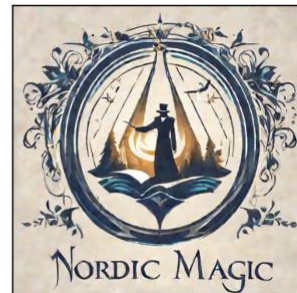




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Nordic Competition Rules

ANNEX A

"Stage Magic Performances:

- Manipulation: A magic stage act wholly or largely based on sleight of hand.
- General Magic: A magic stage act which is, in most cases, a mix of several of the other categories. The props used are usually smaller than the ones used in a Stage Illusion act. Some performances using modern high-tech or video technology can also be categorized under this denomination.

Comedy Magic:

- A magic stage act of which the main purpose is to make people laugh. It can be based on any one of the aforementioned categories, provided the emphasis is laid on the magic nature of the performance.

Mental Magic:

- Branch of magic comprising demonstrations of apparent extraordinary or supernatural mental powers, such as telepathy, clairvoyance, precognition, telekinesis, super memory, lightning calculation and simulations of mediumistic phenomena.

Close-up Magic Performances:

- Acts, intended to be performed for small groups of people in close proximity.
- The contestant can be seated or standing behind a table, mostly with some members of the audience also seated at this table, but the act can also be presented standing up without any use of a table. The items used are generally small and most effects directly involve the spectators or participants.

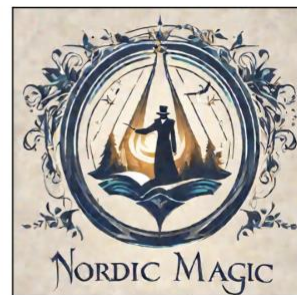
Three categories are distinguished:

- *Card Magic*: the act is exclusively based on effects using playing cards.
- *Micro Magic*: although playing cards are not to be excluded, the act is of a more general nature.
- *Parlour Magic*: An act, midway between close-up and stage magic, meant to be performed for a group of people in a moderately sized room".



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ANNEX B

Unlike most systems, FISM has no rating scale for the six criteria on the scoring sheet. This allows the judges much more subjective freedom. At first glance, this might seem to make the judging easier, but in fact, that is not necessarily so. With over 100 acts to rate, it could be helpful to have some numerical guidelines in order to compare criteria, e.g. the technical skill of one candidate with that of another.

An example of rating the various criteria **could** be:

- Magic Atmosphere 5%,
- Showmanship and Presentation 25%;
- Entertainment Value 20%;
- Artistic Impression and Routining 10%
- Technical Skill / Handling 20%,
- Originality 20%.

These suggested percentages (each judge is free to use his own ratings) can be considered a first expedient to facilitate the judging process.

A second expedient can be the following – according to the rules, minimum marks for prizes are as follows:

- for a 3rd place standing, a candidate must obtain a score of at least 60%;
- for a 2nd place standing, a candidate must obtain a score of at least 70%; and
- for a 1st place standing, a candidate must achieve a score of at least 80%.
- To win The Nordic Magic Grand Prix a minimum score of 85% is required.

These required minimum scores mean e.g. that when a judge gives a competitor a score of 70, he implicitly indicates that he considers the competitor worth a second prize.

If a judge gives a score of e.g. 68, this could mean: “I don’t think that the contestant is up to a second prize, but I don’t want to lower the average scores of all the judges too much and I don’t mind if all the other judges want to award him a second prize anyhow”.

If a judge gives a score of more than 84, e.g. 86, it means that – to his opinion - the competitor can be awarded a Grand Prix.



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The minimum score for 3rd place may seem low, but given the number of competitors this margin between 3rd place and 1st place is necessary. It happened previously that, giving too high mark to the first contestant in a category, a judge already had scores of 100% by the end of the first day. Thus, 50% can be considered the score for an average performance.

Criteria

Not all judging systems use the same criteria or give them the same meaning, so that even experienced judges can have difficulty when switching from one system to another. To make things as clear as possible, the following gives an interpretation of the FISM criteria.

Magic Atmosphere

Does the performer evoke a feeling of wonder, surprise and mystery in such a way that the audience cannot detect the secret or dexterous handling that causes it and therefore can only attribute it to magic?

Is it an act that is primarily 'magic' in nature? Are magical events taking place throughout the act, or are they mainly supporting another form of entertainment?

Showmanship / Presentation Attention should be given to:

- Presence: projection of personality, command, confidence, appropriate energy etc.
- Appearance: wardrobe, costumes, stage setting, display of props etc.
- Stagecraft: movement, use of music and light, visibility of action, voice, projection, handling of assistants, volunteers, live-stock, props etc.
- Overall Impression: - is the magic direct, logical and understandable?

- Is the character the magician plays in line with the magic he performs and does he stay in character throughout the act?



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Entertainment Value

- How enjoyable is the act?
- How is the audience reacting? Artistic Impression / Routining
- How is the act structured?
- Does it flow smoothly from start to finish?
- Is the opening impression strong?
- Does the act build up to a recognizable finish?
- Is the program content (theme, choice of material) appropriate?
- As an Art form, does the act, in one way or another, appeal to the EMOTIONS of the audience?

Technical Skill / Handling

One of the Frequently Asked Questions, is:

- “How should a person who executes easier sleights or moves perfectly, be judged against someone who elects to use moves or sleights of much greater difficulty, but performs them with above average ability, but not perfectly?”

You may have previously read this definition: “Magic is the absence of moves.” However clever or ingenious a move is, if the audience can see it (or, in some cases, even feel or suspect it), something is wrong. It goes without saying that the risks in the manipulation category are much higher than in the other categories, but it’s the magician’s responsibility to determine the level at which he or she chooses to perform. Even though there is no rating scale, judges are not supposed to view all categories in the same way. That’s one of the reasons why the choice of a category is very important for a contestant. (Even the best piano player can never in a Chopin contest playing Mozart.).



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Points to consider:

- Does the performer show technical mastery of the props and sleights he uses?
- Is he performing material within his technical skill?
- Are there technical difficulties and, if so, how does he handle them?
- How skilled is he in the use of misdirection?
- Are there 'flashes' or 'exposures'?
- Is the audience fooled by some or most of the effects?
- Is his performance in accordance with his choice of category?

Originality

In judging 'originality', it's wise to exercise some caution. No-one has ever seen or read everything. There's always a risk that what you think to be new, has been done before. If, however, you are absolutely sure that something has been copied or 'stolen', then show it in your marks. Some judges may not be aware of this.

Questions to ask are:

- Is there anything new and creative in the effects, the method or the presentation?
- Are there any novel ideas?
- Does the magician portray an original type of character?
- Does he use unusual articles with a rationale?
- Are seemingly unrelated effects connected in a way that makes for creative effects?

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