must keep the chalkboard synchronized with the stopwatch at regular intervals.
- h. Just as contest time expires, provided there is no osaekomi, sound the bell. If contest time has expired but osaekomi has been called continue to let the stopwatch run until either toketa or ippon is called. On toketa at the same instant as the stopwatch is stopped the signal that indicates the end of the contest should be given so no further action will occur.
- i. Do not reset the stopwatch until both contestants have left the contest area.
- j. Occasionally, the contest timekeeper will be asked to time a rest period prior to a contestant's next contest. Start the stopwatch immediately and sound the bell when the allotted time has expired.

### ***Specific Responsibilities - Osaekomi Timekeeper***

The osaekomi timekeeper's sequence of duties in a judo contest are as follows:

- a. Reset the stopwatch before the start of each contest.
- b. On osaekomi start the stopwatch and at the same instant raise the blue flag. Look at the scoreboard to determine if tori already has a waza-ari or uke has been given a keikoku. If this is the case be prepared to sound the bell at 20 seconds versus 25 seconds.
- c. On sonomama pause the stopwatch, do not reset and lower the blue flag. This is only a temporary pause in the action. On yoshi start the stopwatch and raise the blue flag.
- d. On toketa pause the stopwatch and lower the blue flag. Before resetting the stopwatch quickly calculate the point value for the elapsed time of the osae waza as follows:

greater than 10 but less than 15 seconds = koka

greater than 15 but less than 20 seconds = yuko

greater than 20 but less than 25 seconds = waza-ari

Hold up a sign for the referee that indicates the appropriate score equivalent for the elapsed time of the partial osaekomi and continue holding it up until the referee announces that score.

Reset the stopwatch to zero as quickly as possible and be ready for the next osaekomi announcement. In some cases the next osaekomi could happen within seconds of the toketa.

- e. As the osaekomi time progresses the sign for koka, yuko or waza-ari shall be held up in succession to indicate the progression of the osaekomi.
- f. After toketa is announced and before the sign can be held up if a new osaekomi is announced, the priority of the osaekomi timekeeper is to start the stopwatch for next osaekomi first, then to hold up the score for the last osaekomi score. The procedure may require the aid of the contest timekeeper as three objects (blue flag, stopwatch and score equivalent sign) must be utilized.
- g. The bell must sound concurrently with the expiration of the required time for the osaekomi (25 seconds or 20 seconds if only a waza-ari is needed).

### ***Duties and Procedures of Draw Recorders***

The draw recorder works closely with the announcer, giving directions as to which contestants to call next and who to announce as the winners. Prior to starting a new category or weight division, draw recorders must request the announcer to inform the next group of contestants well in advance in order for the contestants to warmup. The draw recorder should watch the tatami to ensure both contestants have arrived for their contest and ask the announcer for another call if necessary in accordance with IJF Referee Rules.

The draw recorder administers the elimination system used in a competition, ensuring the correct and continuous progression of the contests. The draw recorder must accurately record the results of each contest as awarded by the referee and shown on the scoreboard.

Draw recorders must have a good knowledge of the IJF Referee Rules as well as the referee's gestures and calls and a good understanding of the scoreboard.

The draw recorders must know and understand the method of scoring and elimination system used for the competition. They should be familiar with the order of progression on a drawsheet and how to mark the results of each contest including those won by yusei gachi, fusen gachi, kiken gachi, sogo gachi and penalties.

The draw recorder should check for the following information on each new drawsheet:

- the competition name, date, location
- the category and weight division
- the full name and rank of each contestant
- the club /province/country of each contestant

It is extremely important that draw recorders print neatly and legibly to prevent errors from occurring.

It is suggested pencil be used when transferring winner/loser information on the drawsheet as the matches progress.

To keep track of the order of contestants called for next contest, on deck, winner, etc., the draw recorder should utilize a code system on the drawsheet. The code next to each contest on the drawsheet will assist the draw recorder to keep track of exactly what is happening on the drawsheet. The use of a code becomes more important when the draw recorder is controlling more than one tatami area. It also

makes it easier for the person replacing the draw recorder to follow what is happening, at what stage each drawsheet is at. Experience has shown the use of a coloured pen makes the code easier to see and follow.

### ***Specific Responsibilities - Draw Recorder***

The draw recorder's sequence of duties in a judo contest are as follows:

- a. Ask the announcer, well in advance of starting a new category or division, to notify contestants in order to allow them time to warmup.
- b. Check each new drawsheet to ensure its progression is understood.
- c. Inform timekeepers of any change in contest length when changing divisions.
- d. Inform the referee if moving from a category that allows shime waza and kansetsu waza to one that doesn't and vice versa.
- e. Have the announcer make the "on deck" calls in well in advance to allow the contestants sufficient time to prepare for their contests. It is the draw recorder's responsibility to have further calls made as necessary according to the IJF Referee Rules.
- f. At the conclusion of each contest, the draw recorder must mark how it was won and by which contestant. Brown and black belt contestants accumulate points toward promotion depending upon how they defeated the opponent and the opponent's rank. Therefore, the draw recorder is not only marking who won for the tournament progression but also how they won for promotion points.

### ***Recording the Type of Win***

Keeping the above in mind, the following abbreviations should be used on the drawsheets.

- I → ppon
- W → waza-ari
- Y → yuko
- K → koka
- Sh → shido (win by opponent's penalty of shido)
- Ch → chui (win by opponent's penalty of chui)
- Kk → Keikoku (win by opponent's penalty of keikoku)
- Hm → hansoku make (win by opponent's disqualification)
- Yg → yusei gachi (win by superiority)
- Sg → sogo gachi (compound win - waza-ari and keikoku)
- Fg → fusen gachi (win by default)
- Kg → kiken gachi (win by injury)

A contest that is won by virtue of an opponent's penalty is not considered in accumulating points for promotion in rank. Therefore, the draw recorder must be aware that a penalty has been given. If the penalty is the reason for the win being awarded to the other contestant, it should be marked on the drawsheet. If there is a combination of a technique score and a penalty score the draw recorder should indicate the highest technique score.

Sogo gachi is awarded when one contestant wins by a combination of his/her waza-ari and the opponent's keikoku. The draw recorder will mark the win as sg.

Yusei gachi is awarded when neither contestant has a score on the scoreboard or, when the scores are tied. The referee will call for hantei and the judges will raise the flag corresponding to the judogi colour of the contestant they feel was superior. The draw recorder will show the win as yg (if the contestants' scores are tied, one cancels the other and therefore no score is marked for the winner).

Fusen gachi is awarded when only one contestant shows up for the contest; the draw recorder marks the win as fg.

Kiken gachi is awarded to the contestant whose opponent withdrew from the contest. Any score attained by the winner up to the withdrawal is counted. The results (kg and w, y or k) shall appear in the appropriate space.

## **7. Development of the IJF Referee Rules - by Lawrie Hargrave -**

### ***Introduction***

The International Judo Federation "Referee Rules" have evolved over many years. Rule changes are inevitable and necessary in order to maintain Judo as a dynamic and exciting sport as the sophistication and innovation of the athletes and coaches continue to excel bringing the contest to new levels of athleticism.

In addition, external factors such as the internationalisation of judo throughout the world, inclusion of judo on the program of the Olympic Games, the introduction of competitive women's judo and technological changes, especially television also bring their influences and demands.

There is much to be gained by studying the history and development of Judo refereeing. A review of the rule changes over the past fifty years provides a clear illustration of how far, and how fast, refereeing has developed and may be of interest to the present generation of international referees. If one knows the reason for a rule and the background to its origin, there is a greater chance that the rule will be more readily accepted and applied correctly.

### ***The Beginnings***

In the early years of Judo in Japan, prior to the founding of the International Judo Federation in 1951, Judo contests at the prefecture and national tournaments of Japan were traditionally refereed only by the holders of very high Judo rank. These grand masters, undisputed experts after many years of study, exercised their judgement almost without any intervention or alternative evaluation by the two corner referees (judges).

The responsibility and privilege of being selected as a referee was deemed to be a great honour. Controversy over decisions were virtually non-existent within the Japanese Judo community. Decisions which many experts regarded as being doubtful, were at the most, described as being "unfortunate".

In modern day sport such tolerance of a single individual's interpretation would be a little difficult to accept outside of Japan. The universal requirement nowadays is for a "majority decision of 3 officiating referees".

In these early years extensions of time were frequently permitted in order to allow the chance for one judoka to gain an eventual decisive score. Contests of twenty minutes in overall length were not uncommon. Failing a decisive score, it was not out of the ordinary to award a draw. Indeed the 1948 All Japan Championship brought about two co-champions. The method in those days was to finally decide a drawn contest by selecting the champion by a ballot system. In the context of its time and place in judo history, such a system was accepted in Japan.

### ***A Need for Written Contest Rules***

From the first of the All Japan Judo Championships in 1930 until the 1948 event there were no official written rules available in either English or French.

However, with the formation of the International Judo Federation and the rapid expansion of Judo throughout the world firmly establishing Judo as a world sport, the need for definitive written rules on contest control and evaluation were being warmly debated throughout the world and especially in Europe, where Judo skills and abilities were progressing rapidly. International tournaments were being introduced and held in Europe and elsewhere from 1948.

It became clear that for international understanding and for correct interpretation, the contest rules needed to be defined in such a way that they would be universally acceptable to all.

### ***Contest Rules of the Kodokan Judo***

Responding to this international need and prompted by the intention of the All Japan Judo Federation to stage the 1st World Judo Championships in Tokyo in 1956 the Contest Rules of the Kodokan Judo were formulated and written in about 1948, with translation being officially made into English.

These rules were revised in 1951, 1955, and again in 1961 to cover the changing circumstances and conditions brought about by the rapid development of the sport of Judo throughout the world.

At the 1960 IJF Congress held in Paris in conjunction with the 3rd World Judo Championships, the European Judo Union proposed the adoption of these revised rules. Although the revisions were not immediately accepted the need for standardization in refereeing and international interpretation was acknowledged. Consequently, experts were appointed to conduct further studies and advise the IJF.

### ***Tradition versus Evolution***

Following the advent of Judo into the 1964 Tokyo Olympic Games as a demonstration sport, the need for further change had become more evident if Judo was to develop as an Olympic sport in a modern era.

The matter of appropriate weight categories was an Olympic requirement which needed to be resolved, although at the time, the concept of weight categories was strongly opposed by many traditionally minded experts.

Many experts advised that Judo would not survive such breaches of tradition. The controversy throughout the Judo world about weight classes brought the traditional and the progressive factions into open dispute. Evolution has always brought varying views. In actual fact the IJF has greatly increased its membership and participation in world level events by the increase in the number of weight categories, from three to five, and finally to seven in 1979. The Open weight class still has its place in the World Senior Championships, but not in Junior events or the Olympics.

Judoka both within Japan and throughout the world have long held in great respect the traditional aspects of Judo, as defined by the founder, Jigoro Kano, as evidenced by the bow that continues today. On the other side however, is the realization that Judo has to evolve as an Olympic sport as envisaged and advocated by the founder in the last century.

In short, the IJF has to both respect the traditions of the past, yet undergo the evolution of sport as we approach the new millennium of the year 2000 and onwards. Since the Judo contest is the most visible of the IJF's activities for the world viewing audience, especially with world wide television coverage, the rules and presentation of these contest is of major importance. Particularly so in the case of the most prestigious of international events, the World Judo Championships and the Olympic Games.

### ***New Direction***

In 1965, Mr. Charles Palmer, a renowned English judoka who was one of the first to enter the Kodokan's International Division, became the second President of the IJF during the IJF Congress held in Rio de Janeiro, Brazil, in conjunction with the 4th World Judo Championships.

President Palmer appointed a refereeing board consisting of Mr. Jacobus Nauwelaerts de Age from the Netherlands, Mr. Teizo Kawamura from Japan, and himself.

In 1967, the refereeing board convened a meeting in Salt Lake City, USA, during the time of the 5th World Judo Championships. The 1967 IJF Congress adopted the international refereeing structure and regulations as proposed. By this time the IJF had increased its weight categories to five classes, plus the Open weight class. Accordingly, the IJF established the IJF Refereeing Sub-Committee, which was later increased to include Mr. John Osako, of the USA, as Chairman, with Mr. Horst Wolf of DDR (East Germany) and Mr. Shoichi Shimizu replaced Mr. Kawamura as the member from Japan.

The universal criteria for examination were established and the first examination and award of the IJF Referee Licence was at the 7th World Judo Championships held in Ludwigshafen, Germany, in September 1971.

### ***IJF Refereeing Sub-Committee***

The fundamental basis of the IJF Refereeing Sub-Committee was that it was appointed by the IJF Directing Committee, not to represent the specific Unions of the members, but to represent the development of Judo universally.

This sub-committee put into place the structure which enabled the IJF to further develop refereeing to meet the changing needs of the IJF and the International Olympic Committee.

It introduced rule changes in a balanced and methodical manner, in keeping with the evolution of Judo. This proved invaluable as the IJF grew from a small membership of some 17 Nations to its present membership of some 180 National Judo Federations, represented through the five Continental Unions of Africa, Asia, Europe, Oceania and Pan America.

In 1979, Dr. Shigeyoshi Matsumae of Japan became the third IJF President and the IJF governance was re-structured to include the IJF Refereeing Commission, IJF Sports Commission, IJF Education Commission and IJF Finance Commission. From this time forward the IJF Refereeing Commission has consisted of a director and five appointed members (IJF "A" Class Referee), one from each Continental Union. The director of each Commission is elected by the IJF Congress.

The IJF Refereeing Commission, over the years, has established high expectations and criteria for applicants to the IJF "A" Class Referee Licence examinations [now called IJF International Referee Licence]. This has brought the Olympic sport of Judo a well deserved reputation for technical integrity and competent judgement of the contest.

From its humble beginnings, the IJF now has in excess of 286 "A" Licence holders and 614 "B" Licence holders.

### ***Role of the IJF Refereeing Commission***

Apart from its important function of examining candidates, the IJF Refereeing Commission is active in all five continents in the conducting of refereeing seminars and supervising the placement of qualified referees in all major world events.



The other important function of the IJF Refereeing Commission is to keep up to date with the strategical development of Judo competitors, who are highly trained and skilled athletes. Judo coaches are continually improving the fitness, speed and technical skills of the World's best Judo competitors. It is obvious that the IJF referee has to likewise continually upgrade his/her own abilities to competently judge the competitors, without excessive error.

In a major championship with over two hundred contests fought on three contest areas per day this is a demanding responsibility.

The paramount factor is that the elite competitors deserve the best referees to ensure their fair chance to become Champion.

In the past 30 years since the 1st World Judo Championships were staged in Tokyo, the IJF Referee Rules have been revised regularly. This is necessary to ensure that the Judo contest is fought in a safe and positive sporting manner, interesting to the world media, sponsors and the spectators who support the sport.

### **Early Revisions to the IJF Referee Rules**

Throughout the early years some of the major initiatives with respect to rule changes include the following:

- 1950s Neck and leg locks were no longer permitted.
- 1960s Standardization of referee vocabulary in Japanese. Referee uniform changed from the *judogi* to a jacket and tie.
- 1965 Introduction of 3 weight categories, plus Open weight.
- 1967 Increase to 5 weight categories, plus Open weight.  
Hand signal with *hajime* discontinued.  
Bowling of contestants to referees before and after the match discontinued.
- 1972 Introduction of the 1 meter wide Red Danger Area and the 2.5 meter safety area.  
Introduction of the Scoreboard for open view of scores and penalties as announced by the referee.
- 1974 Introduction of the partial score of *yuko* and *koka* and the partial penalties of *shido* and *chui*. This allowed the referees and the spectators to follow the decision making process as it occurred. Prior to this initiative, the referee and judges were required to remember each and every action over the entire duration of the contest, before announcing their decision at the expiration of time, eight minutes for the semi-finals and ten minutes for the finals.  
This initiative was strongly opposed by certain experts on the belief that the contestants would no longer strive for the full *ippon* win. However, the IJF statistics show conclusively that the number of wins by *ippon* have actually increased since the introduction of partial scores. This increase is of course also largely due to the improved technical skills of many leading competitors.  
The penalties for non-combativity, the *shido* and *chui* encouraged the competitors to keep an active and attacking momentum throughout the contest. This made for continuous Judo action for all to appreciate.  
At this time the role of the judges became more prominent as they were allowed to change the referee's decision if they both were of the same opinion.

- 1974 The practice of the referee having to drag both competitors in a holding position on the extremity of the contest area, back to the centre, was revoked.  
This had always been regarded with some amusement as quite often the referee was not of sufficient physical strength to achieve this task on his own so he often enlisted the assistance of the two corner judges. Even so, with heavyweight competitors this was still a formidable task. It had been further argued by some that this was a good example of why women referees, not sufficiently strong for the task, should not referee.
- 1974 The length of the matches increased from six minutes to eight for semi-final matches and finals increased to ten minutes. In the event of a tie score the contestant with the lowest penalty was automatically declared the winner.
- 1975 The practice of having a contestant kneel when receiving a *keikoku* was discontinued as it was deemed too humiliating. Also abandoned was the kneeling position to rearrange the *judogi*.
- 1976 The guidelines for penalties were more precisely defined, bringing a more standardised application of penalisation for illegal acts.  
The athletic ability of *judoka* to land from a throw in the "bridge" was discouraged by the giving of a higher score. The "bridge" landing was potentially dangerous exposing the *judoka's* neck or head to possible injury on severe impact with the mat.  
When one competitor was able to stand up, with his opponent still holding onto his back, the action was stopped temporarily by the application of *matte*.  
Up until this time the stopping of the time clock was not automatic when the referee called *matte*. To stop the clock the referee was additionally required to call *jikan*. As of 1976 a call of *matte* by the referee incorporated both commands to suspend the action on the mat and stop the clock.
- 1978 The dangerous practice of the thrower pivoting with his head in contact with the mat, while attempting such throws as *uchimata* and *harai goshi* or *makikomi*, caused great concern in the Judo world. Some competitors were inflicting spinal injuries to themselves which, in some cases, left them permanently disabled. This attempted action was halted by the introduction of an immediate disqualification (*hansoku make*).  
During this period the provision for "medical time" was introduced, with a maximum time limit of 5 minutes, for the competitor to have an injury treated. This privilege was, however, greatly abused and the rules had to be amended further. The medical examination/treatment problem is one which requires constant review by the Refereeing Commission.
- 1978 In the advent of a tie the practice of automatically awarding the win to the contestant with the lowest penalty was discontinued and the referees once again, by majority vote, determined the victor.
- 1979 Increased to 7 weight categories, plus the Open category.  
Another new initiative in this era was the introduction of the *judogi* control, prior to going onto the contest area. Specific criteria were

established for testing the size limits which were permitted. Long hair had to be tied securely and T-shirts for women competitors were defined in their colour.

For a short one year period, the competitor's grade belt was replaced entirely by a white or red belt. This was later amended to provide for the grade belt plus a second belt, the red or white sash.

1980 The 1st Women's World Judo Championships were held in New York, USA

1981 The first women referee was awarded the IJF "A" Licence at the Asian Games Judo Championships, Clare Hargrave, of New Zealand.

### **More Recent Amendments**

During the past few years a number of amendments to the rules have been established including the following:

Leg Grabbing: Prohibited unless the result is immediate.

*Judogi* Check: This has been changed to permit referees to be rostered during the day, to make the control.

Penalties: Converted immediately into equivalent scores and recorded on the scoreboard.

5 Second Time: This maximum time for the competitors to be in the Danger Zone, without attacking or defending against an attack was established, with the appropriate penalty. This rule was, at first not popular, however experience has since shown that it has stopped much of the former edge of the mat negativity.

Medical: Only 2 examinations are permitted in general.

Throwing Out: A throw is valid, even when the opponent takes a step into the safety area during the completion of the throw. This rule change was widely popular, as it allowed credit for a genuine attacking throw to score without being declared invalid over a border infringement which was not the fault of the thrower.

*Kami Basami*: This ancient technique was declared dangerous and prohibited.

Scoreboard: The new horizontal scoreboard configuration was introduced and was very well received as it helped the spectators to better comprehend the actual advantage that one competitor had over the other at any time during the contest.

Identification: The wearing of a back patch with the Olympic abbreviation to denote the nationality of the competitor was introduced. The most recent modification to this concept, introduced at the 1996 Olympic Games, was to include the *judoka's* name on the back of the jacket. This enhanced the personality of the competitor and made it easier for spectators to follow the contests and the resulting winner.

### **Modern Amendments**

In response to increasing competition among international sports for television ratings the blue *judogi* was accepted in 1997. *Osaekomi* times were decreased by 5 seconds so that *ippon* required only 25 seconds.

## **Conclusion**

While Judo contest rules will continue to be subjected to review, in the same way as all other Olympic sports, there remains always the need to ensure that change is well justified before it is implemented.

It is imperative that rule changes of a major technical nature are communicated well in advance in order to advise the IJF member countries throughout the entire world. Coaches, instructors, competitors and referees have to be given sufficient time to assimilate the changes and to incorporate such changes into their personal and national training schedules.

## **Acknowledgements**

In closing this brief commentary, I wish to express my personal commendation to the referees of the IJF. They serve our sport with sincerity and dedication. It is now some 20 years since I qualified as an IJF Referee with my colleagues, the late Carlos Calleja (Brazil), Masami Koga (Japan) and Howard Wheatley (Canada). Although not now actively engaged in high level refereeing, there remains a great interest in this most important part of the IJF. Also, I wish to thank some of the old veterans such as Raymond Damblant and Jim Kojima of Canada who helped my memory by giving me their recollections of events and dates.

To Charles Palmer, Jacobus Nauwelaerts de Age and the pioneers a special note of commendation. A job, well done! They can surely give a wider elaboration, based on their work and personal experiences.

I am sure that the future debate over rule changes will be hard fought. It is equally sure that the end result will be judged by the simple criteria of providing visible clear improvement to our sport's international image at the Olympic Games and World Championships.

## **8. History of Judo**

*Taken with permission from Matsumoto, D. (1996) An Introduction to Kodokan Judo: History and Philosophy. Tokyo: Hon-no-Tomoshu.*

To attain a full understanding of the origin of Judo you must trace its origins through its predecessor, jujitsu. In early prehistoric Japan, primitive peoples developed techniques for throwing, striking, and grappling with other humans to assure success in contests of strength and in hunting. During the middle ages (1392 - 1582 A. D.) social stability was virtually non-existent and warlords ruled. In turn, samurai and the citizenry continued to study martial arts out of necessity. Jujitsu was among the arts studied.

The Takeuchi - style of jujitsu, under Hisamori Takeuchi, is the oldest known form of jujitsu. This particular school specialized in immobilizing the aggressor. Around 1598 other styles became popular among the samurai warriors. About 1650 in the Wakayama Prefecture, Jushin Sekiguchi taught what became known as yawara, and developed the principles of break falls (ukemi). Free-fighting (randori) was introduced in the 17th century. During this time jujitsu was still the identified primarily as a battlefield art.

The Edo period (1604-1867) was a peaceful time; however, following the adage "living in peace, but remembering war," the practice of jujitsu continued to spread. The study of classic literature (kokugaku) began to play a large role in society, and this carried over into the training halls (dojos). Consequently these dojos were not only places to refine the physical skills needed to be a good martial arts artist, but they taught mental and spiritual aspects as well. Even though each school had a

separate physical regimen, they all followed the ethical code of the samurai warrior, Bushido. This manifested itself in the master-servant relationship between a teacher and his students.

By the end of the Edo period over 160 jujitsu schools thrived, including the Kito-style (which started in 1795). The Kito-style and kyushin-style were known for, and specialized in free-fighting (randori). The Yoshin-style and Tenjin Shinyo-style were known for their joint bending techniques (kansetsu-waza), striking techniques (atemi-waza) and forms prearranged (kata).

Professor Jigoro Kano was born in the City of Kobe on October 28th, 1860 and in his youth had a superlative record. Compared to his peers he had a weak body and he was small. He always wished to make his body healthy and become a strong person. In 1870, his mother died, a young ten year old and his father, who became an officer of the Meiji Government, Jigoro Kano arrived in Tokyo from Hyogo Prefecture to continue his education. Kano studied jujitsu under Masatomo Iso and Hachinosuke Fukuda of the Shinyo-style dojo; where he learned kata (forms) and randori (free-fighting). Later, receiving guidance from Tsunetoshi Ihikubo of the Kito-style school, he learned joint manipulations, striking, and grappling. Kano also studied the teaching scrolls of various other styles to further his knowledge and understanding of the arts. Combining these styles, Kano selected only the best and most effective techniques, while eliminating the dangerous and potentially harmful ones; he formed his own art which he dubbed "Judo". In 1882 he accepted a teaching position at the Peers School (Gakushuin).

Professor Kano, at the age of 15, entered the foreign language school, and in 1877, he entered Tokyo Teikoku (Imperial) university. Professor Kano's ability in foreign languages was exceptional and in the transformation years wrote in English instead of his native Japanese. At the University, Professor Kano studied subjects such as political science, economics, moral education, and aesthetics, and during this time, he began to hold strongly the values of education - learning from others, and then teaching others.

Professor Kano was an exceptional and brilliant educator at various levels of school and university. It is, in fact, these roots that allowed Judo to have the close ties with education that it has today. He considered education to be based on three components - the education of knowledge, morality, and physical education. The education of knowledge involves the improvement of one's knowledge; the education of morality involves the fostering of one's moral awareness; and physical education involves the training of one's body.

Professor Kano in naming his art Judo, came to the conclusion that the ultimate purpose of the practice and training of Judo should be different from that of Jujitsu, although the techniques of Judo bore some resemblance to the original techniques of Jujitsu.

Professor Kano's Judo held as its goal the training of body and spirit, going beyond the 'winning-losing' or contest philosophy of Jujitsu, while recognizing the importance of training for contests.

In 1882, Professor Kano at 22 years of age established the Kodokan in Tokyo, with 9 students and an area of 22 meters (12 1/2 tatamis). At the Kodokan, there was not only the practice of actual, physical techniques, but also lectures on such topics as physiology, psychology, moral philosophy, all of which comprised Kano's Judo. He found Judo something very spectacular, and decided to dedicate his life to the spread of Judo as its teacher.

While gaining popularity, Judo had a strong opposition from the classical jujitsu schools. The strongest of the opposition was the Totsuka-style jujitsu school. During this time the Tokyo Metropolitan Police was in search of a martial art to teach its cadets during their police training. By 1886 the stage was set for a contest between Kodokan Judo and Totsuka jujitsu. Two fifteen-man teams were assembled, one from each school. The outcome was decisive; Kodokan Judo won 13 out of the 15 matches, with the other two ending in draws. Judo had proven itself not only to the police, but the entire martial arts world.

In the early years there were a number of exceptionally strong Judoka, and the Four Guardians of Kodokan were Mr. Shiro Saigo, Mr. Tsunejiro Tomita, Mr. Yoshitsugu Yamashita, and Mr. Sakujiro Yokoyama.

The Kodokan grew to 107 tatamis in 1893, to 207 tatamis in 1906, to 510 tatamis in 1934 and in 1984 as a tribute to the 100th year of the Kodokan, the new International Judo Centre was built.

In this way, Kodokan Judo, which started with only 9 members, has developed into an International Sport, with a total of over 176 IJF member countries around the World.

In studying Jujitsu, Professor Kano added new techniques and various devices, and gradually systematized the techniques of Judo. Even after establishing the Kodokan, he continued to study the techniques with his students, and by the year 1887, the techniques of Kodokan Judo had reached the stage of completion. The development of new techniques itself showed Professor Kano's abilities as an educator and continuous learner.

Judo techniques can be grossly classified into three categories - throwing techniques, grappling techniques, and striking techniques. In 1885 the throwing techniques were categorized and known as Go Kyou No Waza. After long practice the grappling techniques also enjoyed considerable development. The striking techniques are dangerous techniques involving striking and kicking, and because of that was mainly practiced in the form of Kata. The reservation of the practice of these techniques in Kata only, reflected Professor Kano's wish to keep the main practice of Judo safe. This signalled the difference in the goals and overall philosophy of Kodokan Judo as opposed to Jujitsu.

Kata is a method of studying the techniques of Judo via prearranged orders and methods. Randori (free practice) is a method of studying Judo via actual offense and defense applied during free movements with an opponent. Professor Kano considered both methods as important to the practice and study of Judo. Many of the most skillful Judoists in randori were also proficient in Kata. In Judo, the practice of Kata is likened to the study of grammar in language, while randori is likened to free flowing conversation. The six Katas are; Nage-no Kata, Katame-no Kata, Kime-no Kata, Ju-no Kata, Koshiki-no Kata, and Itsutsu-no Kata

From the period of Jujitsu, it was said that the fundamental principle of matches was "not going against the strength of one's opponent, but rather to beat them by using their strength". This was called the principle of gentleness (yawara no ri), and is the same fundamental principle of Judo. However, Professor Kano did not limit the goals of Judo to contests. This was because he emphasized the training of one's spirit in combination with concrete physical training. Therefore, it was necessary to accept a new principle that would accommodate the mental and spiritual aspects as well.

There, he began to use a phrase, "the most effective use of one's spiritual and physical strength" (Seiryoku Zenyou) as an expression that exemplified both the mental and physical aspects of Judo. This became the new principle of Judo.

In Professor Kano's mind, Judo and education were one and the same. This was because both could be used to foster the development of people. He considered the goals of Judo to revolve around three aspects: physical education, contests, and ethics. In other words, through the practice of Judo, one would complete one's development through the training of body and mind, and would become a person that contributes to society and the World (Jita Kyouei).

Professor Kano said, because Japan has always learned about various things from the rest of the World, Japan should teach the rest of the World something. He saw Judo as something that Japan could give back to the World and recognized Japan's obligations and commitments as a part of the global society. He tried to foster the same philosophy on the part of individuals within society. In Japan, he invited university professors and ambassadors from abroad whenever he had a chance, and worked hard to introduce Judo through lectures or actual demonstrations. Professor Kano tried during his trips abroad to spread Judo in many countries of Europe, the Americas, and Asia, and to open the door for "Judo of the World".

The first All Japan Judo Championship was held in 1930 with no weight, age or rank restrictions contribute to its unrivaled reputation. This Championship continued until 1941 and was disrupted by the Second World War and was revived in 1948. The All Japan Judo Championships continues every year for the top Judo players in Japan, like Mr. Yasuhiro Yamashita, who won the Championships nine consecutive times.

In 1934 his plans to form the International Judo Federation were close to becoming a reality. Those plans were interrupted with his death in 1938. In 1951 the International Judo Federation (IJF) was formed and Japan became a member in 1952 with Mr. Risei Kano becoming the President. The IJF has 176 member countries and it is consistently ranked as one of the most popular sports activities, not only as a sport, but also as a discipline.

Five years after the formation of the International Judo Federation, the first World Judo Championships was held in 1956 in Tokyo, Japan with 31 contestants and 21 countries. The winner of the Championships was Mr. Shokichi Natsui. The Second World Judo Championships was also held in Tokyo, Japan in 1958 with Mr. Yasuji Sone the winner. The Third World Judo Championships was held in Paris, in 1961 with 57 contestants and 25 countries. At this World Championship Mr. Anton Geesink defeated Mr. Yasuji Sone to become the winner. From the Fourth Championships, the event included weight divisions, and came to be held every two years. The 1995 World Judo Champions for men and women saw 625 contestants from 100 different countries competing.

The decision to make Judo an official Olympic event came in 1960 at the International Olympic Committee (IOC) meeting in Rome, 26 years after Professor Kano's death. In the 1964 Olympic Games in Tokyo, Japan, Judo had 74 contestants from 27 countries participating. Competition was held in four weight divisions: lightweight, middleweight, heavyweight, and open weight. Japanese Judoist won 3 out of the 4 divisions with Mr. Anton Geesink defeating Mr. Akio Kaminaga in the open division.

The first All Japan Women's Judo Championships was held in 1978. The first World Women's World Judo Championships was held in New York, USA in 1980 with 27 countries competing. From 1987 in Essen, Germany, the World Judo Championships included both men and women in the Championships. Women's Judo was accepted formally as an Olympic event at the 25th Olympiad in Barcelona, Spain in 1992.

The true purpose of Judo, as originally developed by Professor Kano, were the following three things:

1. To train your body (Physical Education)
2. To learn how to beat your opponent (Contests)
3. To foster an superior personality, and to engage in proper behaviours (Moral training)

### ***Training your body***

Judo involves physical exercise using the muscles of your entire body. Therefore, you should be able to develop all of the muscle areas equally, from the tips of your fingers and toes to your arms, legs, upper, and lower body.

### ***Learning to Beat Opponents***

"Beating opponents not by going against their strength, but rather using their strength against them" is one of the basic principles of Judo.

Fostering an Superior Personality and Engaging in Proper Behaviour

Professor Kano emphasized this third aim of Judo above all others. He always taught that as a Judo person, you would have to value the following kinds of moral qualities: Intelligence

### ***Superior Personality***

1. Frugality
2. Justice
3. Fairness
4. Patience
5. Politeness
6. Modesty
7. Honesty
8. Courage
9. Benevolence Towards Others

When these points are considered collectively, the moral qualities fostered by Judo can be said to foster the spirit of sportspersonship and fair play. The existence of this third purpose makes Judo a unique activity, one that should go beyond mere sport and physical exercise.

### ***The Spirit of Judo and Everyday Life***

It is very important to apply what you have learned in Judo - correct manners and etiquette, fair-mindedness, self control, and benevolence toward others - in your daily life as well. The physical activities of technical Judo serves as the basis for applying much of what you learn in your everyday life. Judo instructors guide their students' not only in their technical abilities related to physical skills, but also in relation to their behaviours, treatment of others, and overall general attitude, both inside and outside the dojo. Thus, Judo instructors play an extremely large role in their students' development outside of the family. Students model their instructors' behaviours and attitudes. For this reason, Judo instructors carry a heavy burden, not only in terms of teaching technique, but in terms of developing future citizens of our society.

The world of Judo has its own special manners specific to Judo. In Judo, correct etiquette and manners, and benevolence toward others are included in the purpose of Judo. And, in Kodokan Judo, the bow is so important that there is a saying, "Judo begins with a bow, and ends with a bow". The reason why the bow is so important in Judo is because it symbolizes many of the aspects of Judo that we have been



discussing so far. For example, it symbolizes a degree of respect for your opponents. In lowering your head to them, you offer your training partners, and even your opponents, respect for them as fellow humans. The bow symbolizes your humility, and appreciation. It is very important to perform the bow properly and with the proper feelings of respect, humility, and appreciation that should be associated with it. Thus, the proper bow, with the proper direction of the gaze, embodies this spirit of sportspersonship, honour, and trust, and are commitment to your feelings of respect, appreciation, and humility.

The colour white has had a special, symbolic meaning in Japanese culture for centuries. The Japanese people have generally considered the color of white to reflect cleanliness and sacredness since ancient times. Therefore, the white Judogi has probably come to be considered the most appropriate color of apparel to wear. The second reason is the white Judogi was the natural choice of material with which to produce Judogis since the start of Judo. Being made of cotton, the material was strong, natural, and inexpensive.

Committee of the IOC from the father of the modern day Olympics, Baron de Pierre Coubertin, that Professor Kano was chosen as Japan's representative. In 1911 the Japan Amateur Athletic Association was founded, and Professor Kano was installed as the first President.

Japan participated in the 5th Olympic Games in Stockholm, Sweden in 1912. In the last 10 years Professor Kano travelled abroad 7 times for the Olympics and the IOC meetings. He turned all his energies into the Internationalization of sports in Japan.

In 1938 in Cairo, it was decided to hold the 12th Olympic Games in Tokyo, Japan in 1940, but because of the war they were cancelled. Not until the 18th Olympic Games in 1964, held in Tokyo, Japan, was Judo included for the first time in the Olympics.

Professor Kano died on May 4th, 1938, at the age of 79 on his way home from Cairo, Egypt through Canada and the USA.

### ***Things to Keep in Mind When in the Dojo***

It is important to keep in mind the following things when inside the dojo.

1. When entering or leaving the dojo area, it is important to straighten your uniform or clothing, stand properly, and to do a standing bow. Shoes must be removed when entering the dojo.
2. It is not permitted to run around inside the dojo.
3. It is not permitted to engage in useless chatter or to play around inside the dojo.
4. It is important to give your entire efforts when practicing or at shiai.
5. When resting, it is important to sit in seiza or stand. It is not permitted to keep your legs out, or to lie down.
6. Even when resting, it is important to watch other people's practices, and to try to learn something so that you may benefit
7. It is not permitted to take your clothes off in the dojo
8. There is no smoking in the dojo
9. It is important to interact with instructors and your seniors with respect and courtesy
10. In the dojo, it is important to keep things in order and in their proper place
11. The belt should be tied around your jacket and waist at all times. It should never be left to hang around your neck. If you have your jacket on, always have your belt on; do not walk around with your jacket open
12. Do not wear a hat or cap in the dojo, or when wearing your Judogi

13. The belt should not be used as a plaything, or toy, such as jump rope, tug of war, or for carrying things other than your Judogi
14. You should not chew gum while wearing your Judogi and in the dojo

### ***The Regulation of Kodokan Ranks and Promotions***

The standards for qualifying for rank promotions are recorded in considerable detail, and their basic points include the following:

1. Technical Level of Judo
2. Character as a person
3. Understanding of Judo
4. Application to Your Life
5. Achievements in Judo

The specification of the rank promotion system is meant to encourage the improvement of your character and nature through the moral training of Judo. Rank advancement should signify not only technical proficiency, but your level of advancement in issues of morality and character development, and contributions to society, community, and the greater world around you.

### ***Points to Consider When Practicing Judo***

The things you should keep in mind when practicing are as follows.

1. You should always use a Judogi of the regulation size, and always keep it in good repair
2. You should keep your nails trim and in good order
3. When practicing, you should not attach any metal or hard objects to your body
4. You should always check the tatami and surrounding areas for any dangers
5. Before and after practice, you should always perform warm-up exercises and cooling down exercises completely. Warm-up exercises will make your muscles and joints more flexible, helping to prevent injury. Cooling down exercises and stretching will help bring your excited mind and body back to its normal state, and has the benefit of relieving stress.
6. Before and after practice, you should sit in seiza and perform the kneeling bow, and never forget your feelings of respect for each other
7. You should practice with a serious and determined attitude, and put all of efforts into it. You must never practice with a joking or nonchalant attitude
8. You should not adopt excessive postures, or try to forcefully perform impossible techniques. You should always practice with a good posture and apply your techniques correctly
9. You should always follow the rules, especially pertaining to prohibitions against certain techniques or movements
10. You should always consider your technical and physical levels, and not try to do too much
11. You should always remember your role as a role model for younger, less experienced students. They will copy your own attitudes, values and behaviours during practice. If they see that you are serious about practice and train diligently, then they will adopt such attitudes as well. On the other hand, if they see that you are less than serious about your training, then they will come to be like that as well.
12. You should remember your obligations to treat your senior members and instructors with the respect and courtesy they deserve and have earned. It

- does not matter that they may not be able to do physically all of the technical movements related to Judo. But, they have lived a longer life than yourself, and are willing to share those experiences with you to become a better person
13. Practice is not a contest. Your partners are all there to help each other get stronger. You should not react emotionally to being thrown or being unable to throw. There is no shame in being thrown or in being unable to throw. That is why we practice. Always practice hard with your partners, but with respect and appreciation

### ***Hygiene and Sanitation***

For hygiene and sanitation it is important to remember the following.

1. You should not eat immediately before or after practice
2. You should try not to drink too much water
3. Go to the bathroom prior to practice
4. After practice, you should wash yourself, and always try to keep yourself and your body clean. Practicing with a dirty body is disrespectful to your partners
5. You should fix and keep your hair in such a way that you do not give a bad or uncomfortable feeling to your partners
6. You should use your time effectively, and try to keep regular hours in your normal, everyday life
7. You should sleep appropriate amounts, and try to face each day with no remaining tiredness from the previous day
8. You should wash your Judogi frequently and keep it clean.
9. You should clean the dojo daily and keep things in order
10. Because it is easy for dust to accumulate in the dojo, you should open the windows during practice and try to improve the ventilation
11. If you start to have minor bleeding due to such things as cuts or scrapes, you should immediately wash the abrasion so that you do not become infected. Then, you should take care to bandage the abrasion so as not to allow for more bleeding to occur. Once the bleeding has stopped and has been fully bandaged, you may return to practice.
12. If blood gets on your or your partner's Judogi, remove it immediately with a cleanser
13. If blood get on the tatami, remove it immediately with a cleanser. All dojos should keep handy a solution of chlorine bleach and water or some similar cleanser for such situations

### ***Points to Focus on About Posture***

It is important not only to focus on the technical aspects of Shizentai and Jigotai, but it is also important to focus on your feelings when in these postures. Because Shizentai is the basic and most fundamental posture of Judo, you should focus on calm, stable feelings when practicing Judo. These feelings will allow you to relax your arms, legs, and torso, and move more freely and flexibly. In addition, this flexibility will allow you to have more speed and agility. While Jigotai is necessary in Judo, you should always remember that it is only a temporary posture to use when defending your opponents attack. Thus, Shizentai and Jigotai have important consequences for the feeling that are fostered when practicing Judo. Over the long run, these can become stable parts of your personality. Practicing in Shizentai, and adopting the positive feelings associated with it, are entirely congruent with the true purposes of Judo.

### ***Special Points About Gripping***

It is important always to try to stay in Shizentai posture and use basic, Shizentai gripping when learning Judo. This is the most important posture and gripping pattern that will aid in the development of your Judo skills. This type of basic practice is also important for advanced players, and instructors alike should not succumb to the pressure of relying on unorthodox type of gripping and posturing when practicing. Like other students at all other levels, advanced students and instructors alike should polish their Judo skills with basic posture and fundamental gripping.

### ***Kuzushi***

Kuzushi is that you bring your opponent's body to an unstable or unbalanced position. Kuzushi occurs in one of two basic ways - either by pushing or pulling your opponent. There are eight directions of breaking balance.

### ***Tsukuri***

Tsukuri is a term used to denote the moment and position that exists when you have broken your opponent's balance so that it is easy to apply a throwing technique, while at the same time you have positioned yourself in the proper position to throw.

### ***Kake***

Kake is the Japanese term denoting the actual application or entry phase of a technique. Therefore, it refers to the fact that you have applied a throwing technique at the very moment that you have broken your opponent's balance and created the proper position for yourself as well.

In this fashion, Tsukuri and Kake are not separate movements, but instead are continuous movements that should occur simultaneously. If this does not occur in this continuous fashion, you cannot even begin to consider the effectiveness of your technique. The most important aspects of your technique are the way you apply the technique and the timing.

### ***Nage***

Nage is the Japanese term that refers to the actual throwing aspects of the technique. As such, it refers to the actual lifting or reaping movements associated with each technique. When applied Kuzushi and Tsukuri correctly, Judo techniques do not require much exertion of strength. Also, you should be using your entire body to complete the throw.

### ***Kime***

Kime refers to the completion of the technique, where the technique ends decisively. That is, it is not sufficient just to enter and throw your opponent down. You must guide your opponent down forcefully and confidently so that the technique is decisive. In practice, you should always try to remain standing when completing your throwing technique. But, you should not let go of your opponent. Rather, you should guide them to the ground with both hands.

### ***Bowing - The Highest Form of Respect***

Judo manner and etiquette makes our sport different from other Olympic Sports and must be followed by everyone who does Judo.

Bowing is an expression of respect, humility and gratitude when done seriously, with a polite mind, before and after, coming on to the practice area, to the instructors, to each other (practice, kata and competition). In effect, you are thanking the founder of Judo, Professor Kano, your instructors, and your opponent for giving you the opportunity to learn and improve your techniques. Also, to respect the rules and philosophy of Judo. Another way Bowing maybe stated is expressing our state of mind, vis, that we strive for perfection in the technique and practice of Judo, so the contestants must respect each other and to respect yourself.

Thus, the proper bow, with the proper direction of gaze, embodies this spirit of sportpersonship, honour, and trust, and are concomitant to your feelings of respect, appreciation, and humility.

Thus, it is important that each coach, trainer, referee and student understand the importance to the Bow and to ensure that the manner and etiquette are strictly followed.