



REFEREE EDUCATION AND TRAINING PROGRAM

JUDO REFEREE MANUAL

**An Introduction to the
Art and Science
of Judo Refereeing**

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FOUNDATION AND FRAMEWORK

INTRODUCTION

Welcome to the challenging and rewarding field of refereeing.

This manual is written for the novice referee. It may also be of value to Local, Regional and even National Level Referees. I hope that you will read carefully and study the information in this manual.

Those coaches and competitors who do not have any intentions of refereeing for some time would still find the reading of this manual a valuable exercise in understanding the skills and methodology of a referee. It would help in fighting strategies to understand how the referee functions and what their duties and responsibilities are.

Your earnest endeavor to learn to referee will result in your continuing improvement in knowledge, skills and abilities.

Working to reach your highest abilities as a referee follows the goal of *Jika no Kansei* (Strive for perfection) and will continue your efforts to follow the spirit and fulfillment of the principles of Judo.

You should seek to provide to the Judo Community services returned for what Judo has provided for you. This meets one of the other principle goals of Judo - *Jita Kyeoi* (Mutual benefit and welfare).

The foundation of your judgment on Scores, Holds, *Matte* and Penalties is initially developed during your experiences as a Judo competitor.

You will refine with time your judgment (appreciation) on calling scores, *Osaekomi* (Holding), the application of *Matte* (Stop) and the application of penalties. You will learn more and more through your refereeing peers, and through those with more experience, some of which will become mentors to you. You will also learn from your continued experience refereeing at tournaments. Always seek to improve.

You should seek to continue to improve so it is recommended to referee at events that have higher level referees willing to serve as mentors and/or teachers to provide feedback and suggestions for improvement. If you referee with mistakes and do not make improvements, then you learn to do those mistakes well because you have practiced them. The referee must make efforts to correct the mistakes prior to them being ingrained.

This manual contains the basics and **a little bit more** to get you started in refereeing. There are many topics you will learn at the clinics and seminars you attend and tournaments you referee.

This manual is not designed to teach refereeing from scratch (no knowledge). The NEW referee should have Judo experience and be familiar with the basics. It is very difficult to learn Judo refereeing without knowing Judo.

Initially, those interested in refereeing should begin making inquiries of their instructor. You should practice calling scores during *randori* at the club when not playing. It is best if someone else is there to share your judgments so there can be discussions on which score should be called or when *osaekomi* should be called or when penalties should be given. It is even better when this is done with your coach if s/he has the time. It may be more prudent to enlist the services of one of the members of your club who is a certified referee, especially a national or higher.

Instructors (*Sensei*) from time to time should hold mini *shiai* (tournament) at the end of or part of *randori* which help train their athletes on tournament etiquette, techniques, coaching communications and the rules of a contest but also allow some (you) to practice refereeing and judging in a controlled situation.

Always seek guidance and direction from higher level referees. As a referee, you must use common sense and logic to guide you through those areas which have not been outlined or guidance provided until clarification from a higher source is acquired.

Chapter 1 BASIC PRINCIPLES

Safety - The number one concern for a referee is the safety of the competitors. Be sure the environment and mat area is safe. In the event a competitor is injured, call the medical personnel for their examination and/or treatment. Do not move the injured athlete!

The Contestants Are Number One— Ego and face (reputation) (saving face (one's honor and prestige)) aside, the referee must understand their purpose is to conduct the contest and administer the judgment fairly. If a mistake is made s/he must ensure that an accurate, fair and honest outcome is achieved and the referee and judges should listen to the Chief Referee (Jury) when asked to make corrections.

Fairness - A referee must avoid any hint of bias either by association or overt or covert acts. Any hint of bias can be a serious detriment to one's referee avocation. Everything pales in comparison to the overlaying principle that the referee **MUST** ensure a fair and level (even)(figuratively) playing field for each Judo contest they officiate. The referee must be perceived as honest, fair and unbiased.

Most who choose the path of refereeing will generally be brown and in most cases black belts. So most have many years of Judo experience before they seriously get involved with refereeing. However, even *Gokyu* (Yellow) and *Yonkyu* (Green) *mudansha* (kyu grade) may begin dabbling in refereeing if their instructor has no objection. Some *Dojos* have their juniors start refereeing at an early age.

Consistency – One of the goals of a good referee is to become consistent with correctly calling scores, penalties, *osaekomi*, *toketa* and the proper application of *Matte* under any and all circumstances.

Chapter 2 PREREQUISITES

To become a referee, one need only be willing to make the effort. It does help though to have knowledge of Judo. Those with a better understanding of Judo will have an easier time learning to referee. Those with competition experience will have even a greater understanding into the less well-defined areas of refereeing. If the referee has experienced what the contestants have gone through, then the referee can better predict and anticipate the actions of the competitors. This will make them a better referee.

If you ever decide to climb the certification ladder to the National Examination you are required to be *Shodan* (First degree black belt), be a certified Regional Referee for one year or more and be 18 years of age just to name a few of the prerequisites in order to take that examination.

Your efforts should be directed to the competitive phase in your early years in Judo. Still most brown belts starting at *Sankyū* (third degree brown belt or blue belt) should begin dabbling in the Art and Science of Refereeing. Coaches should encourage this. In some Judo clubs, instructors have judoka as young as eight years old practice refereeing during class mini *Shiai* (tournaments).

Knowledge of the Rules - A good knowledge and comprehension of the rules is very important for your progress as a referee. You must read and study the Judo Refereeing (Contest) Rules. These rules are available at the IJF Website Referee Commission documents page or the USA Judo Website Referee Page. Several other Judo Websites have copies of the rules. These copies can be downloaded and printed. Please be sure to use the latest version.

Copies of the rules are sometimes available from the Regional Chairpersons and/or Chief Referees. It is important that you go over and over the rules. Have other members of your club quiz you on the rules. Have your wife, husband, son, daughter or friend ask you questions when you and they have time. You need to know the rules in order to referee. You need a complete copy of the rules to study! The latest copy of the Judo Rules can be found at the USA Judo Website or the IJF Web Site when available.

On those long road trips to tournaments, many referees traveling together go through the rules quizzing each other during the drive up to a tournament. You do not need to know all the rules to start refereeing.

You will with time learn to comprehend the rules and then be able to apply them during competition.

The Judo Refereeing (Contest) Rules do change from time to time. Sometimes these changes are not written into the newer version of the rules for a year or two. Therefore, you must attend clinics by higher level International or National referees to gain an understanding of the latest interpretation of the rules.

Judo Experience - Judo experience is very important. You should practice Judo on the mat. You should actually do the techniques; go through the physical actions of throws and counters, of entries and escapes. You must know Judo from the inside if you want to become a good referee. You must have been “there” so you know what is coming next (anticipation) or the options both contestants have at every stage of their competition. You need to “eventually” know, (when someone refers to *Ude hishigi juji gatame* or any other Judo technique) what they are talking about.

Continue to practice Judo. Continue to attend Competitive Judo Clinics and Techniques Clinics to stay up to date with the latest Judo techniques and competitive strategies. Coaches and high-level competitors are continually adapting old techniques and setups, resurrecting old setups and entries to throws and holds and introducing new techniques to competitive judo from Wrestling, BJJ and other martial arts.

As a new referee, you are not expected to know the names of all the throws or holds. This will come with time. You can still learn to referee with a basic knowledge of Judo.

Competitive Experience - Competitive experience helps. Higher competitive experience helps even more to become a referee. If a new referee has competitive experience s/he will be able to more closely understand the action the contestants take during a contest. This experience helps conduct the contest in a more informed manner.

Competitive experience though advantageous, is not always necessary to become a good referee.

Competitive experience also helps in understanding the commands, judgments, position and procedures. Having been exposed to the process, most contestants are familiar with the basics of refereeing and judo.

Teaching Experience - Teaching Judo techniques, their counters (*Kaeshi waza*) and combinations (*Renraku waza*) in conjunction with *Katame-waza* (Groundwork techniques) helps all referees understand the sport which we officiate. It makes us better referees. The teaching of gripping and grip breaking, competitive strategies, escapes and entries (set ups) in both *ne-waza* and *tachi waza* all contribute to providing an overall understanding and mastery of Sport (Competitive) *Judo*. This experience contributes significantly to develop a Referees understanding of competitive *Judo*.

Coaching Experience - As much as Judo needs referees, Judo needs more coaches and instructors. Many Judo contestants when they retire from competition disappear and abandon their sport. Most of those who stay, devote their efforts to coaching or teaching. Some continue on helping keep their original dojo producing contestants and others venture out on their own and open new Judo Clubs. This needs to happen more often. After some years as coach, some coaches begin to see the need to get involved in refereeing. Some see the need to get involved right from the start.

80-90% of all referees are instructors/coaches of their own clubs or assistant instructors at larger clubs. Only 10-20% of those who referee are exclusively retired competitors or non-competitive brown and black belts without their own clubs. Most of them continue to practice Judo.

Having a coach’s experience helps one referee. But what is even more important is refereeing helps make one a better coach.

Membership - When you referee at sanctioned tournaments, you must be a member of one of the National (USA Judo Group A member) Organizations. If you are new or are rated Local, Regional or Regional 1, Regional 2 or Regional 3 then membership in USA Judo, USJA or USJF is necessary. This membership is necessary for legal and insurance reasons.

When you attain a National Referee License or higher, then current membership in USA Judo is

mandatory. It is each individual referee's responsibility to maintain their membership each and every year they serve as a referee. If you are not a member, then your National Referee License is suspended. Each National Referee or higher is encouraged to maintain their membership in either of the other Group A members that they had been affiliated with during their formative years in Judo.

Back Ground Investigation - When you are a certified referee you must always have a Background Investigation conducted and be on record. This back-ground check must be renewed every two years. This background investigation is also required for all coach certifications and in all organizations, all black belts must have a valid background investigation.

CDC Heads Up Concussion Course - This 30-minute free on-line course is required in some States for referees and coaches. It is recommended that all referees should take this course and print out the completion card at the end of the course. This card should be maintained on one's person (wallet). As most referees are also coaches it is logical to take this valuable and informational course.

SafeSport – This on-line program (approximately two hours) is also required for referees and coaches. It is a course geared to the safety and protection (physically, socially and emotionally) of competitors. This course covers unethical behaviors of coaches, referees and students with students (participants). It covers hazing, emotional, physical and sexual abuse and misconduct among many other topics.

Referee Code of Ethics - Please read, comprehend and follow the Referee Code of Ethics. A copy of the Code of Ethics can be found on the USA Judo Referee Page under Referee Commission Polices.

Levels of Certification - Each State (SGB) has its own Certification System with levels below National. States may have one to six levels, similar to *mudansha* (KYU) grades. Generally, the Junior and Club levels can be tested for at a *Dojo Shiai*. Local and higher levels of certification take place at sanctioned tournaments. Check your local State Governing Body (SGB) for Judo or National Organization Referee Commissions (Committees) for details. When one is certified to National, it is like reaching the rank of *shodan* in refereeing. It is just the beginning to really learn to referee.

Each SGB and Group A organization has their own Levels, Age and Rank requirements for each level below National. Below is a chart which “generally” describes the Referee Certification Levels.

LEVELS OF REFEREE CERTIFICATION						
Level	Age	Rank (minimum)	TAPL(TIG) (Time At Previous Level)	Written Exam	Practical Exam	Authority (Referee Commission)
Junior	10-12	N/A	0	Yes	Yes	SGB/Group A
Club	13- Up	N/A	0	Yes	Yes	SGB/Group A
Local	15-Up	None/Sankyu	0	Yes	Yes	SGB/Group A
Regional 1	15-Up	Sankyu	1 year	Yes	Yes	SGB/Group A
Regional 2	16-Up	Nikyu	1 year	Yes	Yes	SGB/Group A
Regional 3	17-Up	Ikkyu	1 year	Yes	Yes	SGB/Group A
National	18-Up	Shodan	1 year	Yes	Yes	USA Judo
2018 (Regional) (PJC-C)*	25-Up	Shodan	2 years	No	Yes	PJC
Continental (IJF-B)	35-65	Nidan	2 years	No	Yes	IJF
International (IJF-A)	35-50	Sandan	4 years	No	Yes	IJF

PJC=Pan-American Judo Confederation, IJF= International Judo Federation, SGB= State Governing Body (USA Judo Group B member), USA Judo Group A = (USJA or USJF), N/A= Not Applicable

*The PJC-C Referee License was discontinued as of 2018.

Chapter 3 CHARACTERISTICS

Anyone can become a referee. Those that are not strong in the characteristics identified here can develop and/or learn these traits. Over many years we have identified certain characteristics which many of the best referees possess. These characteristics for the most part have been developed over one's life time by their life experiences, interpersonal interactions, work, play and family environments. The more Judo one knows the better and faster one can understand the rules and perform as a referee.

Confidence - Some new referees already have some confidence from either their working environment or school and home environment. With time, knowledge and practice NEW referees will become more and more confident. This is an important characteristic in developing a presence on the mat. A good referee must have humble confidence and not step over the line to arrogance.

Confidence in refereeing comes from one's assuredness in knowing and applying the Judo refereeing rules. New referees do not usually have this confidence. It needs to be built up over time. It comes from comprehending and applying the rules and more and more refereeing experience at sanctioned tournaments. The referee must become completely comfortable when refereeing.

Many high-level competitors have good confidence so when they take up refereeing because of their abilities and mind set their confidence generally transfers to their refereeing endeavors.

Calmness Under Stress - The referee should work on maintaining a calm demeanor when handling any situation that occurs on the mat. This is not easy and will take many years to develop. This comes with confidence in the knowledge and application of the rules especially during critical fast action situations. This calmness under stress is called equanimity.

Stage Presence - One of the hardest traits to build upon is that of presence. New referees must, like an actor, project themselves in a confident and knowledgeable manner. Similar to one who has had experience leading, you must project an aura of confident assuredness in your actions.

Similar to acting, a good referee should NOT be over dramatic in their actions, just good and unlike acting the referee must do such a good job as not to be noticed by the coaches and spectators.

This balancing act is one of the most difficult facets of referee development that a referee must incorporate into their repertoire of officiating skills.

Initially, new referees shouldn't think about this category, except that as they get better it will be a trait that needs to be improved. This is a trait that takes a lot of time to improve upon. Presence comes naturally with years of refereeing and confidence in one's knowledge and abilities as a referee. Though there are some techniques to improve one's presence.

Referees who are used to speaking in front of large groups or for example athletes use to performing in front of large crowds already have developed some presence and this can transfer over into refereeing.

Deliberateness of Action (Also known as Conviction or Determination) - When a decision is made it must be made quickly and deliberately. There can be no wavering or displays of confusion (wishy-washy) when a decision is declared. Do not worry about this in the beginning. We expect new referees to be a little slow in calling scores or *osaekomi*, etc. It will take time to gain confidence and show more sureness in one's calls. In the beginning it is better to be correct and slow, than wrong and fast. The goal is to be correct and fast when making judgment calls.

Leadership (Control) - When you are out on the mat you must be in charge. This doesn't mean being domineering (bossy). It means maintaining a dignified Judo like environment. A good referee needs to control without controlling. Just by serving in the position of referee, the competitors allow you to control the contest. The referee must respect the contestants in order for the contestants to continue to respect the referee.

Flexibility (Adaptability) - A New referee, in fact all referees must be prepared for changing rules and changing environments. The best referees are very observant and watch the surroundings they are in and adapt to the standards and practices of the indigenous referees so as to meld into that specific environment.

The new or novice referee generally develops their skills and knowledge in their local State or Region. When the new referee begins expanding their horizons with travel to other States or Regions he/she needs to get accustomed to each regions custom. One would hope that most of refereeing is similar region to region, but there are sometimes slight differences in the interpretation of the rules.

Receptivity - All referees must be open and receptive to learning how to referee and accepting feedback. They must be willing to improve. They must learn to receive evaluation, (criticism, feedback) of performance without excuses. Becoming defensive or have what they believe to be valid reasons for doing something different from that which is expected is not proper etiquette, unless there is a physical impediment.

Referees when receiving feedback should listen to feedback and then say Thank you. They shouldn't argue with their mentor, referee coach or evaluator. We have experienced instances where the referee has argued that the way the evaluator is suggesting to do something or interpret something is not correct and that they the referee knows better. Those types of referees will be marked as difficult to teach, "know it all". It would be like a *Rokkyu* (6th *Kyu*) telling a *Rokudan* (6th degree black belt) they don't know what they are talking about as it relates to *Judo*. It just is not done. When this type of situation occurs senior referees who have worked with these individuals will be tentative to provide feedback.

If you hear an evaluator say something that is not the same or similar to what you have heard before, then after listening and thanking the senior referee for their feedback you should when there is a break go to another more senior referee and make inquiries about that particular situation or interpretation. After that you should go to another senior referee and ask them and then another and another. The higher the level of referee the better. You can just choose to ignore the advice if you believe it is not to your understanding. In **most** cases it would be foolish and in some cases it might be wise. Time will tell.

Seek Guidance (Learning) - A good referee should not only be receptive to feedback (critique of judgment and performance) but actively seek it from their peers and more importantly from higher level referees. A good referee should not wait for feedback to come to them. They should strongly seek to improve by getting higher level referees constantly providing feedback. That can only occur if you ask higher level referees to provide the feedback. The more constructive and specific feedback you get the faster learning and skill improvement occurs.

If you have a mentor to oversee your learning, this can be very helpful.

If you can have someone video yourself when you are refereeing and judging and review your performance at home and send it on to a mentor (one willing to review the video) this would also be extremely helpful in improving your performance.

At some tournaments with CARE, some referees who are computer literate are bringing a USB flash (Thumb, Stick) drive so that they can down load from the CARE file for that event, their contests as judge and referee during down time or after the mat closes. In this case the referee needs to know what contest numbers they were involved with.

***Jika No Kansei*(Strive for Perfection)** - Today we call this striving to reach one's fullest potential. The referee at all levels must seek to improve oneself by working more tournaments, attending clinics (Judo and Referee) and seminars, seeking evaluation and feedback and continually sharpening ones' skills and knowledge.

Sense of Fair Play - After safety, the fairness of the conduct of each contest a referee is involved with must be their highest priority. This may be mentioned several times in different ways in the manual because it is so important.

Focus (Concentration) - When a referee is on the mat as a referee or serving as a table judge it is very important that they focus completely on their duties. A loss of focus can cause judgment errors or create safety issues.

Honesty - As a referee, you must be honest in your duties as a referee of the competitor's performances during competitive contests. No bias whatsoever can be displayed, as it will tarnish your reputation and will detract from your stated goal of being fair. There can be NO unfair bias either overtly or covertly.

Discretion - Be very careful discussing contests you have been involved with, with other referees, coaches or contestants. You can refer to the situations for learning purposes but should not mention names. If someone is injured, you should only discuss it with the chief referee, if inquiries are made.

Intestinal Fortitude (Guts) - Initially, as a referee this will be difficult to achieve. You must develop a high level of confidence in your application of the rules, especially the penalties. This is the ability to call every call whether it be a score or hold and especially penalty in every contest, **without influence** by the caliber of competitors, the competitor's record (celebrity), the event, environment, home town advantage or a loud coach trying to affect your decisions.

Courtesy - Be polite to everyone even those who are not polite to you. This goes a long way in presenting to the public the professional demeanor of the referee.

Reliability - Once you begin to referee at tournaments you need to make a habit of always being on time for meetings in the morning. A good referee always is present for their rotation period onto the mat. If you have to leave early, then you will inform the Chief (Head) Referee during the morning meeting before mat assignments. It would be more polite and proper to inform the chief referee if one will be late or have to leave early in one's email RSVP (acknowledgement) reply to the Chief (Head) Referee or Referee Liaison.

If there is a pre-tournament referee invitation by email or letter, you should respond either if you are planning on being there OR NOT a timely manner. It is the polite thing to do.

Chapter 4 *DRESS AND DECORUM*

Appearance – The referee who embarks on this quest of refereeing are gentlemen and gentlewomen. The standard accepted societal norms of behavior, appearance and hygiene should apply. This section will cover Appearance, Dress and Behavior. Basically, it is just common sense that one should present themselves in a good way.

Personal Hygiene - The referee should be clean and without body odor.

The hair should be clean and well kept. Men with long hair, or beards and mustaches are fine as long as it is well kept. If it is neat, then it shouldn't affect your refereeing. Fingernails should be clean and well kept.

Referee Uniform - The standard referee uniform around the world for a referee is the following. Properly fitting gray slacks (pants, trousers) (medium/dark gray in color (charcoal gray)). The referee should wear a white short sleeve dress shirt. The short sleeves are for refereeing in warm weather when the jacket is allowed to be taken off.

The referee should wear a solid black tie. Remember the tip of the tie should touch the top edge of the belt and not go below the bottom edge of the belt. Special ties with small Judo logos are allowed. The

base color of the tie should be black. Striped ties or ties with large designs should not be worn. Exceptions will be discussed by one's local referee authorities. If the tournament organizers provide a special tie to ALL the referees then this type of tie is allowed. The referee uniform should be uniform (standardized).

A properly fitting black jacket (blazer) is required. The two button variety is preferred over the three button. The double-breasted jacket should not be worn. Solid black socks should be worn.

Men and women wear the same uniform.

You should wear black dress shoes to the venue. When you go onto the mat you should remember where you leave your shoes. You may laugh, but inevitably some referee at the end of the tournament is running around asking the other referees, did you see where my shoes went.

It is best to leave your shoes under the Referee off duty table or Timekeeper's table on the mat you are assigned to, so they are out of sight and no one steps on them when coming on and off the competition area.

When refereeing, the jacket must be buttoned (top button). When judging at the table, the jacket need not be buttoned if sitting behind a table. However, if the judges are sitting at the edge of the mat with no table in front of them then they should have their jacket buttoned. If the judges are sitting on chairs on the mat (opposite corner of the contest area (former method (JOTM)) then the judges' jacket should be buttoned. This will provide a better and more professional appearance to the spectators, competitors and coaches.

At some tournaments, the Tournament Director may provide a polo shirt to the referees. This is perfectly acceptable as long as ALL referees wear the same shirt. Some SGB's or *Yudanshakai* provide a standardized Referee Polo shirt.

When wearing a uniform polo shirt, it is recommended that the referees remove their regular short sleeved white dress shirt and tie. In some cases, the referees receive the polo shirt the morning of the tournament at the venue. It seems some for convenience, simply put the polo shirt over their regular referee uniform (white dress shirt and sometimes tie). It seems for some it will save them time and effort to walk the shirt tie and jacket out to their car. It looks terrible and shouldn't be done.

The polo shirt should be "tucked" into the belt and pants. The polo shirt hanging on the outside of the pants does not look official. An exception is if all the working referees are provided "Hawaiian Type Shirts" or similar.

In small dojo tournaments or at Judo camps, refereeing in one's *Judogi* is acceptable. It is preferred that everyone wear their white *judogi*.

An important concept about the uniform is that ideally "Everyone" wears the same thing. In an event, one mat area should not take their jackets off while another mat keeps theirs on. Everyone on all the mats must have their jackets ON or OFF. The Chief Referee makes this decision. The referees must present a unified front and present themselves in a professional manner.

In some regions in order to encourage brown and black belt contestants who will be competing later on in the day, they are allowed to referee with their *judogi*. It is recommended that ONLY a WHITE *judogi* be used for this purpose. This doesn't follow the unity concept but needs to be done to get more referees involved. We of course would prefer they wear the official referee uniform.

In some regions, allowing referees with Black jackets, and others with a standardized polo shirt, *judogis* and even street clothes may be necessary because there is a lack of referees. Though it may not be ideal to present Judo in an unprofessional manner, it is necessary due to circumstances. It may make it easier to get brown and black belts to volunteer to work as referees if they can wear their white *judogi*.

Decorum (Propriety, Behavior, Comportment) - As in polite society, each referee is expected to behave in a respectful and courteous manner. The referee represents the State Organization, National Organization, Judo and themselves.

Be a Lady or Gentleman! - As a referee you will serve in an important role in the Judo community. Like a judge, you will make decisions that will affect the outcome of individual athletes. You must take your role as referee to heart. In this position you must respect every individual competitor, coach, parent, spectator or other referee. Do not let your title of referee convince you of any overall power. You are a part in the large machine, each part (person) equally important, but not more than any other part (person) be it competitor, coach, technical official, tournament staff or referee.

Be Humble - As a Judo person and especially so as a referee, you need to make every effort to act humbly before the Judo community. Confidence is important in your function as referee. Arrogance is displeasing and seriously detrimental to being a good referee.

Always Have a Notebook and Pen When Attending Clinics - Get accustomed to having a pen and 3x5 cards or a small note book in your jacket pocket to take notes and write down unusual judo/referee situations that you experience or that you witness. You should do this not only for clinics but also after you referee. You can then ask a higher-level referee how the situation should be handled. Of course, you would take the notes about the incident after you are off the mat. 😊

If you are serious about refereeing then you should get a binder and/or briefcase and keep all the rules you have printed out in the binder. You should keep all the dated handouts provided at different tournaments, clinics and seminars and anything of value downloaded from the internet. This binder should contain all the notes you take at tournaments, tournament clinics, clinics and seminars.

Learning new information or corrective information through as many senses (hearing, seeing, and feeling) as possible, generally ensures a higher level of retention (preservation) from short term memory to long term memory. The best learning takes place when one does an action or procedure and teaches it. Repetitively reading of notes or handouts or watching video or actually doing something imprints that information in the brain.

The only way one remembers the details of topics discussed at clinics is to take good notes and review them. So much information is lost because referees show up to clinics without a notebook or cards. Maintain a three-ring binder and keep all the handouts you get over the years. Keep your clinic notes in this binder.

When something happens that you have a question about at a tournament or clinic, write it down so you can ask your sources for clarification on each particular issue. We have found that keeping your notes in a bound notebook keeps all your questions in one place. Be sure to date everything. For convenience rewrite the questions you have on 3" x 5" cards so it is easier to carry and get to when you have access to a higher-level resource (IJF-A, IJF-B or PJC-C referee).

Questions - Always ask questions. Get into the habit of making inquiries into the situations and rules you do not understand or have seen handled differently than you understood. You can ask questions in front of a group or if you feel awkward, then individually in private. You will learn with experience to ask the best people for you.

Never Speak Ill of Your Fellow Referees - Everyone makes mistakes. Learn from the beginning that it is inappropriate to speak of other referee's mistakes to anyone - another referee, coach, competitor or parent. Those who speak ill of another referee have been found generally to make many more mistakes than the referees they may speak about.

Assimilation (Not of the Borg Variety.) - A new (without certification) referee is allowed to referee at sanctioned tournaments and is usually paired with more senior referees to keep an eye on their performance so no problematic actions are allowed to take place. Newer referees generally are allowed to referee young junior contests to see how well they do. If they seem to be able to hold their own, then they are allowed to referee older competitors, then more advanced rank competitors. The new referee will be under the direct supervision of higher level judges and jury).

New referees should begin their training in the *dojo* doing mini *shiai* during *randori* at the end of some classes.

When *dojos* have a club *shiai* (tournament) within one's own club, new referees are used along with seasoned referees for support. This provides a less stressful learning environment. When a *dojo* has a small club vs club *shiai*, new referees are also allowed to work these events for training and feedback. These experiences are used to assimilate the new referee into the sanctioned event schedule.

Speaking with Coaches - At the beginner level you should direct all coach inquiries to the Mat Jury or Chief Referee. You should avoid speaking with a coach by yourself about what transpired on the mat while you were refereeing. If you feel it is necessary, then have another certified official with you. A referee should never engage a coaches' comments when on the mat during a contest. The coach must go to the jury to make an inquiry or complaint. The novice referee should direct the coach to the jury on that mat.

We want to properly address all coaches' inquiries. The referee is there to ensure that each contest is conducted in a fair and impartial manner. The coach is the players' representative and if an inquiry or complaint is made, the jury or chief referee will address it. In these cases, the chief referee or jury may come to the referee to get their opinion as to what happened. Coach and referee must work together to promote a fair and amicable outcome.

It will be mentioned many times that we are a small community and referees and coaches will be dealing with each other over many years. It is best for coaches and referees that they become friends, if not friends then amicable acquaintances. The coaches must feel that the referees are trying their best. The referees must understand the coaches are looking out for the welfare and fairness provided their players.

Chapter 5 BASICS

1. Starting

A good referee will arrive early enough so they will be able to sign in and be ready for the pre-tournament referee meeting.

When a referee arrives at the tournament they should first find their way to the *shiai*jo to check it out, if they have not been to that venue before. The referee should then find their way to the referee meeting room (area). The referee should say hello to friends and acquaintances and say hello to the Chief (Head) Referee. The referee should then sign-in. The referee should then get a coffee or juice and whatever they wish before settling down before the meeting begins.

The general order of the meeting is listed below.

1. Welcome /Roll Call (sometimes the roll call is done later in the meeting.)
2. General Rule Review - (This section is used to cover topics which the referee authorities observe are being applied incorrectly or topics which are being misinterpreted.)
3. Radio Protocol and Table Judges Duties
4. The always ask for feedback speech. Ask for feedback to indicate you are willing to learn.
5. Medical Table(s) location. The Chief will inform the referees where the medical table will be.

6. Specific Tournament Rules - Duration of Contests, What is allowed: *Shime waza, Kansetsu*, etc., Special Rules (exceptions)
7. Lunch Schedule - When you take your lunch break be sure that you do not take too much time. The referee should be sure to not eat too much during a tournament. We have noticed some referees groggy (sleepy) after lunch. This affects focus and concentration when on the mat. Each referee should know what is best for them.
8. Thank you comments. Your services as referee are always appreciated.
9. Opening Ceremony Assembly and Bowing Protocol (At larger Championships).
10. Mat Assignments - This generally occurs near the end of the meeting. This is where the Chief Referee reads out what mat each referee is assigned to.
11. Good Luck and referee group photograph if there is time and inclination.

After the meeting, the referee should make their way to the assigned mat. Prior to the competition there generally is a short meeting at each competition area by the Jury or Senior Referee assigned to that mat. The rotation system, radio check, specific audible sound on that mat, how the scoreboard display works and other topics are generally discussed.

Before the Opening ceremony or after if there is time the more senior referee or their designate does the safety walk through (walking on the mat to check for spaces between tatami, smoothness, cleanliness, sizes, etc.) so new referees need not do that, but it is a good habit to check to see if the needed equipment is available and in working order.

You should also check the scoreboards (electronic or manual), audible sound, numbers, clocks, flags to see how they work. Introduce yourself to the Technical Officials (Timekeepers & Scoreboard Operators). They are a part of the team. The referee and judges need to have a good rapport with them.

If you are on the first team out, then you will have to follow the bow-in protocol as indicated in “a”. When you are a referee the following steps should become standard.

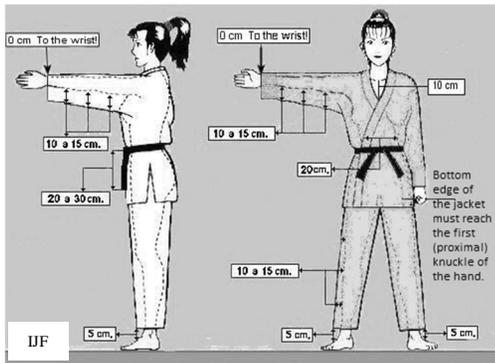
- a. Official Opening Bow-In procedures. Procedures will be provided by regional referee leaders.
- b. After the Referee bow-in, the referee should stand about four feet in front of the outside edge of the contest area at the top of the mat half way between the players start positions (*Hajime* position).
- c. When the contestants come up the sides of the contest area look at them closely for *Judogi* control (sleeves and pants long enough, etc.) jewelry, blue and white sash/belt or blue or white *judogi*. Remember the **white** competitor should be to the **right** of the referee.
- d. When they get to the side center edge they “should” wait for the referee to invite them in. The referee should then invite them in with the hand gesture (palms flat, 45° face up, fingers together) point to the competitors and then move the hands horizontally so you end up pointing to the marks (standard starting positions). The contestants should when invited in, bow on the edge of the contest area in unison to each other (if they choose), then walk onto the contest area to their respective starting positions in unison. This outside bow is not required or enforced, but Judo etiquette expects it. **Make sure the scoreboard is clear and ready before the start of every contest!**
- e. When the contestants reach their start positions (marks) together, they should bow in **unison** “without prompting” and take one step, left foot then right, forward into *shizen hontai* (ready position)(basic natural posture). At this time the referee announces “*Hajime*” (*Ha Gee May*) (Begin). **There is NO hand gesture for *Hajime*!** If the competitors do not bow in “**unison**” make them do the bow again. It is disrespectful not to bow at the same time.
- f. This bow is required and should be monitored for a proper and respectful bow. This bow is a sign of respect to one’s opponent and is expected Judo etiquette. There is no religious significance. This bow is the equivalent of a hand shake.
- g. If the competitors do not bow to each other at the start positions after 2 seconds, then indicate to them to bow and step forward.

The referee should use a hand/arm gesture by holding the forearms vertical, hands flat, fingers together, palms facing each other shoulder width apart and fingers pointing up. The hands are then moved toward each other to about a 30-degree angle (simulating bowing). The elbows remain in the same position. Then the referee would lower their arms to their sides.

As we are in the U.S., at local and regional events the referee may teach new competitors how to bow and step forward by speaking to them along with doing the arm gestures. This is not done at Point tournaments or National level tournaments.

- h. Maintain Distance and Position as outlined in Chapter 7. Always check with peripheral vision the judges to see if they have any input. A referee should never directly look at a judge prior to giving a score or hold as it weakens the referee's confident appearance. There are a few exceptions (blocked view.)

2. Judogi Control - Basics(IJF)



- Sleeve length-IJF to the wrist. Some local and regional areas allow 5cm (2 inches) from the wrist.
- Sleeve Width -10-15 cm (4-6 inches) of space from the wrist to the armpit.
- Belt hang from knot - 20-30 cm (8-12 inches), square knot, twice around body.
- Pants length- at ankle bone (lateral malleolus) to 5 cm (2 inches) above.
- Pants width- 10-15 cm (4-6 inches) space from ankle to thigh.
- Details on the rules of the judogi can be found in the IJF SOR (Sport Organization Rules)-Latest Edition - Appendix C.

Sokuteiki
Measuring Device



3. Scores

The second most important job after safety of the competitors is calling the scores of throws correctly.

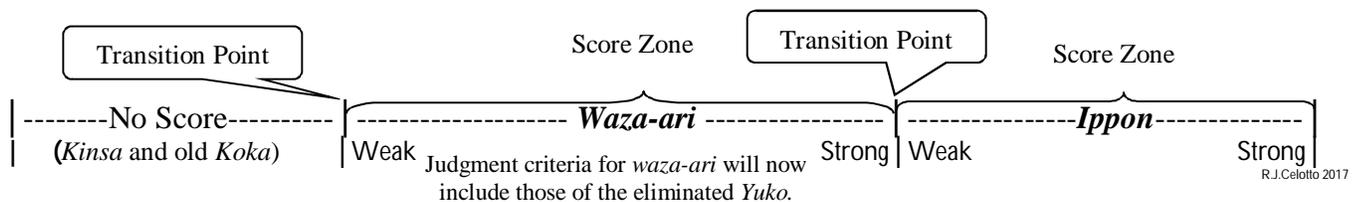
One major way of winning a Judo contest is by throwing one's opponent with a Judo throw (technique). These throws are judged by different grades of scores. There are three possible results. No score, *Waza-ari*, or *Ippon*. (2017)

Throws are only valid if they are started **inside***the contest area and from the **standing** position.

There are four elements (parts, functions, dimensions) of a score. They are Control, Landing largely on the back, Force and Speed. Each scoring throw must contain some part of all four elements. The scores are reduced if one or two of these elements are "partially lacking" its full measure. Most understand that the calling of scores is a subjective judgment of the observer. Time and experience improves one's ability to call the scores. The information below provides a "guideline" for determining scores and is not absolute.

Score Spectrum (Continuum)

All scores fall within this spectrum.



Scores are easy to call when they are in the middle of the score zone for each score. The difficulty lies when the scores are on or near the transition points. The transition points are where the score changes from No score to *Waza-ari* or *Waza-ari* to *Ippon*. With years of experience and guidance, the referee can sharpen their ability to call the scores consistently correct.

Scoring Basics (From the IJF Refereeing Rules)

ARTICLE 20 - *Ippon*

1. The Referee shall announce *Ippon* when in his opinion the applied technique corresponds to the following criteria:

a) When a contestant with control throws the other contestant with a real impact “directly” on his back (largely on their back) with considerable force and speed.

When the landing is rolled with real impact, it is possible to consider it *Ippon* as long as the action is continuous and all other functions (control, speed, force) are present in their required measure. (2018)

All situations in which one of the contestants deliberately does a “bridge” (head and one foot or both feet in contact with the *Tatami*) after having been thrown will be considered *Ippon*. This decision is taken for the safety of the contestants so they do not try to escape from the technique and endanger their cervical spine. Also an attempt of a bridge (arching the neck and/or back) should be counted as a “bridge”. (2018)

b) When a contestant holds with *Osaekomi-waza* the other contestant, who is unable to get escape for 20 seconds after the announcement of *Osaekomi*.

c) When a contestant gives up by tapping twice (2) or more with his hand or foot or says *Maitta* (I give up!) generally as a result of *Osaekomi-Waza*, *Shime-waza* or *Kansetsu-waza*.

d) When a contestant is incapacitated by the effect of a *Shime-waza* or *Kansetsu-waza*.

2. Equivalence

Should one contestant be penalized with *Hansoku-make*, the other contestant shall immediately be declared the winner with a score equivalent to *Ippon*.

3. Special situations

a) Simultaneous techniques. When both contestants fall to the *Tatami* after what appears to be simultaneous attacks and the Referees cannot decide which technique dominated there should be no score awarded.

b) In the case where both contestants score simultaneous *Ippon* the Referee will act as regulated in Article 19 paragraph 5.b.

ARTICLE 21 - *Waza-ari*

The Referee shall announce *Waza-ari* when in his opinion the applied technique corresponds to the following criteria:

a) When a contestant with control throws the other contestant, but the technique is partially lacking in one (1) or two (2) of the other three (3) elements necessary for *Ippon* (see Article 20 (a)).

b) When a contestant holds with *Osaekomi-waza* the other contestant who is unable to get away for ~~15~~ **10** seconds or more, but less than 20 seconds.

ARTICLE 22 - *Waza-ari-awasete-Ippon*

Should one contestant gain a second *Waza-ari* (by *Nage waza* or *Osaekomi waza*) in the contest, the Referee shall announce *Waza-ari-awasete-Ippon*. Added back as of January 2018.

ARTICLE 23 — *Yuko* 2017 - The score *Yuko* was removed from the rules. All throws that met the criteria for the score of *Yuko* shall now be called *Waza-ari*.

The following model is only a guideline and may not reflect every case of scoring.

Score Requirement Basics

Divide the back (visually imagined) into three (3) vertical panels as displayed in diagram 1.

Ippon - During a controlled throw if “any part” of the *Ippon* panel makes **direct** impact with the mat then, Ippon generally should be scored. The referee must take into account the other elements of control, force and speed.

I = *Ippon* Panel - (Generally direct impacts on “any part” of this panel would be called *Ippon* or *Waza-ari* (If LESS control, force and/or speed). If the force or speed is LESS than expected for *Ippon* than even though there is impact on the *Ippon* Panel, a score of *Waza-ari* can be given. When to do this is a matter of experience.

Ippon - Throws with “Control”, “Largely on the back”, generally on some (any) part of the *Ippon* panel, with “Force” and “Speed” should be scored *Ippon*. These throws can be done from high or low. Take into account the size of the contestants. The landing should be “directly” to the back (some part of the *Ippon* panel (zone)).

The 2015 ruling with regard to rolling landings states that, “Generally”, rolling landings cannot score *Ippon*. This has changed.

As of January 2018, if a rolling landing occurs and it has real impact “initially” on the *Waza-ari* panel (zone) and the rolling action is “continuous” onto the *Ippon* panel (zone), this rolled landing generally can score *Ippon*. If there is a break in the landing, then the score should be *Waza-ari*.



Diagram 1

Picture from IJF



Waza-ari – When the *waza-ari* panel makes impact with the mat, then *Waza-ari* generally should be scored. The referee must take into account the other elements of control, force and speed.

All landings that would have previously been called *Yuko* will now be called *Waza-ari*.

W = *Waza-ari* Panel - (Generally impacts on the *Waza-ari* panel would be called *Waza-ari*).

Waza-ari - This score is **partially** lacking in one or two of the four elements (control, largely on the back, force and/or speed). What is usually missing is the amount of back that impacts or a lack of enough control, speed or force to consider *Ippon*.

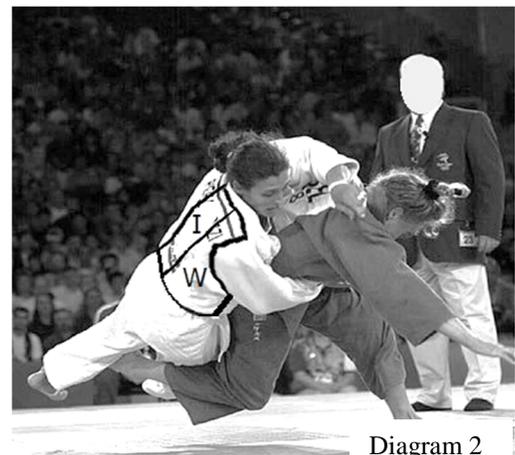


Diagram 2

Elbow Landings - In cases where *tori* throws *uke* and *uke* extends one of their arms out while falling and lands on their elbow or elbow and forearm thus **preventing** the side (90°) or side back (+90°) of *uke* from impacting the mat, in these cases no score shall be given. However, if the arm extended collapses upon impact where the forearm is collapsed under the side, in these cases a score shall be given if the landing is 90° or greater and all other requirements (control, force and speed) are met.

In the case where *uke* is thrown backwards and extends both of their elbows and/or hands or one of each and lands simultaneously or almost simultaneously and the back does not impact, the referee shall call *Waza-ari*. (2017-2018)

Yuko – The score *Yuko* has been removed as of 2017. The *Yuko* was introduced in 1974. All landings that were considered *Yuko* in the 2016 Rules will now be included in the *Waza-ari* score range.

Koka - The score *Koka* had been removed as of January 2009. The *Koka* was introduced in 1974.

No Score - Landing on any part of the front of the body, top of the shoulder, any part of the front of the shoulder or any part of the arms or any part of the buttocks, side of the hips or legs below the belt, or any part of the head should NOT count as a valid landing zone for any score.

Degrees of a Circle Guideline -

Using the degrees of a circle as a **guide** has proven to be valuable to many in understanding body angles and position when discussing impact. 0° is completely on the front of the body and 180° is landing completely flat on the back of the body.

Landings on the side/front or front (-90°) should NOT be called any score.

Landing at (90°) on the side of the torso generally scores *Waza-ari*.

Landing (+90°) on the side/back from the side to the outside (not touching) edge of the of the *Ippon* Panel (approximately 90-135°) should score *Waza-ari*.

Landing (+90°) on the back and any part of the *Ippon* panel (as outlined in diagram 1) (approximately 135-180°) **directly** impacts, generally scores *Ippon*. You do not need a protractor to figure this out.

All of this is true if all the other elements (Control, Force and Speed) are present in their proper measures. What part of the back that impacts is only one part of the scoring requirements for determining a score along with Control, Force and Speed.

Control - Only give scores to throws that a *tori* (thrower) started where “control is evident at the start and end” of the throw or countered where control is evident at impact. Do not give scores when contestants trip themselves or throw themselves to the ground. One contestant must cause the other contestant to fall. During regular throws, control in most cases requires hands on, however there are a few cases when hands need not be involved. Hand control must be present during *kaeshi waza*.

Quick Impacts - The referee must through hundreds and thousands of repetitions learn to train their eyes (minds) to see quickly executed throws and landings in slow motion. To the untrained eye, it may seem that the *uke* may have landed on their side/back with some of the *waza-ari* panel impacting the mat which generally scores a *Waza-ari*, but when slowed down one can see that much more of the center of the back “*ippon* panel” impacted, which generally deserves an *Ippon*. Some competitors are so quick when the back hits, the *uke* rolls up within a fraction of a second.

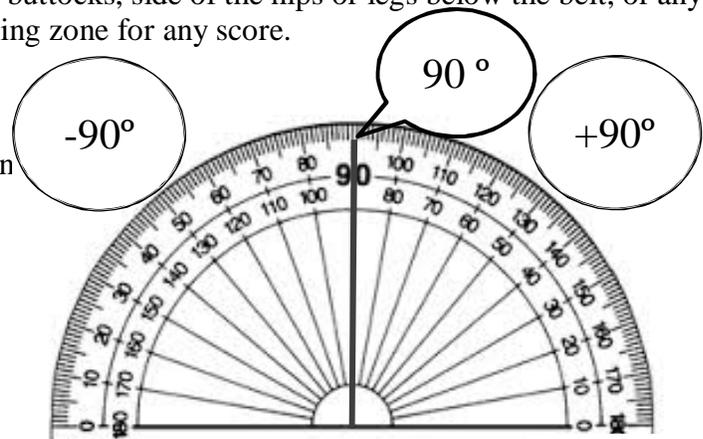


Diagram 3

Flat on the Front (0°)
(Chest and abdomen)

Flat on the Back (180°)

If any part of the outside edge of the *waza-ari* panel (when the uke's body is (90° (exactly on their side) to +90° (facing up) (90-135°) impacts the mat then the score is generally *Waza-ari* and if **any part** of the center *ippon* panel of the *uke* impacts the mat it is generally scored an *Ippon*.

There are wonderful examples provided in the IJF World Flashes videos released every year showing this situation. To the untrained eye all one believes he/she sees is a landing just on the *Waza-ari* panel.

However, when the video is shown in slow motion, one (untrained eyes) can observe that in fact some part of the *Ippon* panel (center) initially impacts, but the *uke* rolled up in a fraction of a second after the initial impact.

Over time and with experience most referees will develop the ability to see these fast action landings as they really are.

Half and Half Landings – The bodies of most competitors are very flexible, some more than others. The *uke* may twist along the spine trying to spin out of a landing, which is perfectly natural and taught as an escape to throws. In some cases, the *uke* may impact the mat with the upper side landing of the torso at 90° or +90° but their hips and front of their legs facing the mat (-90°). So that half the body is face up and half the body of uke is face down.

If the *tori* can throw the *uke* so that some part of their side or side back of the **torso** whether upper or lower, impacts the mat with the requisite amount of control, force and speed even though some, half or more than half of the rest of the torso is face down (-90°) the score of *waza-ari* may be awarded.

The reverse half and half landing is also a possible valid scoring situation. Though more difficult to score. That is, in an *o uchi gari* as one example, the *uke* twists their upper body to their front (-90°) (turn out) while being thrown backwards, but *tori* manages to keep *uke's* hips at (90°) or better (+90°) face up.

In this case, when the lower side (90°) or (+90°) of the **torso above the belt** ((when worn in its proper position) (at the top of the iliac crests)) impacts the mat, a score should be given.

The hip may land on the side (90°). This position on its own cannot score as the hip itself is below the belt. It is only when that part of the side (of the torso) just above the belt impacts (at 90° or +90°) the mat can the score of *waza-ari* be given. The flexibility of the spine allows for landings on the side (90°) of the hip where the side of the torso does not impact. This type of landing is a gray issue as there is a difference of opinion on the transition point between No score and *waza-ari*.

Kaeshi Waza (Countering Techniques) - In *kaeshi waza* (counter techniques) the determining factor is control at impact. In *kaeshi*, control is transferred during the execution of an original throw. During *kaeshi waza* the hands of *tori* must be controlling *uke*. This will be explained at clinics. In most cases this transfer can be witnessed by a change in direction (no matter how slight) and /or a change in speed (acceleration).

In some cases of *Sukashi waza* (Ghost throws) usually during *uchi mata* (but can be used for many other throws), the transfer of control can be very subtle.

Opposite direction *kaeshi waza* (e.g. *harai goshi/tani otoshi* or *o soto gari/o soto gari*) are much easier to see the transfer of control. The problem is during *kaeshi waza* such as e.g. *o uchi gari/yoko otoshi* or *tai otoshi/yoko guruma*) where the counter is in the **same direction** as the original attack, in these cases it is more difficult to determine who is in control at impact.

Generally, the debate ends up being, when was the control transferred (was it too late?) or was there any or **enough** transfer of control? Even at the highest levels there are differences of opinion on very complicated *kaeshi waza* situations. (E.g. Shinohara vs. Douillet (2000))

One must be aware of the real possibility of a counter being countered by the original *tori*. The transfer of control can waver (vacillate) between the two contestants several times in some cases.

Attack and Counter-Attack (2017-2018) with regard to *Kaeshi sutemi waza*

- In a case of *kaeshi waza* using a *sutemi waza*, the first competitor landing cannot use the impact of the landing as a fulcrum point to leverage a counter-attack. Generally, a *kaeshi sutemi* -the use of any *sutemi waza* as a *kaeshi waza* cannot score. There are rare instances when they can score.
- If a score can be given, it will be assigned.
- If the two athletes land together without **clear control** for either one, no score will be given.
- Any action after landing will be considered as a *ne-waza* action.

Control of the action during a *kaeshi waza* is crucial. In the *kaeshi sutemi* situation if the initial attack is started and the uke starts a *kaeshi sutemi* and there is **no disruption** in the direction or speed (transfer of control) of the initial attack, then the first attack should score.

This includes cases when the initial attack occurs and the *uke* decides to counter in the same direction and at the same time as the initial *tori*. In these cases, unfortunately the countering action actually assists the initial *tori*'s efforts.

If the *kaeshi sutemi* is done and **it affects** the direction and/or speed of the initial attack (there is transfer of control), the initial attack should not score. As the *kaeshi waza* was a *sutemi waza* the counter cannot score because the landing was used as a fulcrum point to leverage the *kaeshi*. In these cases, no one should be given a score.

If there is any doubt as to who threw or countered, it is best that no score be given!

Riding (Bolting the Door) - As mentioned earlier, Control is an important part of scoring throws. Just because someone falls on their back and the other contestant is on top of them doesn't mean the top player threw them. If the blue player executes an *ura nage* (rear throw) and during the action the white player is lifted but manages to get his leg in between blue's legs in a *ko uchi gari* position to prevent himself from being thrown away while the blue player falls to his back, this action does not mean that automatically the white player should get a score.

The white player must cause the blue player to accelerate or change direction or show the *ko uchi gari* caused blue to lose footing to a significant degree. In other words, this defensive action must have an effect on the opponent ("**control transfer**") or disturbed the balance of the opponent to a significant degree. If white's foot is in behind blue's leg and simply prevents him from flying away this is considered "bolting the door" so it does not swing open in the wind. A more common name for this action is "**Riding**" the throw. It is important to distinguish this type of movement as a countering action or riding.

Long Landings! "It Ain't Over 'Til It's Over Landings!" adapted from Y. Berra -

Long Landings are those that may start by landing on the buttocks or side-front then rolled by *tori*'s control and effort in a continuous action to the back. Another example is an initial buttock landing and then rolled to *uke*'s side then to their back. Another example is an initial contact/impact onto the front-side then rolled to *uke*'s back. Another example is an initial impact (landing) to the front side (-90°) then rolled (by *tori*'s continuous control and action to the side, then the back. Another term used in these types of landing is a Segmented Landing (landing in parts). (E.g. knee, buttocks (bum), then side of back.)

As of 2014 long landings no longer apply to *Ippon* landings as they must be directly to the back. However, they do continue to be in effect for the score of *Waza-ari*.

A throw is judged for a score by its landing (impact). Landings can continue from the first point of contact onto the mat after the throw, until the last part of *uke* lands and the continuity of the throw has ended.

During this entire landing, the *tori* must be seen to be making a genuine effort of controlling the action from start to finish with no breaks in the action.

Therefore, a contestant may land first on their buttocks or side-front then can be rolled to their back scoring a *Waza-ari*. A contestant may land on their knee, then side and then finally across the back.

As long as the landing is considered “**continuous**” and “**controlled**” (*tori* is continuously trying to turn *uke* to their back) this throw should be scored a *Waza-ari* depending on the force and/or speed.

The *tori* (thrower) must show “control” (continuous (uninterrupted) effort in trying to throw) of the continuous action throughout the landing until the final movement.

During some landings, the action may have hesitated or there are intermittent moments due to *uke*'s defenses where *tori*'s action (flow) is slightly interrupted, however if *tori* is making clear effort to continue the landing to *uke*'s back, then the action should be deemed as continuous. If the time during one of these hesitated moments is significant, then the break can be considered a lack of continuity and no score should be given. This recognizing a significant break in the action is a matter of experience and is a gray judgment issue. It will take time to master.

Judgment on how a throw should score is based on the entire landing from the initial point of contact or impact to the final part of the body or back landing on the *tatami* when all **controlled** movement ceases.

The complete landing during a throw in the case of *waza-ari* must be considered in total for scoring purposes, even if the action is slow, uneven (slight hesitation), or irregular (e.g. opposite side), so long as there is no loss of **control** and *tori* made a continuous effort to throw *uke* and there is **no clear break** in the action during the attack.

All scores must be judged using all the criteria of control, landing on the back, force and speed.

Bridging - When a player is thrown and the *uke* tries to prevent their back from landing on the mat by landing on the head, head and shoulder(s) by hyperextending (**arching**) the neck and head (chin up) and landing only on the feet or foot by **arching their back** to prevent their back from touching the mat, this action is a bridge. The back of the *uke* is facing the mat in these bridge cases.

Anytime this action occurs even though no part of the back may impact the mat, the referee shall call *Ippon*. (2018)

This type of landing (bridge) is dangerous for the neck as it puts undue force and stress on the cervical vertebrae and spinal cord and could cause injury, paralysis and/or death. This action is highly discouraged.

“All” situations of landing in the bridge position will be considered *Ippon*. There is no need to extrapolate other scores as we had done in the past.

Main Points:

1. *Uke* has clear intention to bridge = *Ippon*. This is not always the case. In some instances, the *uke* will bridge as a reflex action. Even in these instances *Ippon* is called.
2. Look for the lifting of the chin away from the chest (hyperextension of the neck -bending the head back). This action (lifting the chin away from the chest) is **contrary to the basics of *ukemi*** which requires the *uke* to tuck their chin to the chest.
3. Look for the “**arching**” of the back in order to prevent any part of the back from landing on the mat.
4. The purpose of giving *Ippon* even though the back does not impact the mat is to protect contestants from grave neck injury via bridging. It also discourages younger players from emulating the more skilled players doing this dangerous action.

Head Defense (Head Posting*) - There are cases when the *uke* (during a throw to prevent being thrown) uses their head to post to the ground so they can spin out of the landing preventing their back from landing on the mat. In these cases, the *uke*'s back is generally not exposed to the mat. The *uke* lands in a face down position or a side bridge or front bridge.

In these cases, the referee will call *Matte* return the players to their start position and consult the judges and supervisors and if there is a unanimous vote give the *uke* *Hansoku make*. (2018)

This head posting is just as dangerous as a bridge.

*A Post is to place the hand, arm, elbow, foot, knee or head onto the mat in order to prevent one from losing one's balance or being thrown to one's back. The posted part is used as a pivot point to block or deflect the direction of the uke's body. It is used as a pivot point (in some cases), to spin out to the front of the body in order to prevent the back from landing on the mat.

Involuntary Head Defense - During an attack, if the *uke's* head impacts the mat due to *tori's* action and the uke does not arch the neck (hyperextend the neck) but keeps it neutral (in its normal position) and does not arch their back but spins to prevent being thrown to their back, this defensive action should be allowed to continue. This situation generally occurs when the *tori* is holding the uke's head tightly to them during the throw. Some examples are *Ippon seoi otoshi* and *Koshi guruma Makikomi*. (2018)

Diving - During throws such as *uchi mata*, *harai goshi*, etc., if the *tori* during the execution of the throw bends forward and their head goes below their belt and lands on the mat or near the mat under their own hips, this action is dangerous to the neck and should be penalized with *Hansoku make*.

The head need not touch the mat!

If during a throw where *tori* seems to be moving their head out of the head dive zone and *uke's* defensive action brings *tori's* head back under his own hips, in this case the dive should not be penalized.

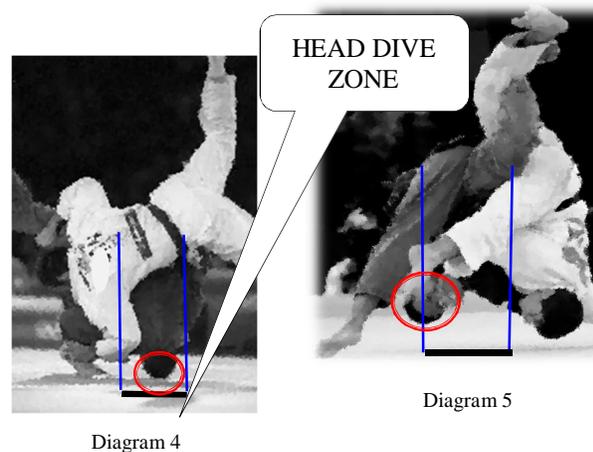


Diagram 4

Diagram 5

[Cannot call it until the head hits the mat or the throw is past the half way point.]

This action may need to be reviewed by the jury. It is a gray (cloudy, debatable) judgment issue. As indicated in diagram 5, the head may land partially out of the Head Dive Zone. In these cases, one must make inquiries with your regional referee authorities on how to proceed.

When the head contacts or impacts or almost contacts the head dive zone, the *tori* literally and in some cases potentially has their entire body weight and, in many instances *uke's* body weight coming down directly upon their head and neck. This can be very dangerous. When *tori's* head is moved to the side, of the Head Dive Zone it reduces the amount of weight that can potentially cause injury to the neck of *tori*. That is why when the head passes or impacts outside the Head Dive Zone, these situations are not considered head diving.

This behavior of head diving must not be taught or encouraged at any Judo Club or School.

Kumi Kata (Gripping) - "Normal" *Kumi kata* (orthodox) is taking hold the right side of the opponent's *Judogi*, be it the sleeve, collar, chest area, top of the shoulder or back with the left hand and with the right hand, the left side of the opponent's *Judogi* be it the sleeve, collar, chest area, top of the shoulder or back and always above the belt.

A normal grip may be maintained for approximately 25 seconds without an attacking move. However, if the *tori* is progressing in a positive manner trying to set up a throw, the *tori* may continue for up to 45 seconds.

An abnormal (unorthodox) grip is any grip other than normal as described above. This would include two hands on the same side, cross back grip, belt grip, one handed grip, pistol grip and pocket (cat's paw) grip.

An abnormal (unorthodox) grip may be maintained for 3-5 seconds (immediately) without attacking. If there is no attack, then *shido* shall be given.

As long as the *tori* continues to attack with an abnormal grip, the time limit is allowed to be extended.

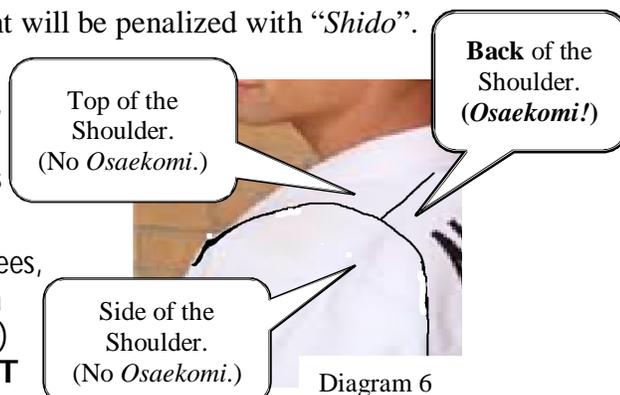
That is, if there is **positive action** in attempting to set up and throw the opponent, the time for action should be extended.

As long as a contestant makes a cross back grip, that means with two hands, one hand on the opposite side of the back, shoulder or arm of the other contestant, he should attack immediately (within 3-5 seconds) or the Referee must penalize with *Shido*. Under no circumstances it is permitted to grab below the belt.

Hooking one leg between or behind (i.e. *ko soto gari* type behind the knee, calf or foot) (sticky foot) the opponent's legs unless setting up a throwing technique is not considered to be the normal *Kumi kata* and the contestant must attack within 3-5 seconds or the contestant will be penalized with "*Shido*".

Osaekomi - As long as any part of the "**back**" of the torso, even if the smallest part is being held down to the mat and the *tori* is controlling *uke*, then *Osaekomi* may be called **as long as all other requirements have been met**.

If the *uke* is flexible enough to twist their body so that their knees, and/or thighs or even their abdomen is flat on the tatami, but a small amount of the **BACK** of their shoulder (part of the torso) (even the size of a quarter (25¢) is in contact with the mat, **NOT** the side, top or front of the shoulder, then *osaekomi* may be called.



Gray Area (Cloudy, Debatable)- As a Judo referee you will hear the words "gray or gray area". You must understand right from the beginning that not all judgment calls are black and white. That is probably true about so many issues. There are certain rules of *Judo* that are black and white (e.g. the size of the contest area, the duration of a contest, etc.)

However, in most of the cases of appreciation (judgment) (Scores, *Osaekomi*, *toketa*, penalties, application of *Matte*, medical, etc.) there are fuzzy (ambiguous) (gray) areas. This is where differences of opinion frequently occur.

BASIC POINTS ON THE FOLLOWING SITUATIONS

Holds - *Osaekomi* Key elements.

1. Control!
2. *Uke* (Held) on their back, one or both shoulders. Exceptions will be discussed by regional referee (IJF-A, IJF-B, PJC-C, Nationals) leaders.
3. *Tori* (Holder) **on "top"** from a *kesa*, *shiho* or *ura* (2014) position. There are exceptions to be discussed at clinics. "Torso over Torso"
4. Not controlled by *uke*'s legs.
5. Starts inside the contest area. Any part of either contestant. (Not always the case.)

Toketa (Broken Hold)

1. Loss of control: leg entanglement - normal or reverse on any part of the leg (if loss of control is observed.)
2. *Yoko shiho gatame*- *uke* does *sankaku gatame* - chest and arm between legs (*sankaku*).

Chokes (*Shime waza*)

1. Make sure only the neck is involved, not the chin.
2. Chokes from "behind" on the chin should be stopped, but no penalty should be given. Cannot see it.
3. Watch for the hands or feet tapping twice or more.
4. Watch for signs of incapacitation (limp feet or hands, loss of effort to escape, eyes glazed, eyes remain open in most cases when the *uke* is choked unconscious, etc.).

Armlocks (*Kansetsu waza*) (Armbars) (*Gyaku*)

1. Make sure only the elbow is involved.
2. There must be time to surrender.
3. Watch the free hand for the **two taps** or the *uke* saying “*Maitta*” (I give up.).

Stopping (*Matte*) (Mă tã) (Wait) (Stop)

Timing of the application of *Matte* is very important! Read Article 17 of the Rules.

The call “*Matte*” is the “most dangerous” command a referee can speak as its **inappropriate** (unfortunate) **application** can cause havoc and create very serious problems for the referee team, jury and chief referee. So use it wisely! The overuse of *Matte* disrupts the flow of the contest so use it sparingly.

Avoid calling *Matte* during a throw or at the beginning of an action if there is any chance of injury. The referee must never call *Matte* during the execution of a choke or armlock that is imminent. However, when a choke or armlock seems to be stalled or is not progressing then *Matte* is appropriate. Being able to tell the difference takes practice and experience.

When you call *Matte*, never take your eyes off the contestants as they walk back to their start positions. One of the contestants may have not heard you and may try to attack. If you take your eyes off the contestants you will miss this action.

***Sonomama* (Freeze)** - This referee command is only used in *ne-waza* in cases where it may be necessary to pull the *judogi* off a player’s head or off of their foot, etc.. It is also used when giving “*shido* to *uke* or a player in the disadvantageous position. The command of *Sonomama* may also be used to access a possibly injured competitor. However, it should not be used if it is during fast action situations where by calling *sonomama* it would cause a loss of control or disturb the flow of action during a critical stage. The referee announces “*Yoshi*” for the action to continue. *Sonomama* should not be used during *shime waza* or *kansetsu waza*.

Basic Gestures (Signals)

The following are some of the most used hand/arm gestures. One should be familiar with “all” the gestures.

Gestures are to be held up for 3-5 seconds. This allows everyone in the venue to see what the referee called. The holding of gestures for less than three seconds is the most common error of all referees.

The referee should be able to do the gestures with both arms (be ambidextrous). In cases where a throw is immediately followed by a hold, the referee would gesture the throw with one arm and then gesture the *osaekomi* with the other.

Depending on the direction of an attack, the referee may choose to signal the score with the arm closer to the scoring table. This is done to provide a better view by the technical officials (scoreboard operator).

Depending on the direction of the flow of action when an attack occurs it is better that the referee use the arm on the side that is nearest to the direction of the action. That is if the action and throw is moving to the left of the referee it is better to use the left arm.

The following are the most commonly used arm gestures a referee will use in the course of every contest. Practice them in a mirror at home. Remember to make the voice command and gesture occur simultaneously.

All gestures should be practiced in a mirror at home so they conform to the expected ideal format.

(Pictures from 2016 IJF Rules.)

Ippon

Waza-ari

Waza-ari awasete Ippon

Non-combativity

Avoid taking hold

Pocket grip

Defensive Posture

Blocking lapel

Crushing

Osaekomi
Toketa
Tori kaeshi
Matte
Kachi (Win)
Dress
Call doctor

Pistol grip
Cross back grip
False attack
Hikkomi (dragging down)
Leg Grab
Bridge
Head Post (defense)

Penalty pointing
Stepping/Push outside
Fingers in the sleeve
Two hands same side
Holding the belt
Bear Hug
Head Diving



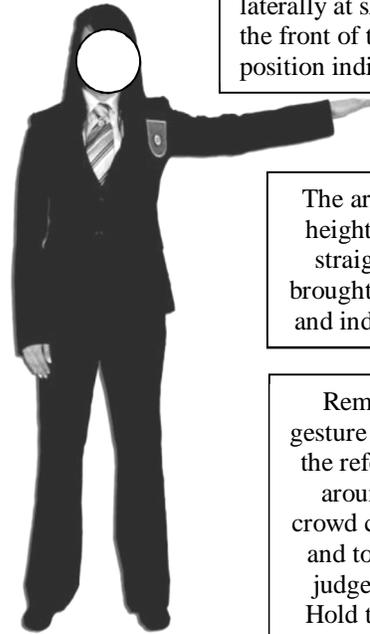
IPPON

The arm is held high above the head. The elbow should be straight. The thumb is brought in against the side of palm and index (pointer) finger.

The head should be straight. The other arm should be relaxed and held down by the side.

The feet should be together when this gesture is made.

Remember after the gesture and call are made the referee should move around to look at the table referees for agreement. Hold the gesture up for 3 seconds then drop it and say *Soremade*.



WAZA-ARI

The gesture hand should start at the opposite shoulder and move laterally at shoulder height across the front of the body and stop in the position indicated in the picture.

The arm is held shoulder height. Elbow should be straight. The thumb is brought in against the palm and index (pointer) finger.

Remember after the gesture and call are made, the referee should move around so the whole crowd can see the gesture and to look at the table judges for agreement. Hold the gesture up for 3 seconds.



OSAEKOMI

Arm is held at a 45° angle to the front of the referee, palm down and flat, fingers together, thumb in, **fingers pointing to the heart of tori.**

When the gesture is in place, the referee walks 90° around the contestants maintaining the fingers pointing to *tori's* heart.

Hold the gesture for 3-5 seconds.



TOKETA

The arm is waved two times in a 20-30° arc to the front at a 45° angle, **elbow straight** little finger side down palm flat, fingers together thumb in. Fingers should be pointing toward the heart of *tori*.

Do the gesture for 3-5 seconds.



KACHI-WIN

Arm held out should not go below the shoulder of the referee or above the top of the referee's head. Fingers together, thumb in, palm up at a 45° degree angle, and elbow straight.

Hold the gesture for 3-5 seconds. Step forward (left foot then right) then give the win gesture.



SCORE CHANGE
(Tori kaeshi)

Arm held up should be held straight and wave side to side **from the shoulder**. There should be no bend at the elbow or wrist!



Matte

Gesture arm is brought to shoulder height. (Not above!) Elbow straight. Palm held flat, fingers together and straight, thumb tucked to side of hand. Palm should face the Time-keeper's table. Hold the gesture for 3 seconds. Eyes on the competitors all the time.



Non-Combativity

Arms brought to chest height, bent at the elbows. Palms flat, facing the chest, fingers straight and together. Rotate (top hand moving forward) arms around each other 2-3 times.

During the execution of all gestures the referee must maintain their view of the contestants. Too many times novice referees have a tendency to look at the table when they make calls to see if the score is recorded. In these cases, the eyes of the referee are off the contestants for an uncomfortably long time. This should not happen. The referee should only check the board for accuracy, after the technical officials have had time to record the called score or penalty. This is generally around five seconds. During this time the referee should always subtly take into view the table referees (judges) to see if they are in agreement or have indicated a different call for which they wish the referee to change.

All gestures when done should not be mechanical nor emotionally invested. They should be natural and at a calm, steady professional tempo.

Generally, for most referees the worst performed gestures are *toketa* and the wave off (*tori kaeshi*) when changing scores or erasing penalties. The reason for this is that most referees do the gesture from their elbow. It should be done from the shoulder! The elbow and wrist should remain locked and straight.

The sweeping range for *toketa* should be no more than 20-30". The *toketa* fingers should be pointing at *tori's* heart. Some do the *toketa* arm gesture at shoulder height. This is too high.

When doing a wave off gesture, the sweep (arc) of the gesture need only be 2-3 feet. When the upper arm touches the side of the referee's head it should stop. DO NOT allow the elbow to bend. There is no need to wave the arm "directly" over the head. When using the right arm just wave the gesture above the head over the right shoulder, elbow and wrist **straight**, fingers flat and together, little finger side facing forward, thumb tucked to the side of the hand and the hand held as high as it can be.

When giving an *Ippon* at the end of a contest for a throw or hold, the referee is to announce and gesture *Ippon*. While the arm is up, the referee shall ensure that he knows which player has executed the technique. The referee will also turn (90°) with the gesture aloft and subtly check the scoreboard for accuracy and Table judges for affirmation or correction. When the gesture has been up for three (3) seconds, the gesture arm is lowered to their side and **only then** does the referee announce *Soremade* (That is all). *Soremade* should NOT be announced when the arm is still up or is moving down to the side of the body. The referee must give the judges time to change the score before the end of the contest.

Check the Scoreboard

Approximately five seconds or at the **most appropriate time** (when there is a break in the action) after every call, subtly look at the scoreboard to ensure that the call made is properly indicated on the scoreboard. You need to give the technical officials (Scorekeeper and Timekeeper) time to put the score on the board that is why you should wait five seconds. It is better to check the board as close to when the call was made as it is fresh in your mind. Waiting for a *Matte* a minute later is generally not in the best interest of the contestants as previous calls may not be foremost in your mind. This can cause confusion and problems.

When you do look at the scoreboard for whatever reason it must be very quick (a fraction of a second (0.25)) and as subtle as possible so as not to take your eyes off the contestants for too long.

It is custom now to have the table judges near the scoreboard so a subtle look at the scoreboard should also include a very quick glance to the table judges. This judge check is not as relevant due to the use of radios.

Be sure that every score is correctly added to the scoreboard for the correct contestant. Be sure that every penalty that is called is given to the correct contestant. If the judges change the score or penalty be sure that the scoreboard reflects the change of the score or penalty. The judges must also check the board for accuracy.

The referee needs to check the scoreboard **before** each contest to be sure the scoreboard was cleared of all previous scores and the clock is set to the correct time duration for the upcoming contest (match).

When the referee says *Hajime* they must ensure that the clock is started exactly on time. The referee should see the scoreboard when he/she says *Matte* to be sure the clock is stopped when it should.

Every time the referee announces *Osaekomi*, watch the scoreboard for a fraction of a second to be sure the *osaekomi* clock starts exactly when it is supposed to. Be sure that when the referee announces *toketa* that the *osaekomi* clock is stopped exactly when *toketa* is announced.

It is a great relief for the referee to know the technical officials are very competent, however the referee must be vigilant in confirming that every action is verified because the referee is ultimately responsible for everything that goes on during the contest.

The technical officials are a part of the team. The referee is the person in charge and is ultimately responsible for any errors. The judges should also keep an eye on the scoreboard to catch any errors and let the referee know over the radio or by hand gestures.

The judges need to see the scoreboard, however in most venues in the U.S. the scoreboard is facing the competition area and the judges generally sit at a table next to the technical officials so they do not have a

view of the scoreboard. This can be resolved by asking the person operating the scoreboard to turn the lap top screen on a 45° angle towards the table judges and jury so they can see the board. Some events are now wiring up a second small screen to the scoreboard computer and providing a scoreboard screen right next to the table judges. This is very smart and very convenient for the proper conduct of each contest.

Check with the Judges (Table Referees)

Generally, after every score, penalty and hold down call, the referee should “subtly” look at the scoreboard as mentioned above. In most cases, the table judges are next to the scoreboard. So during the referee’s turn of the gesture (90°), keep one eye on the competitors and the other momentarily on the Scoreboard and Table judges. The referee is looking for the correct scoreboard scores and affirmation or correction of the judges.

The corrections need to be done as quickly as possible. The subtle (faint, unobtrusive, barely noticeable) look should be done so it seems the referee is not looking at all. It is a difficult skill to master but is necessary to become a good referee.

The referee should give time for the judges to discuss each incident and decide if a change is warranted. This is another reason why you should wait five seconds. When the referee becomes more confident they do not check the judges if they are sure of their call. If there is any doubt then a subtle look can be appropriate.

With the advent of radio communication, the judges will let the referee know if their calls are incorrect after a quick discussion (vote) and then one of them will radio the referee to make the correction.

At those events where radios are not used then a subtle look by the referee after every call is recommended. If this is not done, then the judges when they wish to make changes will have to stand and interrupt the contest to gain the referee’s attention in order to make any changes to scores, penalties, hold-downs, *toketa* or *matte*. This will require the referee to call *Matte* and disturb the flow of the contest and fighting spirit of the competitors. This will be disruptive for the competitors, official and spectators. It will be the referee’s fault for not checking the judges.

Non-Verbal Communications -

Subtle Looking (faint, unobtrusive, barely noticeable, inconspicuous) -

This subtle skill is another necessary practice of better referees.

In almost every case that the referee gestures and announces a score or penalty they should subtly look at the judges when there is no radio system or the referee may have doubt on a call. The fact is the referee should check the scoreboard on every call to be sure the score or penalty was recorded correctly.

As in most cases the table judges are generally next to the scoreboard, a subtle look at them at the same time may also be prudent.

The subtle look is a necessary and difficult skill to master. There are times when the referee needs to verify their calls with the judges, check to see if the scoreboard is correct.

Deliberate (Obvious) Looking degrades one’s appearance of assuredness (conviction).

If you see a Referee call a score, then you see him/her look to the judges what do you think? It looks like he/she is not sure of their call. If after a player throws their opponent and before the referee calls a score the referee looks at the judges. You would think this referee does not know how to call a score. It is very important for the referee to display a presence of confidence and assuredness (conviction) of their decision-making abilities. This constant deliberate looking of the untrained and even experienced referees degrades the referees image of knowledge and ability in the eyes of the observer, especially coaches, competitors and referee evaluators.

That is why the subtle look is difficult to master. With time, experience and training, every referee will learn to do the subtle look without thinking about it. It will become second nature. The subtle look must look like the referee is not looking at the judges or scoreboard.

There are times when subtly looking to the judges prior to a call can be a good thing. In the case where the landing view is blocked because the referee is on the wrong side of a throw and their view of the landing is blocked and the judges have a better view, then a subtle look is very appropriate. Hopefully the judges see the look and assist the referee in calling the correct score by gesturing it or by radio indicating what score if any and who threw. In these types of cases this interaction demonstrates very good teamwork.

Remember Who Threw or Held.

Most referees will be able to remember who threw or held so that the score goes to the correct competitor. In some cases when there may be a loss of focus, the referee after gesturing and calling the score out loud should in their head repeat the color of the player who should receive the score (blue, blue, blue!). This will help the referee to give the score to the correct contestant. This can also be used in *Osaekomi* situations.

In the case that *Ippon* is given at the end of a contest and the contestants stand and go to their start positions (marks), if the referee does not remember who threw for whatever reason s/he should “subtly look” to the judges. The judges should notice that the referee is looking directly at them.

When there are Table Judges, the referee should subtly look at them and they shall subtly indicate who should get the win. It can also be relayed over the radio.

End of Contest (Match)

When the horn/bell sounds, the referee says “*Soremade*” (So Ray Ma Day). There is NO hand/arm gesture. Have the contestants go to their starting positions (marks) and dress. Most competitors will do this on their own. Walk to the referee start position and look at the scoreboard to confirm who won.

Just for clarification, it is the audible sound which officially ends the contest, not the referee’s announcement of *soremade*. However, the contestants should not stop fighting until they hear the referee announce *soremade*.

When indicating the winner, step forward left foot, then right foot, raise your hand and arm in the proper manner towards the winning contestant. Hold it up for 3-5 seconds. Then lower the arm back to your side and step back right foot then left to the referee’s original position. Be sure to give the win to the correct contestant.

Allow the contestants to shake hands if they so choose. They should then go to the side center edge (and bow (not enforced but expected)) outside the contest area and then leave the competition area. *Matte* should not be used to end a contest when the horn has sounded. *Matte* is used only during the contest when the clock is running.

You must watch both competitors when giving the win gesture to be sure that they bow correctly. In some instances, the loser if he believes he did not lose will choose not to bow. One of the referee’s primary duties is to ensure that the bow is done correctly by both competitors in the spirit and under the rules of good sportsmanship.

Edge: In (*Jona*) or Out (*Joga*)

In 2014 the IJF changed the interpretation of when competitors are outside. The change is encompassed in the words “One foot, two feet!”. The Edge (Borderline) rule was relaxed significantly from 2007 until 2013. The IJF has adjusted to a more restrictive interpretation of when contestants can go outside.

A contestant while moving may step out with one foot but must immediately make a real attack or step back inside the contest area or that contestant will receive a penalty (*shido*). (2014)

When a contestant while in action steps out with both feet without doing a real attack, he shall be considered outside and the referee shall call *Matte* and give the contestant a *shido*. (2014)

If a contestant steps outside with both feet and then starts an attack while the other contestant (*uke*) has one or both of his feet inside the contest area, the referee shall call *Matte*, the throw shall be considered not valid and the athlete who stepped outside shall get a *shido*.

When there is an attack in progress (when there is a *tori* and *uke*) and the throw has started inside the contest area, stepping out by *uke* (to escape or counter) or *tori* (to continue the attack) with one or both feet is allowed and the action should be allowed to continue and any resulting throw from such action shall be valid for scoring purposes. The action when either or both step outside must be continuous (without a break) and dynamic. One of the cardinal principles to follow is **Continuity of the Action and Dynamic Action**.

Any technique started when both contestants are outside the contest area shall not be recognized.

After an original attack inside, award the appropriate score (if any) for any subsequent *renraku-waza* (combination) or *kaeshi-waza* (counter) whether one player is inside (contest area) or both are in the safety area (outside), as long as there is “**continuity**” of action during the attack and/or counter and there is no clear break in the dynamic action.

If the referee calls “*Matte*” in error and the judges believe the action and attack to be valid, they may nullify the *Matte* and score the throw. The Jury should be consulted in such cases. In cases such as these, the referee and judges must take into account whether calling *Matte* caused the *uke* to relax (because they thought that *tori*'s action could not score) and that relaxation assisted in the throw being effective.

During dynamic action on the edge, if a competitor executes a *sutemi waza* and goes more than half out, this throw should be considered valid for scoring purposes.

Stepping vs. Pushing Out- The determination as to whether one steps out or is pushing out is by observing the competitor's (not stepping out) posture.

If a player is not holding onto their opponent and steps out with one foot and stays out or steps out with two feet, in these cases it is clear. The referee shall call *Matte*, the players shall return to their start positions and the referee gives a *shido* to the offender for stepping out using the appropriate arm gesture.

When the contestants are engaged (have *Kumi kata* (gripping each other)) and the one on the inside maneuvers (guides, tricks) the other outside, but he/she has a straight (normal) posture then the one who steps out should get the *shido*.

When the contestants are engaged (have *Kumi kata* (gripping each other)) and the inside contestant (facing the edge) takes a 45°- 90° forward leaning posture (head forward the hips), arms straight or near straight and pushes the contestant closest (back to the edge) to the edge outside the contest area, in these cases, the inside player should receive the *shido* for pushing.

When the contestants are engaged (have *Kumikata* (gripping each other)) and both step out in a natural manner, then both should receive a *shido*.

There are cases when determining if a situation is a step out or push out can be difficult to determine. In these cases, consultation with the judges and jury are recommended. Through more experience, a referee can better determine what course of action is necessary.

***Ne waza* – Edge**

This is when the contestants are playing (fighting) on the ground and neither has a hold down (*osaekomi*). As long as “any part” of “either” contestant is touching the contest area they are in. Allow the action to continue. However, when both contestants are completely out, then *Matte* should be called.

***Osaekomi waza* - Edge**

Osaekomi waza may be called as long as one contestant has some part of their body touching the contest area. If after the *osaekomi* has been called both contestants go completely out of the contest area, the *osaekomi* shall be allowed to continue until *Ippon* is called, or *uke* escapes. *Uke* may use *Shime waza* or *Kansetsu waza* if the action is clearly engaged. *Tori* may change from *osaekomi waza* to *shime waza* or *kansetsu waza* as long as the action is considered effective and continuous. (2013)

In the case that *Shime waza* or *Kansetsu waza* is applied on the edge with one contestant in contact with the contest area, as long as the action is considered effective (as being clearly engaged) the action shall be allowed to continue even when both contestants have left the contest area. (2013)

In cases where a contestant throws the other outside and gets no score or *Waza-ari* and either player “immediately” secures an *osaekomi*, *shime waza* or *kansetsu waza* (as being clearly engaged) even though both are outside, the **action** shall be allowed to continue. In the case of *osaekomi*, then *osaekomi* shall be announced. (2013)

In the case where both players are completely in the safety area and one has *osaekomi* and the other escapes and “immediately” holds down the other contestant, the referee shall call *toketa* for the first and then call *osaekomi* for the second. The first *osaekomi* score (hold lasting 10 seconds to 19.9 seconds) shall be called by the referee, if there is one to be given. (2014)

Even during “*ne-waza*” action on the edge, if a contestant has a significant advantage (as being clearly engaged) (nearly into *Osaekomi waza*, *Shime waza* or *Kansetsu waza*), the referee shall allow the action to continue on the outside even when both contestants are completely in the safety area. Do not take the advantage away. (2014) This is a gray issue and there may be differences on opinion as to the transition point of when to allow the action to continue or when to call *matte*.

Leg Grabbing/Blocking

We use the term Leg Grabbing for convenience, however it is misleading in that it also includes blocking of the leg. This prohibited act has gone through numerous revisions since its introduction in 2006. It is included here because there still seems to be a wide variation of interpretation of its application.

The wording is “To grab or block “offensively or defensively” with the arm or arms or hand or hands below the belt.” That is a mouthful so it has been shortened to Leg Grabbing.

The 2018 interpretation is that grabbing or blocking of the leg with the hand gripping the *judogi* or not, with the arm, elbow or upper arm is not allowed and should be penalized with *shido* for the first and second offense and for the third offense *Hansoku make* shall be given.

The leg grab/block can be used in a **direct** manner offensively i.e. *Morote gari*, *Kibisu gaeshi*, *Kata ashi dori*, *Te guruma*, etc. The leg grab/block can also be used in an **indirect** manner (assisting the throwing action), (i.e. *Ko uchi makikomi*, etc.) used after the start of a throw to assist with control of *uke*’s body.

Conversely, the leg grab or block with the hands or arms below the belt does include actions done defensively to prevent valid attacks of the opponent.

Some adjustments to interpretation have been made over the years. The current important fundamental principle is, does the leg grab/block have a positive or negative “**effect**” on the throwing action. If there is not a visible appearance that the alleged illegal action effected *uke*’s balance or flow of action directly (*morote gari*, etc.) or assisted (*ko uchi makikomi*, etc.) during the execution of the throw, then the penalty should not be given. This is now being referred to as “**incidental contact**”. The details will be explained by your local referee authorities.

The exception to the leg grab/block rule is if the *tori* has a normal grip or abnormal grip (but the attack occurs quickly) above the belt and he uses a part of that arm (i.e. elbow or upper arm) to block a leg to assist a throw, then it is allowed. (e.g. *Ko uchi makikomi*) and the throw is valid for scoring purposes.

Leg Grab Transition Situations (Tachi waza-ne waza)- During the execution of a throw like *tomoe nage*, if during the action the *uke* pushes *tori's* leg (the one in his abdomen) out of the way, this is considered attacking below the belt and should be penalized. The reason is, it could prevent the throw from being effective. First time or second time *shido*, third time *Hansoku make* (2018).

However, if during the application of *tomoe nage*, *uke* caused the attack to stall by any defensive action and there is a **loss of continuity** (break) of action, at that time if the *uke* pushed the leg aside to enter a hold or *tori* chooses to grab *uke's* foot to bring the standing *uke* down to the mat for *ne-waza*, these actions shall be allowed. Neither competitor can throw for a score in this situation.

In cases where a throwing attack has failed and *tori* remains standing and *uke* is on their knee or knees, *tori* is still in *tachi waza* and can score if they do a throw. Therefore, if *uke* who is on their knee or knees grabs or blocks the leg or legs of *tori* to prevent the standing competitor from throwing, then *Matte* should be called and the *uke* (kneeling competitor) should receive a penalty of *shido*.

Leg grabbing is allowed when the contestants are in *ne-waza*.

Hantei (Decision) Protocol

The *Hantei* Process has been eliminated for the most part from Judo competition as of 2013. However, it was brought back in the U.S. for certain competitions for juniors 12 years old and younger and in some cases Veterans competition.

Judgment of *Hantei* (Decision) is based on *Kinsa* (advantage). That is actions that come closest to acquiring a recorded score. The cardinal principle of *Hantei* is “**Quality vs. Quantity**”. Landings from throws that are closer to a scoreable landing are counted more than landings that are not close to scoring landings.

The *Hantei* process is to keep an accurate record in the referee's mind of *Kinsa* (Slight advantage) actions. *Kinsa* are attacks which do not score but almost score. There are Levels of *Kinsa*. A higher *kinsa* should count more than lower *kinsa*. This process should be explained by your local referee authority.

Golden Score is generally 2 minutes in these cases. If they end without a score, the current protocol is for the referee to walk over to the table judges and jury and confer (**vote!**) as to which contestant should win. This gathering should be a simple vote, not a conference! Majority of three rules unless jury (supervisor(s) disagrees.

A more detailed explanation of the *hantei* process should be provided by your regional referee authorities.

Table Judges Protocol

As of 2014 the judges were removed with their chairs from the mat and placed at a table in front of the competition area with the CARE system. This was done by the IJF for several reasons. This change has prompted new protocols to be adopted.

One negative effect of this change is that it eliminates the third angle of view of the action. That is why each region should make the effort to use CARE (Computer Assisted Replay Equipment) with two cameras to get the rear view which is no longer available with both judges sitting together at the front of the competition area.

In 2017-2018 the Table Judges no longer had access to CARE just the supervisors. In the U.S. the Table Judges still have access to CARE when available.

The use of CARE is recommended. However, the Table Judges protocol may still be used without CARE. In some regions if CARE is not used, they use the former method of “Judges on the Mat. (in chairs)”.

Another negative issue with table judges is that they are distracted by others (other referees, friends athletes, etc.). When you are assigned as one of the table judges you **must devote your complete attention** to the contest that is taking place!

The Basic Protocol is:

1. Sit together - The judges should be next to the CARE review screen and the jury member (supervisor).
2. Concentrate and Focus
 - a. DO NOT be distracted by friends, coaches, players, etc.
 - b. No socializing - Watch the contest 100% of the time. The judges should NOT be talking to each other unless it directly relates to the contest being observed.
 - c. Keep your eyes on the players at all times, except when checking CARE. Be sure when diverting your eyes away from the action on the mat to look at CARE, that there is no action occurring on the mat.
3. Watch the action live (in real time) first, then if there is any doubt, observe the CARE. That is the reason for the time delayed screens.
4. The judges should quickly share their opinion on every score, penalty, *osaekomi*, *toketa* and *matte*.
5. Changes should be made as quickly as possible. Ideally within five seconds.
6. When not assigned as Judge, relax. You can watch the Judo and refereeing to learn.

If there are enough senior referees, then a Jury (highest ranking referee(s)) member(s) (Supervisor(s)) on each mat would sit next to the Table Judges and CARE system to oversee the decisions made. The Jury (Supervisor(s)) has the authority to override the decisions made by the referee and judges and call for a CARE review when they feel it necessary to do so.

In the event that radios are not available it is even more important that the referee after every call "subtly" look over at the Table Judges for affirmation or a changing of their call. If the referee does not do this then it will be necessary for the Table Judges to stand and gesture the referee to stop the contest. It may be necessary for one of the judges to walk onto the mat to alert the referee to stop the contest in order to make a correction. This disruption is unfortunate, but necessary. It also disturbs the flow of the competitor's fighting spirit. This is not a good thing. This disruption is totally the fault of the referee for not subtly checking the table judges. The referee without radio must check with the judges visually (subtle) on calls (Scores, *Osaekomi*, *toketa*, penalties). This unsightly disruption goes away if every referee has a working radio and ear bud.

In some regions, they continue to use the Judges on the Mat Protocol at some events. The new referee should become familiar with the procedures for Judges on the Mat.

JURY (Supervisors)

At most tournaments, there will be a senior referee: IJF-A (International), IJF-B (Continental), PJC-C (Regional)(Union) or National on each mat area. They generally will serve as jury. The jury can override the decision of the three referees. In most cases, the jury may be only one person, but they have more experience than the other referees on the mat. At larger events there may be two senior people who will serve as jury. The jury person may or may not referee. At National Level Championships, there may be three jury (supervisors) members.

CARE (Computer Assisted Replay Equipment) System and Protocol

The CARE system is a computer system with generally two cameras (one on opposite diagonal corners). It utilizes two software programs (Kinovea and Kakao (Daum) Pot Player), both free downloads. The first allows the computer to show two delayed videos of the action. The set delays generally are set for 3-6 seconds for the first screen and 6-10 seconds for the second. That way the judges can first watch the action "live", if there is doubt in their (judges') mind about the referee's call, the judges can turn to the CARE screen and see the same action again and then see the action a third time from the other side of the mat.

If the incident is very complex and there is disagreement among the judges and jury then the contest should be stopped and the "Pot Player" program is opened and then the incident in question can be reviewed in slow motion, or step by step and reversed and replayed so there can be a correct decision made on the

incident (action) in question. This should happen infrequently. However, the CARE system is invaluable to ensure that the correct scores and penalties are awarded. The system needs to be turned on and off every Contest. In the case where there is debate as to who threw or should get credit for a score or penalty, the CARE system can assist in this situation. The CARE system records every contest when it is turned on.

Radio Information

The current radio (walkie-talkie) used at Judo tournaments in the United States is the Baofeng (Profung) 888s. It is a 16 channel UHF transceiver. Be sure that when bought it comes with an ear piece.

It generally comes with the radio, battery, belt clip, antenna, charging cradle (110-120 VAC)(U.S. standard), instruction booklet (basic) and wrist strap (never used). It has a 1500mAh Li-ion battery; Low Voltage Alert; Intelligent Charging. Frequency Range: 400-470MHz; 16 channel; 50 CTCSS/105 CDCSS. It comes with a hang on the ear outside ear piece or an air acoustic (plug in the ear type (Secret Service, FBI, etc.)). Both have the microphone node with a small push to talk button.

A smaller antenna (less than 2") can be purchased separately. The standard antenna is 4-5/8".

Be sure the radio is off when it is charged at home the day before the event. When you plug the charging cradle into the wall outlet the light on the cradle will be green. When you slide the radio into the cradle the light will turn red (indicating the battery needs charging). When that red light turns green that indicates the battery is charged. It usually takes 3-4 hours to charge a fully depleted battery. Be sure that the radio is turned off when you transport it to the tournament.

When the ear piece is plugged in, the Push to Talk button on the side of the radio does not work. The microphone on the radio also does not work. You have to use the microphone and talk button on the microphone node on the earpiece cord.

Every referee (Local, Regional, National and up) should purchase a Radio transceiver (walker-talkie) with earpiece. They are relatively inexpensive \$8.00-25.00. It is even discounted more if bought in bulk 2 or 6 or more.

Radio Protocol

The general practice is to assign a channel for each competition area. The current practice is to stagger channel assignments so they are at least one channel from each other to reduce any chance of bleed over ((interference)(cross talk)) from an adjacent channel. E.g. Mat 1 is channel 2, Mat 2 is channel 4, Mat 3 is Channel 6, etc.

At some events the chief referee has their own channel so the jury on each competition area can get in contact with them if there is a problem that needs their attention.

We have started assigning medical their own radio channel so each mat can contact medical instead of yelling out for them. It is a more professional way of handling the situation. Generally, channel 16 is used as it is at the end of the selector so one can get there quickly.

Do not turn on the radio until the actual competition begins. This will save battery power.

The senior referee or Jury on each mat will probably ask for a radio check prior to the competition beginning. To be sure everyone's radio and earpiece is in working order.

Make it a practice that each time the next referee goes out onto the competition area that the table judge who will be the next referee, calls the referee for a radio check. Just say "Radio check". As the referee is walking to their start position, they can signal with the subtle thumbs up to let the table judges know they can hear them.

Only one judge should talk to the referee, generally the one who will be the next referee. The referee should generally never reply.

If there is activity on the assigned channel (others (delivery service, building security, etc. are using that channel), then the referees on that mat need to change channels (one not assigned) so there is no interference. The Chief Referee needs to be informed or needs to assign the new channel.

Push the Talk key (button) down completely and then speak. In too many instances judges push the talk key down at the same time they start speaking and the first word or two is not heard by the referee. This can cause problems as the referee now has to figure out what the judge is saying because half the message is missing.

Do not speak too fast. This is a common error.

Make corrections short and concise.

Always mention the "color of the competitor" with the correction. This simple action can eliminate much confusion. This is especially true when giving *shido*. If the referee has not given it, then he is not thinking of the penalty. If the judges just tell him to give *shido* for defensive posture this can be confusing if the judges do not mention to which player.

e.g. "Change the *Waza-ari* to *Yuko* for blue!" "Avoid taking hold for white!, *Shido!*"

Some Championships are using unused channels for other functions. The Tournament Director, Scoreboard Personnel Manager, Bracket Manager, etc. are all assigned channels that the referees are not using.

Chapter 6

CATEGORIES OF EXAMINATION

It is very important to understand that the primary responsibility of the referee is to call the correct scores and give them to the correct competitors. At the end of every contest the correct competitor must win.

1. VOICE

The voice should be loud enough to be heard by the contestants, judges (Table judges) and technical officials at the Scoreboard Table. The commands should be said aloud in a commanding voice. The commands should be announced in a clear, not drawn out manner. **There is no need to be too loud.** Each command should be pronounced clearly. Do not yell. The voice must remain intact for the entire tournament. **One should adjust their volume to the environment.** If the crowd is loud then the referee's voice must be louder so the players, judges and technical officials can hear. If the crowd isn't so loud, then the referee need not be so loud.

There is no longer the need for the voice to be heard throughout the venue.

- a. Demonstrate clear, crisp and annunciated commands.
- b. Voice must endure the event, whether it be one day or seven days.
- c. Voice should be heard by the Contestants, Table Judges and Technical Officials.
- d. Do not strain your voice or yell.
- e. Adjust for the environment. Just above the ambient noise level.
- f. There is no need to be loud, if the environment has no need for it.

2. PRESENCE (charisma, confident controlled appearance)

This is a reference to “stage presence”. A confident, not arrogant presence is sought. Avoid wishy-washy gestures and commands. Indecisive judgments, showing a lack of conviction deteriorates one’s presence. A good referee must project a quiet, humble, confident, in charge, deliberate manner when dealing with everything to do with refereeing. The referee must be effective without being over theatrical or over bearing. The referee must maintain a “poker face” (stone face) on all calls and during all situations. Calmness and coolness under pressure is a good referee’s goal. Seek composure during tense situations. This category also includes a calm but alert posture, deliberate movement and position during the action of the contest.

This category will take time to develop. Through experience and exposure your presence is sharpened over many years of officiating at tournaments.

- a. Demonstrate (**Aura**) stage presence.
- b. Have confidence, control, coolness and calmness under stress. (Equanimity)(composure under pressure)

3. AUTHORITY

Be in control and have intestinal fortitude. Having the guts (backbone, nerve, bravery) to call every score and penalty no matter what the consequences. Maintain control, but do not control! Remain calm, cool and collected when the action gets intense. The referee must maintain an in-charge type aura. The referee and judges must never look confused, befuddled or not in control. The contestants should control the pace and action of the contest. There are times though that the contestants try to manipulate situations. In these situations, the referee must recognize and deal with these cases with authority and leadership. Each gesture should be done evenly and smoothly with no great speed. Actions of a hurried (harried) nature display a loss of composure.

- a. Demonstrates command and control.
- b. Acts in charge.
- c. Never loses control.
- d. Do not show confusion.

4. SIGNALS (GESTURES)

All gestures must be sharp, concise and accurate. Hold for 3-5 seconds. Not holding gestures long enough is one the most frequent errors of all levels of referees. The voice and gesture should be done simultaneously. **Maintain eye contact with players during gestures.** Gestures must be natural and not over emphatic or emotionally invested. Practice in front of a mirror. Gestures need to become subconsciously autonomic (automatic).

- a. Demonstrate correct, clear and concise gestures as a referee and judge.
- b. Gestures should be done evenly and smoothly with no great speed.
- c. Maintain signals for 3-5 seconds.
- d. Turn the score gestures 90 ° through natural movement so they can be seen by all.

5. MOBILITY

This category includes Mobility (movement), Position and Posture. The referee should have good posture.

The referee should be Relaxed! Be cool and calm under fire. The ideal position: 5 feet in *ne-waza*. 10 feet (3-4 meters) standing.

Be in the best position to see the action happen. When observing *Osaekomi-waza* watch from the head side of tori.

In *shime* and *kansetsu waza* be in position to see the tap and everything else. Never block sight lines (judges to players, judge to judge).

Mobility: Move deliberately. Do not swing your arms too much. Use the entire Contest area. Some referees have a habit of remaining mostly at the top of the contest area. For every 4-6 steps the players make the referee should make only one. Stay out of the way of the players. Stay in the contest area. A good referee should not cross their legs when they move sideways.

- a. This includes position and posture.
- b. Maintain correct distance. *Tachi-waza* = 10' *Ne-waza* = 5' Adjust for size and speed of competitors.
- c. Be in the correct position to observe throws, holds, chokes and armlocks.
- d. Move in an effective judo like manner.
- e. Stay inside the Contest area unless the situation warrants going outside to observe a crucial situation.

6. OBSERVATION

Observation is noticing an illegal Judogi, long finger or toe nails, holes in the Judogi, dirty hands and feet, injuries, jewelry, hard objects, scoreboard errors, judge's with gestures sitting and standing, athlete's or coaches or spectators too close to the edge, etc. Also be observant of injuries. The officials on the mat must be aware of their surroundings. Constantly, without making it obvious check the judges see if they have any input.

- a. Notices Judogi problems.
- b. Notices jewelry, injuries, and prohibited acts.
- c. Be aware of peripheral activity.
- d. Constantly be aware of your fellow officials on the mat. (When Judges on the Mat protocol is used.)
- e. Always be sure the Scoreboard is correct. Check the scoreboard after every score and penalty given.
- f. Be aware of the signs of injury.

7. PROCEDURE

Knowing and being able to utilize all the proper procedures involved in conducting a Judo contest. Team Bow in, Bow out. Referee and Judge rotation. Changing scores when the judges disagree, calling scores, *hantei*, golden score, *fusen gachi*, *kiken gachi*, giving penalties, etc.

- a. Knows and follows all the correct procedures.
- b. Does them without hesitation or error.

8. APPRECIATION **This is the most important category.**

This includes judgment of scores, *osaekomi*, *toketa*, penalties, entry into *ne-waza* and the application and timing of *Matte*. The ability to call the correct score when a throw or counter occurs and give it to the correct contestant is crucial. The proper application of prohibited acts and penalties is a crucial facet of appreciation. Calling *Osaekomi* exactly when it needs to be called and knowing when to call *toketa* at the appropriate time are other important skills. The ability to call *Matte* at the appropriate time is another important skill a good referee must develop. Consistency is imperative with judgment calls. A good referee must always be unbiased in all decisions.

Comprehend the elements of the score (control, largely on the back, speed and force). Understand the designated impact zones (on the body) for the different scores.

- a. Judgment on throwing scores and counters.
- b. Calling *Osaekomi* and *toketa*.
- c. The correct use of *Matte*.
- d. Application of penalties.

9. PENALTIES Recognition and Appreciation

Knowing all the prohibited acts and making the judgment when to penalize a competitor for a prohibited act is important to be a good referee. Intestinal Fortitude is paramount in this category. A good referee must recognize and call every “deserved” prohibited act. We have found that this is one of the weakest categories for most referees. The referee **must not HUNT** for penalties. Be sure to give penalties only when they are deserved. A good referee must be consistent across the board when giving out penalties.

- a. Recognize penalties and penalize them.
- b. Demonstrate intestinal fortitude (Courage). Give penalties consistently (without bias) to all no matter what the competitor’s status. (Halo Effect)

10. DETERMINATION (CONVICTION)

When judgment is made, it is to be concise, sharp and given with full conviction. This goes hand in hand with Authority and Presence. The referee displays through body language, a sharp concise gesture and authoritative voice and 100% conviction on all judgment calls. As quickly as possible with a sure voice announce the call and display the appropriate gesture.

- a. Show no doubt when making calls.
- b. No wishy-washy (feeble/indecisive) calls.
- c. No slow signals.
- d. Rectitude (correctness of judgment, rightness of conduct)

11. TEAM WORK

Work closely with Judges and Technical Officials. Smooth changes of scores without facial expressions is good teamwork. The assistance of Judges without meddling or overstepping duties is important. Use Non-verbal communications (subtle looks and subtle nods).

- a. Work well with the team.
- b. Understand the principles of team work.
- c. Know referee’s duties vs. judge’s duties.
- d. Help, but do not interfere.

12. PROTOCOL

Referee Ethics, Dress, Decorum and Code of Conduct. Dress appropriately. Be on time. Never miss a rotation. Never speak ill of other fellow referees. Never coach in your Referee uniform. Always attend the pre-tournament meeting and post-tournament meeting if it is held. Always request feedback. When feedback is given, accept it and do not make excuses. Always seek to improve. Deal with coaches and contestants in a professional and polite manner. Have the required operational Radio Equipment. Do not take excessively long periods for your lunch break.

- a. Demonstrate correct bowing procedures.
- b. Appropriate dress & manners. (judo referee etiquette).
- c. Attending clinics. Asking questions.
- d. Be on time for meetings and rotation.
- e. Not speaking ill of other fellow referees. (ethics)
- f. Listen to feedback. No excuses. Seek guidance!
- g. Have required radio equipment.
- h. Take the appropriate time for lunch and no more.

Chapter 7

POSITION, MOBILITY AND POSTURE

POSITION AND MOBILITY

1. Distance – *Ma-ai* (Engagement Distance)

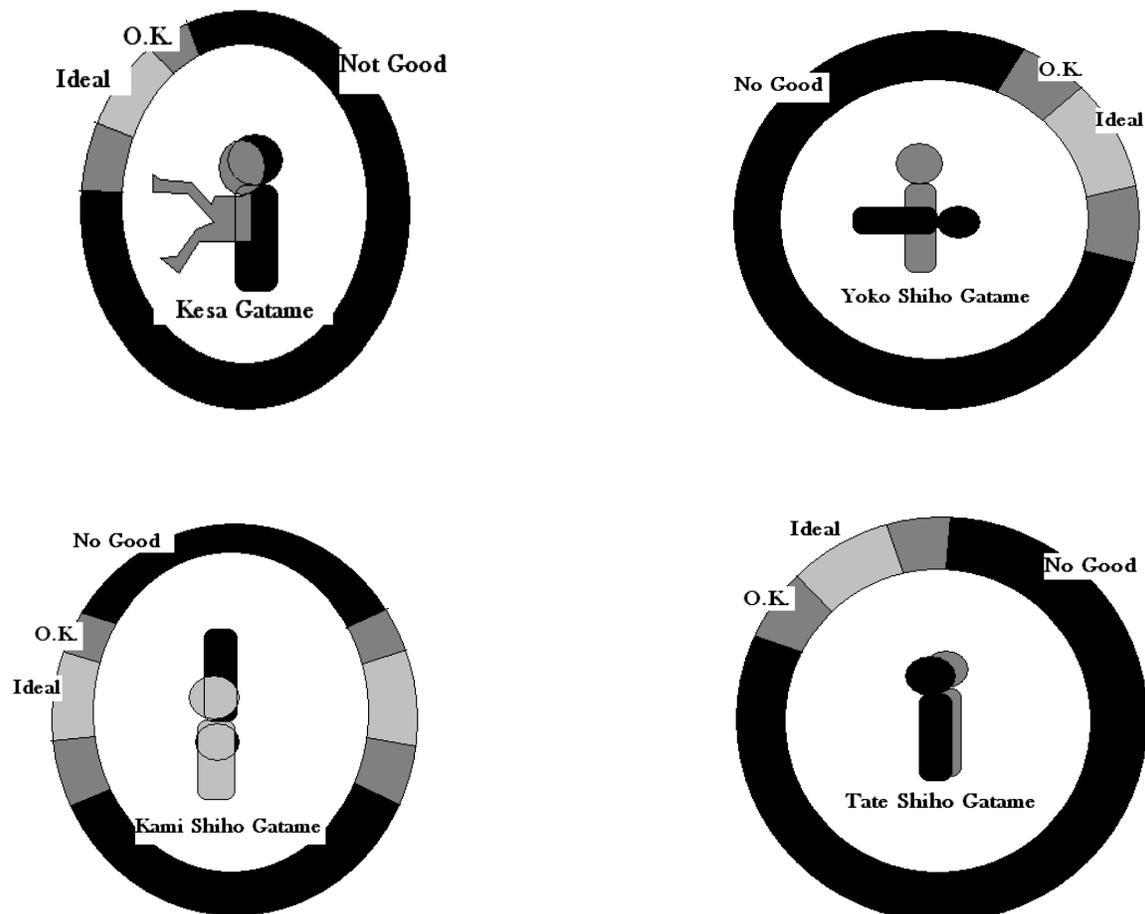
Nominal *Tachi waza* distance -10 feet (3 meters) Adult. Adjust for children. (size of competitor)
The best distance is generally around 9-12 feet. This should be adjusted for the size of the contestants.

Nominal *Ne waza* distance - 5 feet (1.5 meters) Adult. Adjust for children.

The best distance is from 4-6 feet. This should be adjusted for the size of the contestants.

These distances provide the referee a close view of the action. If the referee stands further away there can be a loss of control. Referees who move in too close risk being in the way of the contestants and could cause a collision between referee and contestants.

2. Osaekomi position - Be at the head of *tori*. The referee should stand at the open face side of *tori*. This generally provides the best view of the contestants and actions.

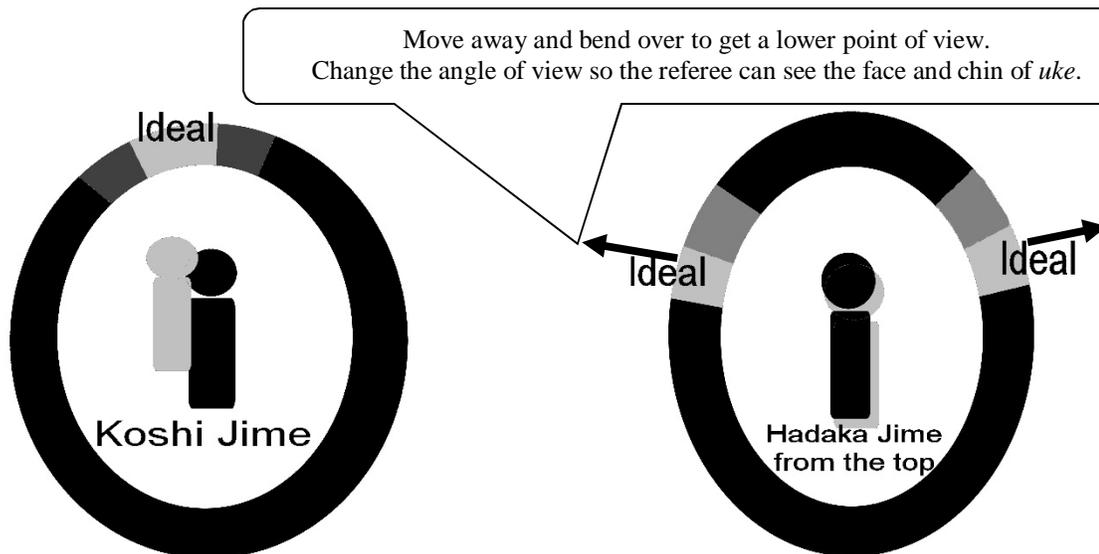


When at the head of *tori*, the referee in some cases cannot entirely see the legs. If an attempt at a leg entanglement escape is applied the referee should take a few steps closer to the legs to get a better view. It is not recommended to lean over or balance on one leg to “take a peek”. This posture is unbalanced and awkward and should not be used.

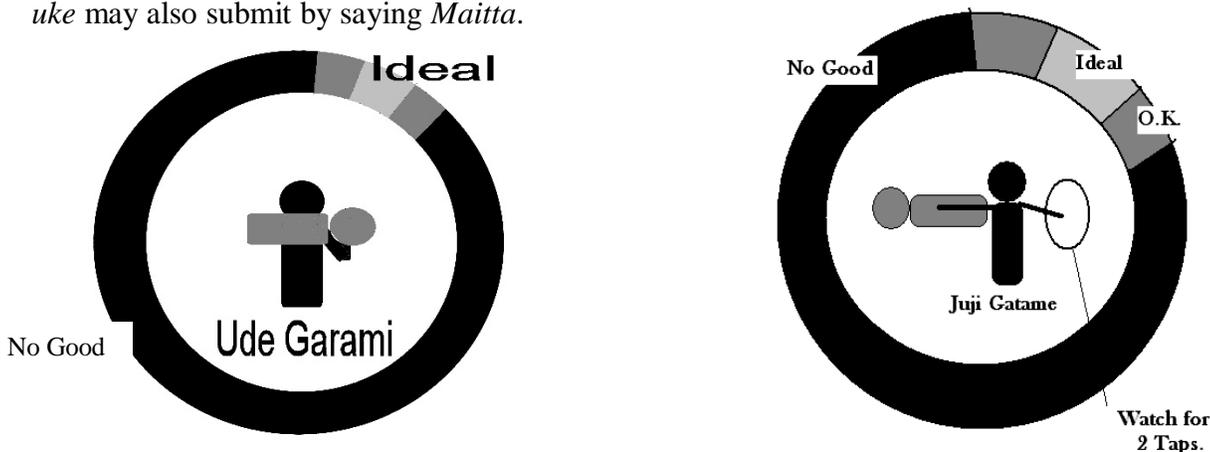
3. **Shime-waza position when *Tori* and *Uke* are face up.** The referee shall stand in the best position to see uke's face. Be sure that tori is not touching uke's face with their hand or arm. Watch for signs of the effect of a choking technique. Remember that in situations when the *tori* is behind the *uke* and an arm goes across the face(chin) the referee is to call *Matte*. There is no penalty in this case because the *tori* cannot see *uke*'s face.

4. **Shime-waza position (Choking) when *Tori* and *Uke* are face down.** (watch the face.) Move in and/or "OUT" for a better look. (Point of View.) Watch the **hands AND feet** for tapping and the hands and feet for "drop (going limp)" a possible indication of unconsciousness. The current trend in this situation is to move further away from the action to change the angle of view for a more advantageous view of the action, if this does not work then the referee should also bend over in the appropriate position so the action can be observed from a lower angle. The referee must be able to see the face for a hand or arm in the face but also for signs of the effect of a choke.

As a last resort. During a face down, covered up *shime waza* it may be necessary to get very close and go down on one knee and one hand to see the choke and make sure no pressure is put on the chin or face. A referee should never go down on two knees. It is unseemly, awkward and could be dangerous. **"If you can't see it, you can't call it!"** You may be told to never do this in your region. Check. At the IJF and National Level you **NEVER** see a referee go down on one knee in this situation.



5. **Kansetsu-waza (Armlock/Armbar) position** Ensure that only the elbow is involved. Position yourself to watch the free hand for tapping. Remember, though the *uke* can tap with the foot, the *uke* may also submit by saying *Maitta*.



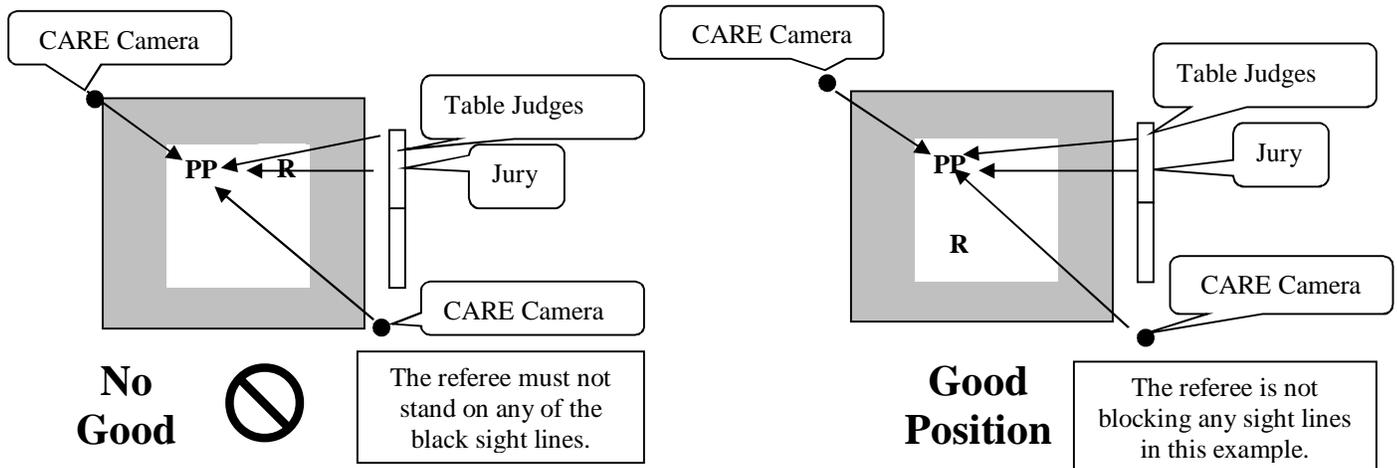
6. In an Osaekomi spin (In *kesa gatame* the *uke* spins to try to hook their leg over *tori's* leg. The referee should reverse direction or stay still depending on the speed of the spin and let them come around. Fast spinning is generally only seen with children, but is possible with adults.

7. Use the entire contest area. Do not be afraid to turn your back to the Timekeeper's table. Too many referees remain at the top of the contest area. Do not go in the safety area unless absolutely necessary. Be sure not to block any of the sight lines.

8. Avoid Blocking Sight Lines [Table Judges, Jury (Supervisors), Cameras]

With the judges (Table Judges) sitting at the table now with the 2014 protocol and the advent of CARE and the Jury and the possibility of broadcast television cameras, the referee must now be aware to not block the sight lines of all those people and cameras.

Today the referee must be cognizant of the many sight lines that he/she should not block. Even with the judges' chairs removed from the competition area with the current Table Judges' Protocol, the referee must not block the Table Judges line of sight to the players. He/she should also avoid blocking the Jury's line of the site to the players. At the higher levels, the referee must be aware not to block the site lines of the CARE cameras and when utilized the broadcast television cameras.



9. Perpendicular (position)- C_|_C Feasible to a point. Try to maintain this position as much as possible. This position provides the best view of both contestants but is impractical to maintain constantly. Centrifuge effect! If players spin, then the referee will not be able to keep up.

10. No Excessive Movement - Don't waste movement! Do not attract attention by moving too quickly or too much. New referees have a tendency to move like players. You must not move quickly unless absolutely necessary. This does not mean as a referee you should stand in one place and not move at all. The referee should move with the contestants.

11. Shadow - The referee must be the shadow of the competitors, not moving any faster to draw the eye of the spectators. Be close enough to watch carefully every movement, yet not be in the way of the action. Move at a slower speed, one step for every 4-6 the contestants take. Do not draw attention. Contestants dictate the action. A good referee should be allowing the action to proceed in a proper direction without being seen.

The referee should not direct the action. The referee is to allow the players to determine the speed and directions of the contest. The referee must allow the players to play their game. One obligation the referee has is to simply provide a fair and even (both literally and figuratively) playing field.

12. Positioning (Fine tuning position) - This is a process of positioning oneself in the best place to observe the action of the contestants. The referee must analyze the actions of the competitors and determine the best place to stand to watch throws when they occur. Being in a good position to observe the impact of a thrown player is half the job when making the correct calls, when throws do occur. The other half is recognizing what body parts and at what speeds and force they land to determine what score should be given.

- a. Primary (Optimal) Observation Position (Light side)
- b. Establish aggressor and their pattern (front or rear, etc.)
- c. Determine direction of the throw. Stand in the best position to see the throws.
- d. When caught out of position make an educated guess taking into account *uke* and *tori's* body positions or look at the judge best positioned for a hint (non-verbal).
- e. *Tori* blocks view of the impact (most common) (Dark side)

When the referee is out of position, the referee should try to avoid squatting or lunging forward or to the side. When a throw is executed and the referee is out of position, some have a tendency to try to shift their head to a better view by lunging forward or to the side or lowering their body (squatting). These actions are detrimental to the appearance of the referee.

When you take a photograph, during the shot it generally is not a good idea to shake the camera when you take the picture. You end up with a blurry image. This same principal is in effect when a throw occurs.

Your head needs to be still so you get the best steady view of the impact. Even the best referees do this lunging from time to time. As you get better and gain more experience, this type of unwanted action (lunging, squatting) will diminish with time.

13. *Ma-ai* (Spatial Relationship) (Engagement Distance) -

You generally hear about *Ma-ai* when discussing *Kata*, however it is an integral part of all aspects of Judo. The ideal distance (*Ma-ai*) and position from the competitors is that distance that is comfortable, natural, normal (effective) or common. This correct position is what is expected for a referee and the more seasoned trained observer.

The referee must maintain the optimal position and distance from the competitors. This position has been determined over the years to provide the most effective refereeing and allows the referee to be able to observe all actions, maintain control and avoid possible collisions between players and the referee.

The referee should maintain the ideal distance *tachi-waza* 10 feet, *ne-waza* 5 feet and ideal position to observe the action and have the best view to see the landings. The experienced referee will know to adjust the distance and position for the size of the competitors.

14. Timing - Tempo, Pace. Maintain a steady tempo (pace). Change in pace of the referee indicates stress in the referee. New referee should not think about this, but as a referee gets better this becomes an important factor for higher level referees. There are times when changing pace is necessary because the contestants make an unexpected turn and the referee may be in an inappropriate position and may be too far away. However, when a trained observer sees a tempo change when they believe one is not necessary this generally indicates that in a new referee they do not yet understand the concept of tempo. In the case of an experienced referee it generally indicates a lack of comfort (stressed).

15. Movement -

- A. Judo like, *ayumi ashi* to a point. Normal walking steps.
- B. Avoid wide steps. This is awkward and unbalanced.
- C. No Excessive arm swing movement. Just natural.
- D. Avoid Side cross stepping.
- E. Regal without pomp. Humble, controlled and deliberate steps. (Natural movement)
- F. Avoid Shuffling (gotta go) (fidgeting in a small area).
- G. Avoid high steps (muddy field). Also lifting the toes.
- H. Avoid contestant type movement.
- I. Avoid fidgety (twitchy, squirmy), movements of head, hands, arms and legs.
- J. Move in an assured and confident manner.
- K. The head should be over the center of gravity (hips) when standing still or moving.
- L. The head should not sway side to side when one walks.

16. Collision Avoidance - Avoid brushes, push offs, actual collisions, crushes with the contestants. These things happen when the referee is too close. Do not collide with the contestants. Maintain the expected 10 feet (3 meters) in *tachi waza* and 5 feet (2 meters) in *ne-waza*.

17. Sleeping - The judges must maintain constant vigilance. In some cases, judges allow themselves to be distracted. They must maintain focus during their entire time as assigned Table Judges. The judges have the same responsibility as the referee when serving off the mat as table referees (judge). The judges must focus and not fall asleep. (This actually happens.)

18. Wandering Eye - Judges must concentrate on their contest area. We have some judges' who start watching contests on other areas during a contest on their own area. This behavior is unacceptable.

19. Peripheral Vision - Just as the referee, the judge should be aware of everything that is going on the entire competition area. So good judges must develop good peripheral vision.

20. Remain in the Contest Area - Except when necessary (*Ne-waza* facing out), the referee should remain in the contest area most of the time. Only in certain *osaekomi waza*, *shime waza* and *kansetsu waza* situations should the referee go into the safety area to observe the action. If the best observation position is in the safety area, the referee should be in that position.

21. Deliberate Movement - Make no half steps or too many mid-course corrections when moving on the mat. Make complete actions. Constantly changing direction conveys indecision, which is not good for a referee. In a few instances this may be allowed. The referee should never move faster nor as much as the competitors.

Do not stand still for the entire contest.

POSTURE

1. **Erect Posture** (Not stiff, confidence (not arrogance)) (Avoid head and/or body tilting.)
Keep your head over the hips and keep your back straight. Maintain a good erect (not stiff) posture.
2. **Do not fold arms** Perceived as an arrogant posture. Let your arms hang naturally by your sides.
3. **No hands on hips.** Perceived as an arrogant posture.
4. **Ne-waza** What is preferred by most referee leaders at the higher levels is to step back a step or two or three in order to lower the referee's point of view, giving him/her a shallower angle of view allowing the referee to see more of the intricate close up action around the neck and chin in choking situations or similar. If you watch the National Level and IJF contests, the referee **never** goes down on a knee to watch a covered choke situation.

5. **Bend over properly for *ne-waza* when watching *shime waza* (choking) situations.**
The front leg is to be bent, the torso should be at a 45° angle with the mat, the back leg straight. The same side arms should parallel the upper legs for symmetry.
6. **No hands on knees** when bending over.
7. **Do not squat** to get a lower point of view. Use #5 above.
8. **Avoid touching yourself.** At any moment a picture will be taken. (Itching, picking, adjusting, etc.) So the good referee should avoid any of these types of actions. It would not be your finest moment.
9. ***Osaekomi*—Watch the legs** (no leaning - leaning on one leg to look over.) Move over to take a look. The referee must watch carefully the head, neck and chest to establish when *Osaekomi* is called and maintained and that there is no undue twisting of the head and neck especially with children. The good referee must always be observing the legs to ensure that there is no leg entanglement which might break an existing *Osaekomi waza*.
10. **Maintain a balanced stance.** Head above hips, except when leaning over as in # 5 above (to be kept to a minimum.)
11. **Poker face** - (No flinching, no tells) (**Stone face**) No one should be able to tell what you are thinking except through your official gestures. A controlled and detached appearance is very professional. A good referee must be emotionally detached from the action of the contest. As referee and judges **when on the mat**, we must minimize any type of facial expressions or body movement which indicates agreement or disagreement unless procedure requires it. We see in too many instances when the judges agree with the referee's call they (the judge) shake their head up and down indicating agreement. This should NOT be done.

However, with the advent of Table judges (off the mat at the front table), judges may assist the referee with head nods (yes or no) to assist the referee if they should need it. Use the radio when necessary.
12. **Hands**—Relaxed (good). There is a slight natural curl of the fingers, arms relaxed to the sides. No other hand position is recommended when arms are to the referee's sides. How the referee holds their hands can tell a great deal about the referee's mental state.

New referees do not think about how to hold their hands nor should they. They will naturally hang from the wrists. However, through observation one can see the stress level of a referee especially a new referee by the way their hands are held. The referee does not do this consciously. This a subconscious action.

If the fingers of the hand or hands become stiff (straight) this is a sign that there is internal anxiety especially when an evaluator observes a referee hold the fingers in a natural position when they are refereeing a not to energetic action sequence during a contest.

Another sign of stress is the curling of a finger (generally the little finger (pinky) or fingers. One the most common comments for a new referee is the evaluator/referee teacher will ask them to relax. For most new referees, refereeing can be a scary experience.

Some new referees can referee completely relaxed. Generally these are referees who have been competing at high level events or have lots of experience being in front of large crowds and performing at peak condition. This competitive experience is a positive transfer of a skill set even though it has evolved from a physical nature to a mental nature.
13. **Head** - The chin should be held even (level) No Chin up or Chin down. Most referees have no problem with the issue. Do not even think about it. The head should be carried in a natural position. If there is an issue, then a referee trainer will make a suggestion to improve your head position. One should avoid Head tilting (sideways) especially when observing *ne-waza*. Try to keep it to a minimum. The head should remain over the hips when standing still and also when moving.

Judges (Judges on the Mat Protocol)

- A. Knees should be shoulder width apart when sitting in the chair.
- B. Hands on the thighs. Fingers in. Elbows relaxed.
- C. Feet flat on the mat (thighs parallel with mat and feet under knees. (Different heights require adjustments.)
- D. Head forward of the hips. (Show interest.)
- E. Short for chair - balls of feet on the ground.
- F. Standing up. Drop one foot back, lean forward and push up. Grab the chair with one hand and move it as one gets up.
- G. Head tilting (sideways) (ne waza) Avoid doing it. It is not a good look.
- H. Judge's flags. (When Hantei used.) Blue flag outside to protect white flag from getting soiled when sliding into holster. Judges' flags are used only in those rare occasions when *Hantei* is used with some Junior divisions (generally 12 years old and under) in some regions.
- I. During the Judges on the mat protocol the judge's chairs needs to be placed in the correct position so that the judge's feet do not touch the contest area. The judges' feet should touch the safety area just outside of the contest area.
- J. The judge should get up and remove their chair when the competitors are 8 feet away. Too many judges allow the competitors to get within 4-6 feet before they get out of the way. This is dangerous for and intimidating to the competitors.

General Behavior Protocol

Remain at your assigned competition area when you are off duty. If you have to leave the competition area for any reason let the Mat Area Senior Referee or Jury know. Use your down time for learning.

The referee must maintain neutrality. Therefore, the referee must not be seen in public spaces with coaches or competitors in a familial manner. Internationally this is strictly enforced. However, at the Local and Regional level intermingling between referees, coaches and competitors in a cordial manner is tolerated.

It is important though that at no time in public spaces should the referee be seen hugging, kissing coaches or competitors as other coaches will feel there may be bias occurring in future contests.

The referee must avoid this perception at all costs. Integrity is earned over time and can be destroyed in a single simple unintentional act.

The referee should not coach their competitors. If you wish to coach at local and regional events some regions allow this. However, the referee must not be wearing their referee uniform.

Those referees who are also a coach choose to go to some events as a coach and others as a referee. This is perfectly fine.

When you go to lunch be sure you do not stay too long. You are part of a team and must remember others are counting on you to be back in rotation in a timely fashion.

When refereeing, one should be sure to stay hydrated especially in warm venues. At most tournaments the host will provide bottled water. If bottled water is not available then go to the closest water fountain or to the referee room or concession stand when you have the chance.

Neutrality - Referees should not referee their children or family members. They should not even judge. Ask for a replacement. In cases where you know that one of your players will be in a very close contest you should excuse yourself for the good of the contest. No matter how fair you believe yourself to be, the other coach and player will not feel it is a fair fight.

The IJF follows a strict neutrality policy. At the Local and Regional level in domestic tournaments and championships following a strict neutrality policy would cause havoc. Some referees who are also coaches of large clubs would have to get off every time one of their players came up. This is not necessary.

Each Referee must make the best and fairest call as to whether to withdraw as an official on a particular contest. We have learned over the years that withdrawal is imperative when family is involved and also possible close call contests. Different regions of the Country may have different policies on this issue.

Judges on the Mat Protocols

In some regions of the Country some local/regional referee authorities use from time to time the judges on the mat protocol which we had used for Judo Competition the last 50+ years prior to the introduction of Tables Judges in January of 2013. If your area does use the Judges on the Mat Protocol from time to time, please become familiar with the proper protocol.

Single Referee Rotation System

This is the most commonly used referee rotation system throughout the country. It is used for 4 or more referees per competition area.

This is where the referees officate in the order that is listed on the cards or list and get on the mat as a referee, then eventually leave as the referee. It is very important that the referees go in the order listed, as the order was made to ensure team strength.

Generally, a referee will cycle through doing 2 contests (for seniors) or 3 contests (for juniors). Doing two each in single rotation, a referee would get on as table judge for four contests and then referee two contests, then leave the competition area and rest waiting for their next time in the rotation.

If there are many (8+) referees on each competition areas the system may be changed to do one contest each. Remember this system must not slow down the tournament in any way.

Team Rotation System

When there are 6, 9, 12, 15, 18, 21 working referees assigned to each competition area, full teams of three can switch. When there are six referees, two teams of three can switch every half hour or every 15 minutes. If the venue is warm then a 15-minute rotation is recommended. When there are 9 referees, the teams would switch off every 15 minutes. So, a team would be on for 15 minutes and off for 30 minutes. Using the time frame method gives the off duty referees an exact time to be at the mat for their next shift.

Some choose to rotate teams using a 2 or 3 contest each method. That is each referee in the team does 2 or 3 contests each and then the next team replaces them when the team has done 2 or 3 contests each.

When this system is used, teams should be in position to change quickly so it does not significantly delay the tournament. There can be significant delays in the tournament if this is not done properly.

When using the time frame method, in order that each referee gets an equal number of contests, at the end of a 15 or 30 minutes shift where ever the team leaves off, that is where they should restart during their next shift on the mat. E.g. Let us say that the second referee is on his first contest as referee and time is up on their teams shift. The next time their team comes up, that second referee would start by doing his second contest. Do not start at the first referee on the list of that team.

Referee Certification

Each State Governing Body and Group A member has its own Local and Regional Certification System. You cannot be certified as a referee at a clinic or seminar. Examinations must take place at sanctioned tournaments.

Certification can only take place at a tournament with actual contests. There must be enough contests to observe each referee candidate demonstrate their abilities. Most States require candidates to also take a written examination.

Each State (SGB-USA Judo) has different levels of referee certification. Some have Local and Regional, some have Local and three levels of Regional. Most Countries have this type of multi-tiered system. Only National Referees and above can conduct Local and Regional referee certification. Generally, they need authority through their State Governing body to conduct Examinations.

It is recommended that new referees need to referee at several tournaments (5-10) with qualified instruction and feedback before they try to take the local certification examination. However, every State (SGB) requirements are different.

Generally, one should referee at several tournaments (uncertified) for practice and quality feedback. They should become familiar with the standards and practices of referees. They should feel the "way" of how refereeing is conducted.

It is unusual to take the Referee Certification Examination without having any practice. This generally results in an inadequate performance. However, it is allowed and some pass the examination.

Please practice hard, seek to improve your skills and attend as many clinics, seminars and tournaments as you can.

Refereeing is not just a book learning skill. Where knowing the rules is very important, refereeing is also a physical (psychomotor) skill, which like Judo needs to be practiced. Refereeing, though not as strenuous as Judo needs practice continuously.

Always seek feedback from reliable sources on how to improve your judgment and performance as a referee. Good luck!

Rule Changes, Interpretational Adjustments, Reiterations and Clarifications

This manual does NOT contain ALL of the latest changes to the rules, adjustments of interpretation of already existing rules. That information must be obtained from the latest releases from the IJF and USA Judo Referee Commissions. Your understanding of the most current rules should be obtained by attending any referee clinics and seminars and any pre-tournament referee meetings. All coaches are always invited to these meetings. You must keep up to date on the rules.

The End.

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