THE ART OF KORFBALL COACHING

A GUIDE FOR ADVANCED KORFBALL COACHES

AUTHOR: BEN CRUM

Preface Jorge Alves

This is a new Coaching and Education book developed by an Erasmus Plus project in 2021. It is meant to support and help Korfball Coaches in their way to a more advanced coach level.

Jorge Alves,
Chair of Coaching and Education Committee, IKF

Acknowledgements

The e-book you are about to read is the result of international cooperation in the world of korfball. I hope this book will make a sustainable contribution to the international development of our sport. Helping each other, looking at korfball through our own personal lenses and finding the common ground makes us all better. In the process of making this book we got to know different members of the korfball community, it became clear that the one thing that binds us all is the passion for our sport. Let's keep discussing, gaining insights from each other and helping each other to get better and develop korfball even further. I hope we can do this on every level: from pitch to policy.

I hope this book inspires people to always keep learning and developing themselves.

Pleun van Doornik, Project Manager

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Content

How to use this book

Welcome! If you are reading this book, you are interested in learning more about korfball and korfball coaching. This book is part of the education of advanced korfball coaches, operating on level 3 and 4 (as mentioned in the European Qualifications Framework). In this introduction, we will elaborate on how to use and read this book most effectively.

The order of this book is consistent with the view associated with the method of 'conceptual learning'. This way of learning builds on the students' curiosity and what they already know. We hope this course will respond to the students' interests and motivation by starting with the coaching practice. The starting point is what students can do and what motivates them to reflect on there practice. Reflection is a competence of a modern coach. It constantly thinks about and possibly revises the coach's actions. The teacher/instructor of the course teaches the students to reflect by questioning problems during practice, which encourages students (but also the teacher) to adapt and change in subsequent lessons and training.
Reflection leads to inquiries for more knowledge and better or different insights.

Guide to Korfball Coaching

This book bridges the gap between the student's interests at level 3 as well at level 4 knowledge and skills. Famous basketball coach Wooden said: "Teaching and coaching basketball can be steadily improved if the coach is dedicated to reflective practice throughout a career."
The book 'The IKF Guide to Korfball Coaching' should also be used in the coaching course. 'The IKF Guide to Korfball Coaching' is a clear description of korfball knowledge based on the action theory vision. The knowledge in this book is an essential component of the underpinning philosophies 'Korfball Theory' and the 'Korfball Coaching Theory'. 'The IKF Guide to Korfball Coaching' provides knowledge of the korfball team functions, korfball tasks and korfball actions for the practical implementation of korfball. Therefore, the book is an important and indispensable addition to the chapters Korfball Theory and Korfball Coaching Theory.

How to understand and use the articles?
The core question this book tries to answer is the following:

**''How does the coach teach players to influence
their korfball performance, and what knowledge and skills
are needed to become an advanced coach at level 3 and 4?"**

The competencies are described in 'the IKF Guide to Korfball Coaching and several articles of this coursebook. The combined theory can best be referred to as 'Korfball Didactics'.

Korfball Didactics is a practical theory. It is meant to provide the coach with concrete, usable practice tools. This practical theory, also named 'The Theory of Coaching Korfball', gives structure to the coach's actions to plan and execute his training sessions with the primary goal of teaching players to play korfball better.

KORFBALL THEORY

MATCH

VISION / THEORY OF COACHING KORFBALL

| BIOMECHANICS | ANATOMY | SPORT PHYSIOLOGY | MANAGEMENT | NEUROLOGY | PSYCHOLOGY |
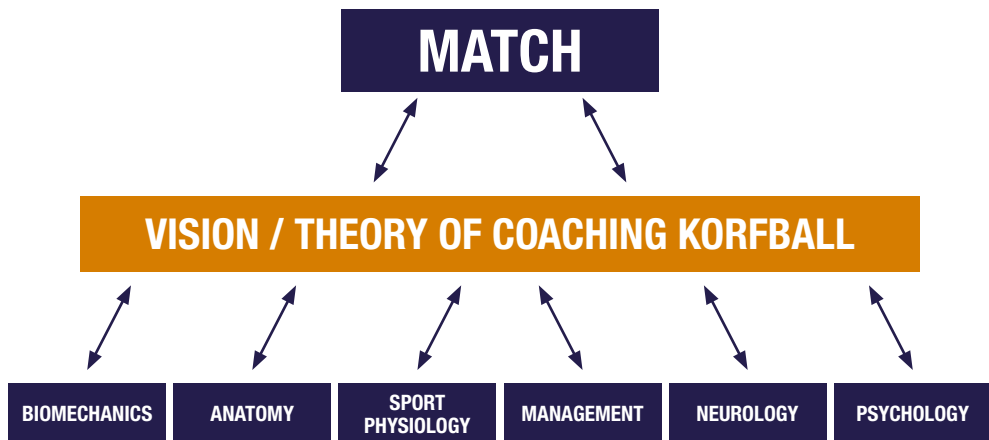
A practice theory is about a set of structured working principles to guide the coach and his actions. The Theory of Coaching Korfball develops out of the praxis itself: it is the reflection of systematised experiential knowledge. It includes a reflection on the korfball praxis from a vision (action theory), a formulation of structured guiding principles and subsequent practices.

Korfball Coaching Theory and scientific knowledge

First, it must be established that the coach takes on a specific task for his players. The relationship - the interaction with the players - is aimed at developing the players' korfball skills. The coach fulfils various roles in this regard. The basis for performing these roles is the coach gaining confidence from his players regarding his handling and knowledge. This course emphasises the knowledge of the korfball game and how to deal with it. In the model above, management is referred to as a meta-theory, which is about coach leadership qualities. In the chapter 'Coaching Practice', an article mentions the coach being a players' leader.

It is a must for the korfball coach to have knowledge of the game of korfball. In addition, it is essential that the coach keeps this knowledge up-to-date and develops continuously. The coach has the task to deal with and combine different scientific points of view. As shown in the model above, having various scientific angles complexes choosing the right action as a coach. The bio-mechanic, the physiologist and the psychologist each have their views when analysing korfball. The korfball coach must deal with all these perspectives and make them usable. Much has been said and written about korfball. There is plenty of 'korfball language'. That language, however, is not always clear, coherent, consistent and straightforward.

In the articles of this coursebook and also in the book 'The IKF Guide to Korfball Coaching', the key features (characteristics) of the korfball game are systematically identified. From it, a basic korfball coaching theory could be developed. The theoretical description of korfball actions and team tasks allows data from various scientific disciplines, biomechanics, sports physiology, sports psychology, etc., to be assessed on their merits and significance for the korfball match.

The Korfball Coaching Theory, the theory about teaching and learning in the korfball context, is primarily oriented towards practice and also the practical translation of scientific disciplines knowledge. This means that it includes knowledge of the orientations you see in the model even though they are specified from the action theory, the viewpoint (vision) of korfball. The key characteristics of korfball are described from an action-theoretical point of view. People are primarily seen as action making humans. Therefore, korfball is considered a form of action. Korfball language is first and foremost an action language. However, the korfball language only makes sense within a certain context, namely that of the game of korfball. What this precisely entails is described in this book.

Playing korfball precedes deliberate korfball learning and teaching
The designers of the course realise that learning and practising korfball is preceded by the players playing informal korfball. Before the korfball player deals with a coach, the korfball player already has some experience with the korfball game. The players must first experience korfball activity and pleasure from it before they are prepared to become better at it, which in turn can increase the pleasure of playing korfball. After that, training comes into play.

'In theory there is no difference between theory and practice. In practice there is.'

The content structure and context
The content structure of this course has not been randomly composed. The order of the chapters has been deliberately chosen, which is important to follow when reading this book. Furthermore, the content can be used for coach practice but may sometimes need adjustments, depending on the korfball country you are in. As you will learn in this book, context is an essential factor when dealing with information. The designers of the course realise that the context differs depending on the coach who reads this book in terms of education and sports culture of a country, quality of materials, player's talent, available information, etc. You can use the content of this book for benchmarking, a way of comparing your korfball organisation's performance with that of equal organisations. Furthermore, the models shown in this book are simplified representations of reality based on a certain reference frame. Try to use and maximise the information provided in this book to the best of your abilities and as you see it fit in your korfball context.

Chapter 1 - Coach Practice
This chapter is about the korfball coach's roles and tasks, focussing on korfball knowledge and how to use that knowledge as a coach. Video clips and an accompanying description clarify the theory. It is about how the coach - as a scout - handles the korfball knowledge base in different tasks and corresponding roles.

The korfball coach is a teacher, a scout and a guide in various contexts. As a scout, the tasks include analysing, assessing and selecting. The coach analyses matches and problematises how the team and the opponent perform. As a teacher, they ask themselves what and how should be done to improve the korfball performance and ensure that the team can oppose the opponent. The coach is a guide during the match. Their guidance aims to support the players during the match positively based on the possibilities for change to improve the performance. This chapter focuses on the tasks of giving training before and coaching during the match.
The chapter contains thoughts about the coach as a leader for the players.

A note for the teachers of this course
In the course to educate and train coaches, the working method **didactics practical** has an important place. A didactic practical is a helpful concept for structure and understanding learning. The teacher of the course prepares korfball situations with assignments and questions for situated learning. The purposeful use of situated learning should recognise that questions may arise, which can be solved with the knowledge of the underpinned Korfball Theory and Korfball Coaching Theory and the application of scientific knowledge. The teacher must facilitate this implementation. A didactic practical between coach educator and coach learner has almost the same dynamics as what happens in the relationship between a coach and the players. They are parallel processes. Formalising a similar process in coach education is a conceptually sound approach to facilitate reflection in coaching practitioners using practical demonstrations.

When teaching a course, it is essential to problematise a practice theme, after which the theme content can be actively discussed together. Use the videos that are added as appendices to chapter 1 - Coach Practise.
The course tutor also begins each lesson during the course, problematising a practice theme. Learning how to train during the course is a distinction from active learning - how to teach yourself and others - and learning to solve practical problems that arise during the practice of coaching. In the course, the coach focuses on insightful learning based on the principles in the articles: "The IKF Guide to Korfball Coaching", "Korfball Theory" and "Korfball Coaching Theory".

For example, the course tutor prefers to start the first lessons by playing korfball while asking specific questions about the korfball characteristics and the elaborative characteristics regarding the rules of the game. Other questions that arise from the Korfball Theory foundation include the difference between movement actions and body movements. The discussion can start with the underpinning vision the coach uses when watching and analysing korfball. The video clips and the description of the clips can be used here.

Chapter 2 - Korfball Theory and Chapter 3 - Korfball Coaching Theory

The Korfball Theory and the Korfball Coaching Theory describe the principles for the philosophy (action theory) of the coach. The Korfball Theory starts with reasoning about practice and tries to put this theory into specific words, korfball language. It is about what korfball is and how a coach ideally organises the training sessions, also called the teaching-learning process. It is about learning intentions with a sustainable result, where new players' actions arise or actions change and improve.

The book "The IKF Guide to Korfball Coaching" is an orderly description of 'What is Korfball'. Coaching Korfball should be a process of subjective applying (How) the objective Korfball references (What). You can use this book as a handbook for korfball actions and bodily movements that belong to the korfball match execution.

The Korfball Theory (chapter 2) and Korfball Coaching Theory (chapter 3) underpin the practice-theory of korfball actions and korfball bodily movements from the action theory, using universal and objective references. This theory can be quite challenging for some, and it is not very fruitful to deal with these two chapters only in a classroom/theoretical setting. It is encouraged to actively learn, reflect and link the contents to your own coaching reality or share experiences with other coaches. This means learning through interactive situational coaching experiences and participating, not only through individual acquisition knowledge development. These chapters gain meaning through active discussion and using practice groups and video footage of matches.

Chapter 4 - Performance Behaviour and Chapter 5 - Physical Aspects

In chapters 4 and 5, we will discuss mental and physical processes as aspects of korfball actions. Players make decisions in a match that are coloured or influenced by their mental and physical qualities. The player is his 'body'. Brains, senses and muscles all parts of that body belonging to a korfball player. That is what they ARE.

Making the right decisions and the korfball player's success is determined by what they are. The coach can improve the korfball player's performance if he understands who the korfball player is. Once the coach understands who the player is, he can support developing the player's performance. Concluding, the characteristics of korfball, the rules and how the match is played requires more knowledge. For that reason, coaches must have sports physiology and sports psychology knowledge and practice. The coach must translate the knowledge for his players in the korfball context so that the players can perform throughout a match with confidence, resilience, focus, and perseverance.

Chapter 1

Coaching Practice

'Coaching Practice' is a catch-all term for the totality of the coach's professional and personal activity and experience. It embraces observable and cognitive behaviour and acknowledges the environmental context within which the coach operates. There is a need to clearly distinguish between direct intervention and other coaching activities because of their role-specific character and differentiated skills and knowledge. The coach is a leader in a comprehensive process.

COACH ROLES AND TASKS
- **Scout:** Assessing and selecting players, assessing and analising matches
- **Teacher/Trainer:** Providing and leading training sessions
- **Guide:** Guiding players in matches

This chapter starts with analysing a korfball action. As an example, watch this video* showing the running-in shot and another way of scoring near the post.

More theory about this in Chapter 3, Korfball Theory, and The IKF Guide to Korfball Coaching.

Question: By observing this video, the students will see that all running-in shot actions (4) resulted in goals. All actions involve different bodily movements. This is called functional variability. What is the value of a general technique description for practice?

In this chapter, we will showcase different articles concerning the coaching practice, supported by video clips. These articles and viewpoints can be used as examples or models. The models can be discussed during the course after reading special pages, referring to the practical examples from The IKF Guide to Korfball Coaching, Korfball Theory (Chapter 2) and Korfball Coaching Theory (Chapter 3).

The following articles will be showcased:

• The coach as a scout
Models for Analysing:
a. An approach to korfball;
b. Reading the match.

• The coach as a teacher and a guide
The coach as a teacher /trainer. Model for teaching and learning:
a. Training plan and lesson;
b. Five coaching methods.

• The coach as a leader

• Video clips
The presented video clips can be used to analyse korfball, in korfball action language. This can lead to korfball function problematisation, team task and korfball actions. The commentary and the description of the clips serve as clarification for the connection between practice and theory.

1. Reading the match; the coach as a scout

Reading or analysing a match or a game during training is an observation method aimed at improving the game, either immediately or later on during training. The coach as a scout observes the match from his point of view and asks himself: what is not good, what can be improved? In trainers' language, we call this 'a problematic game analysis'.

The trainer evaluates:

Team functions		Attacking		Defending
Team tasks	Building up, creating scoring chances	Scoring	Disturbing build up Winning the ball	Defending or hindering shooting Preventing scoring
Korfball actions	Passing; assisting; receiving; catching; rebounding. Creating free space	Distance shot; Running-in shot; Veer-shot	Pressing the attacker; pressing the ball line. Not allowing free space. Winning the rebounds	Interception passes. Blocking shots; Winning rebounds

A helpful aid in determining a problem is to formulate the problem. Only one element is described in formulating the problem as part of the match. This element always concerns the match objective to which certain roles belong and/or tasks that react to each other.

Roles and/or tasks that players carry out in collective play and opposition:
- The shooter, who tries to score from a free position; (goal and score attempt);
- The assister, who passes to the shooter, enabling them to score;
- The rebounder, who catches the ball after a shot (we distinguish attack rebound and defence rebound);
- The connector, the player who initiates play, starting a new play formation.

In the defence, we distinguish players:
- Who limit themselves preventing their personal opponent from shooting;
- Who (team task) use front defence and those (team task) who use back defence;

- In front defence: the defender prevents attackers from coming into an ideal assist position nearby the post, aiming to help team-mates who follow their personal opponent in all attack positions;
- In front defence: making it exceedingly difficult for the attackers to pass the ball to assisters. In particular, to decrease the possibility of taking a running-in shot;
- In back defence, disturbing the attack time and forcing the attack in a formation that gives fewer shooting options.

When formulating a korfball problem, ask the following questions in this established order:
1. Is there a problem when the team is in ball possession or when they are not?
2. Which game objective is concerned when the problem occurs: scoring, building up to scoring or preventing scoring?
3. Which roles and/or tasks are concerned, and how do they relate to each other?
4. In what manner are these roles related to the problem?
5. How do the roles change, from one moment to the next, while considering the objectives?
6. At what moment does the problem arise? What is the situation?
7. Is the problem's nature communicative, or/and does the player make a wrong decision and/or is the execution poor? How can the coach specify this problem: fitness, mental, technical?

2. Teaching and Learning:

a. Training plan and lesson

The coach is a teacher/trainer. Korfball training is a learning environment for korfball players. The coach has the task to arrange the learning environment so that the korfball players can develop their korfball actions. The purpose of korfball training is that players can perform their best in a korfball match. Every coach and korfball player ultimately wants to win the match. The struggle for victory is an essential element of the korfball sport. But even more important than winning, especially for young players, is the spirit of sporting competition. During korfball training (and matches), coaches promote fun and enjoyment. Players participate for pleasure, and winning is only part of the fun. In training, coaches should also promote the korfball values: women and men have the same opportunities in fair play. Korfball training is a safe environment; korfball players respect the opponent's abilities as well as the officials' judgements and opponent's coaches.

Didactic and methodical action

Methodical-didactic basic principles are a series of rules of thumb that coaches must constantly consider. They provide meaningful directions for how to act as a coach. Most of the basics are the result of years of teaching experience. They have grown in practice and later provided a theoretical foundation. Some basic principles are: (1) visualisation. The trainer gives an example or shows it in another way by player demonstration or video. (2) active learning. Players play and train. The coach actively supports. (3) Interest and motivation. Players like to play korfball games. The coach stimulates. (4) Individualisation and differentiation. Players play and train at their own level. (5) Gradualness. The matches and training sessions goals are appropriate and give pleasure.

To teach korfball, it is necessary that players recognise, understand, and then learn to execute the actions. This enables match intentions realisations, the basic play formations, and the associated core actions of teamwork and counter playing. Coaches and players must understand that korfball is a sport that relies heavily on communication. The coach can illustrate this by watching matches together.

With the help of games and simple exercise material, korfball can be learned game-like by beginners. This learning can be done in formal sessions (led by a coach) and in more 'informal settings' such as on the street or on playing fields (active learning without a coach).

Experiencing precedes making explicit

In an informal environment, children learn by experimenting with the skills associated with korfball. Children learn independently or autonomously with chosen games based on korfball. We call this implicit learning. When children play korfball and practice on their own initiative, there will most likely be intrinsic motivation. They play because they like to play!

The informal learning environment offers space for experimenting, which often comes with surprising learning results compared to the results of the consciously and deliberately chosen exercises during organised training with coach directions. It is especially important that clubs and schools make korfball equipment available on accessible fields and, for example, in playgrounds or parks in residential areas.

In these korfball games, actions are given their effective and efficient form. If korfball actions are to be practised, a korfball learning environment is needed. A korfball learning environment is characterised by korfball intentions being realised around a korfball post. The basic exercises always consist of the core actions such as shooting, passing, and catching (the korfball game and match is communication by teamwork). In korfball, passing means playing the ball to a

teammate in a free position, catching the ball means receiving the ball to shoot or rebound the shot and, subsequently, remaining in possession after a missed shot.

The specific communication actions are at the heart of korfball. Therefore, they must be continuously and deliberately practised in a recognisable korfball learning environment. The exercises setup should focus on the korfball match intentions. By match intentions, we mean scoring, building up to score, preventing scoring and further derived intentions. The match intentions will return in themes as training intentions. The order of the themes is deliberately chosen. In this way, the learning path of korfball improves the players' level through experience. There is a real focus on the quality of exercise material instead of quantity. If a coach cannot think of any more variations in his chosen exercises, there is only one good solution: 'Just play the game'.

b. Five coaching methods

As a coach, limiting yourself to one coaching method is no longer valid. The modern coach chooses - in addition to the training theme - a coaching method. For the coach, it is important to know what coaching methods are available, choose a coaching method, and alternate between them because each has its advantages. It is essential to point out that there is no right or wrong. The trainer consciously chooses to coach according to a certain method. This can differ per training session, but also per situation.

The five distinguishable coaching methods are:
1. Instruction
2. Question and answer
3. Observation and feedback
4. Guided discovery
5. Trial and error

1. Instruction

In this coaching method, the coach explicitly explains to the players what is expected. This is an often criticised way of coaching; however, there is more to this way of coaching than just saying what must be done. Instruction can also consist of demonstrating. Especially for young people, who often learn by copying, imitation is essential for learning. Another form of instruction is when the coach wants to teach a certain way of playing. For example, the moment the coach opts to pressure the ball lines in the defence, instead of just 1 v 1 defending. A coach can also devise execution variations of, e.g., the running-in shot so players learn that the execution of an action can vary.
Some (type of) players need clear instructions and even ask what they should do in a certain situation. The coach helps these players enormously by regularly guiding them and answering their questions.

Finally, there is nothing wrong with occasionally instructing. It helps players in the short term, can increase their confidence and sometimes even allows 'the penny to be dropped' that way. However, prevent players from becoming dependent on the coach always to tell them what to do. This is the disadvantage of (too much) instruction. It can be at the expense of the players' creativity and ability to think for themselves. In addition, it can negatively influence some players' motivation because they have no freedom to make their own choices.

2. Question and answer

This method is often considered the best: the coach asks, and the player or the team answers. In this way, the coach involves the players in solving a problem. The advantage is evident. It forces players to think about the situation, producing better learning results. When players only listen, thoughts can wander off. It is important to get the most out of the question-and-answer method by letting the players really think. You can use this method to see if they remember a previous situation, but really thinking about a new situation and working with 'real' open questions often challenges the players more.

The pitfall of this method is that when the coach starts asking unclear questions, players think about what you as a coach want to hear, and they mindlessly go along with the coach's train of thought. It is essential that the coach thinks carefully about the questions and not just ask them for the sake of asking questions. It is also necessary to follow up on a player's 'good' answers, even if the coach had a different response in mind. The method is not the goal; the learning effect of the players is the goal.

Another factor to consider is that no two players are the same. Where many trainers often have no difficulty with speaking in public, this does not apply to every player. It can cause stress for some players to have to say something in the group. Instead of lumping everyone together, find out if this method really helps the players or if, on the other hand, it makes them more insecure.

3. Observing and giving feedback

When observing and giving feedback, give players an assignment, after which they execute the command. Then, the coach observes and provides feedback on how the assignment has been carried out. This can be done in various ways. For example, in perfecting shooting, the coach gives individuals directions to improve their shooting.
Another possibility is when you, as a coach, watch video footage together with the players and then indicate what the players did right or wrong. The difference in the second situation is that both the coach and players take the observing role and can discuss. Observing together often provides a learning effect in actions made by others. Giving mutual feedback is a powerful method. Also, consider peer review: let players help each other.

4. Trial and error (informal learning)

The coaching methods 'trial and error' and 'guided discovery' are closely related. The big difference lies in the role of the coach. Young players mainly learn through trial and error. The player tries something, makes mistakes and learns from those mistakes after discovering how it works. In trial and error, the coach role is more in the background. His part mainly lies in motivating and stimulating the players while carrying out the form. The coach chooses to keep the conditions optimal (lots of material). For this way of coaching to be effective, the players must have sufficient motivation to learn from their mistakes.

5. Guided Discovery

In discovery learning, the coach tries to put players in a challenging situation. The coach opts for an implicit learning process. This can be by adjusting the game rules in such a way that players (often unconsciously) must choose a certain korfball action. The possibilities are endless here.

Choosing a method

By thinking about different methods, the coach can make conscious choices and looks closely at how players react to certain methods. Do not limit yourself to one method. When a coach always opts for instruction and prompting, he should bear in mind that players will have more difficulties making their own choices on the pitch. This applies to all methods: each style has its pros and cons. There is no right or wrong.

The coach as a leader

This article first deals with leadership in a general sense. In the next section, leadership is translated into the relationship coach's interaction with players and, finally, the 7 competencies according to Stephen R. Covey.

No unequivocal view on leadership

There is no single concept of effective leadership. Many variables are involved: the nature of the primary process (developing korfball performance), the specific circumstances, the unique personality of the coach, the relationship and interaction with players, the development phase, and team embedding in the club or association. It all plays a role. The cultural-social bedrock is similarly important. It makes a difference if coaching takes place in a different country than, for example, England or China.

Leadership is the process of influencing others to work together to achieve goals. A leader is someone who has something to say. What to say is subsequently used in the double sense: being able to influence the thinking and doing of players and having and displaying a message or vision.

Models of leadership, past and present

Until at least the mid-twentieth century, scientific thinking about leadership was regarded as something innate, an innate quality. The assumption associated with this was that the leader would be effective in any situation. Traditional leadership mainly ensured conformity, structure, peace and order. This traditional leadership is characterised as transactional leadership. There is an exchange relationship between the leader and the employees. Transactional leadership embodies traditional management, where people try to gain reward or avoid punishment.

Modern leadership is now less about creating stability and routine but more about bringing innovation. Unlike the traditional leadership model, the new model emphasises transformational leadership behaviour. This is aimed at increasing employees' involvement in the organisational goals.

Transformational stands for leadership in which the emphasis lies on raising awareness, changing attitudes, values and norms and transcending self-interest for the organisation's benefit. Within the transformational approach, the emphasis is on trust, integrity, transparency, vision, charisma and authenticity in terms of leadership effectiveness. Especially when a high degree of social interaction is inherent to the task – and this applies to the coach-player relationship, of course – components of emotional intelligence such as self-

awareness, self-management, self-motivation, empathy, and social skills have a significant influence on leadership effectiveness.

Part of the transformational model is the difference between 'leadership' and 'management'. The view of combining management and leadership in one person is impossible. 'Managers are people who do things right' (practical matters such as schedules and administration), and 'leaders are people who do the right things'. However, the leader cannot do without the manager's role to be effective.

Leadership and the coach – players relationship[*]

What leadership do the players expect from the coach? Despite the lack of knowledge about leadership, players have a high degree of agreement about positive leadership qualities. These qualities represent a transformational leader, the coach. Such a coach is wise and inspiring. Such a coach is approachable, and the team's well-being is his primary concern. Such a coach is honest (i.e., reliable), generous (i.e., helpful), honest (i.e., just and impartial), diplomatic (i.e., good at dealing with conflicts), decisive (i.e., capable of thorough, timely assessments and choices), and visionary (in other words, can outline a desirable future), intelligent and competent.

Honesty and integrity (or credibility) deserve extra attention from this list. Credibility is seen as the foundation of leadership and all working relationships. There are four characteristics that players appreciate.
1. Admired leaders are honest and agreeable,
2. have a vision for the future and are open to experience,
3. are inspiring and conscientious, and
4. are competent.

Honesty nearly always seems to score the highest. Coaches must, above all, show truthful behaviour, regardless of the organisation type. When players do not believe in the messenger, they do not believe the message. It is about congruence between personal values, morality, principles, opinions, and visible behaviour. Trust is the basis of a well-functioning system. Players want to trust and believe that they can trust the system, the organisations and those who run it.

Remark by Lale Guler: In another study, it was observed that the preferred coach's leadership style was democratic behaviour, which focuses on training and instruction and also helps in social support, thus keeping players more intrinsically motivated for sports practice. (Borghi, G, Borges, P.H., Menegassi, V.M., & Rinaldi, G.S.W. (2017). Relationship between preferred Leadership style and motivation in young soccer regional players. Journal of Physical Education and Sport, 17(4), 2599-2603.)

Trust appears to be crucial for credibility and sustainable success. Coaches are not followed until they instil confidence, act consistently, and motivate others through honesty in words and deeds. After all, leadership only works if others want to follow. Leadership is a dialogue and not a monologue.

A foresight follows with some distance. However, foresight is not enough. After all, coaches should be able to communicate these in a way that encourages players to move in the chosen direction. Which is exactly meant by inspiring. Finally, coaches must be competent to gather players around them who are willing to follow them. That does not mean that coaches are not allowed to make mistakes. It is not making a mistake that affects credibility but how it is dealt with. Accepting, acknowledging and learning from mistakes does not appear to affect credibility.

Video clips

The video clips that follows are examples of what and how a coach perceives and analyses moments of a match. (descriptions and comments) This can lead to formulation of a training theme.

Clip: How the coach teaches players to score
The coach is a teacher / trainer and assesses the distance distance shot.

Before the attacker prepares the promising action, 'scoring', he depends on the interaction with the assister. The non-verbal communication between players

is often decisive. Skill is needed. Players must be aware of 'what' (Action) and 'how'. (Skill, the accompanying bodily movements).*

Shooting is a move-action with the purpose of scoring goals. If the shooter decides to shoot, the shot execution should be accurate. The development of this accuracy can be improved using technical specifications. Conscious learning while using technical specifications during practice creates a different shooting situation than a typical match-play. Its main goal is to specify the shooting technique by being aware of the movement and following coaching instructions. Instructions come with quite a few additional benefits.

There are considerable benefits to consciously approaching shooting in training. Players depend on their learned movement to shoot unconsciously in a competitive situation. A conscious approach aims to make the player aware of their movements by switching back to a consciously competent mindset. If the player does this with attention, i.e., focused, the player can improve their shot accuracy through practice. Raymond Verheijen acknowledges when arguing that: 'The assistance of the consciousness should be called upon to arrive at more (consciously) competent actions. The player's conscious thoughts may require top-down guidance by the coach. Hopefully, consciousness about what someone does wrong will give that final nudge for a player to eventually perform competent actions after all.'

During training, the tempo should not be the primary factor. Initially, conscious practice can be performed without defenders. Creating a situation with little resistance allows everyone to shoot at their own pace and in their own rhythm. This is important if the main goal is to improve shot accuracy. Over time, resistances similar to match type situations can be introduced. This should occur step-by-step through a constraints-led approach. A constraints-led approach builds up resistance. Conscious shooting can start with an opponent hindering the shooter. Later, resistance can be increased as opponents defend the shooting player. A gradual resistance increase can provide additional benefits. Seven of these benefits are specified below.

See page 58.

1. Balance:

Shots made during matches and training can be negatively affected when the player has insufficient balance while shooting. The balance of a shooting player can be poor for at least two reasons: (a) The pass can be inaccurate. Therefore, the shooting player must adjust their movement; (b) the shooting player poorly receives or catches the ball. This leaves the player poorly positioned to shoot (i.e., not in line with the post). In these cases, the final step before shooting is too big or too small, relating to the shooter's running speed or when they find themselves impeded by a defender. Coaches can see whether the shooter's poor balance is either due to ball flight errors (a) or bodily movement errors (b). Focusing attention on issues like balance direction, speed, distance, high arc and wrist-action during training increases consciousness. The final objective should be that a shooter, in a situation where he steps out, regains their balance well by holding the centre of gravity above the supporting leg. Then they are in balance (collected) to make an accurate shot.

2. Eye contact with the korf:

Many studies are available on this subject (See articles on the web: 'Quiet eye'). One of the main foci is the shooter's required time to see the korf before shooting. The level (head or chest) from which the ball is released can influence eye contact with the korf. Awareness about this is vital as players release the ball from different heights. Top korfball players should shoot the ball from high up (e.g., forehead). This has been a recent development as not too long ago, most players shot from chest level. The main reason behind this evolution of the game is the changed defence method, making it critical for players to shoot from the head. The changed context in which shooting occurs has affected the shot's execution.

3. Line to the korf:

Players are sloppy in attempting to actively improve the line of their shot. Notably, players tend to immediately know when their shot misses the korf through the feedback when the ball leaves their hands. This tends to result in a player's cries of displeasure. Players who are conscious of this should correct their shot, feeding forward the results of previous attempts.

4. Backspin:

Michiel Gerritsen (see photo) was a famous Dutch player who shot accurately with backspin. Talking about his shooting movement, he said:

"I think my backspin on the ball developed from watching Taco Poelstra (3.) He shot from a long distance, and I wanted to do the same. However, because I was short - I only really started growing at the age of 15 - I needed to shoot the ball from my middle, using a 'slingshot' movement. This required a strong wrist action and allowed me to create quite some length, even though I was small.

During the '90s, this was no longer possible, as shooting from the chest took too much time. For this reason, I taught myself to shoot from a higher position. However, I kept the wrist action. I would look under the ball while shooting within seven metres from the korf. These shots were the most efficient as I could always see the korf. When shooting from beyond, it was more difficult.

Michiel Gerritsen in action.

I think this was because of the backspin and ball flight. The shot would be further away, so I used a lower arc. This, in combination with the spin I created through my wrists, meant my shots were less successful. I still think that if it is possible to shoot from beyond seven meters with a higher arc, efficiency goes up.

I still touch the ball last with my thumbs on the 'bottom' of the ball. The starting position I use is a bit higher on the ball's sides than specified in theory pictures, teaching you how to shoot. I also squeeze the ball a little harder. That is why I always wanted a softer ball than one of those smooth, hard balls the referees always wanted.

My elbows were also closer to my body. I think my hand movement is most comparable to when you want to splash water from your hands into someone's face, as you were teasing someone. Ideally, eight fingers should be pointing upwards, and my two thumbs towards the korf. However, I often adjusted the end phase due to bodily movement, opponent, and imbalance. Because of the starting hand position, the ball above my eyes and the wrist action, I could only adjust late and even find the opportunity to step back, finding the perfect balance. I experimented a lot with backspin. In the end, I chose to give the ball less spin. Using excessive spin was not ideal.

Now the synthetic korf has been introduced, the ball bounce on the korf has become more uniform, but it still matters a lot. When we played, using the rattan korf, I got away with shooting with more spin unless it was raining outside. On the synthetic korf, less spin is more convenient, I think. However, the advantage was that I could 'release' the ball through the wrist action and hold the ball phase with more feeling to get a higher-scoring chance. So, my experience with backspin has been that I can release later (in time) and be much more adaptive in the end situation of my shot to get the best possible scoring chance. I think that when you see me in action, you will hardly ever see me make the same shot. Specifically, there will be more or less a backspin on the ball.

Because the end-phase of my shot is so multifactorial, I can't specifically name when I gave less or more backspin on the ball. I certainly took into account the ball's bounce behaviour on the korf. Therefore, I was also a firm believer in doing much shooting on the pitch before the match. As a result, I was able to play my best matches in terms of shooting with plenty of time to prepare.

I think I gave less spin on the ball when the korf was stiff. With a korf that gave more movement, I could get away with more spin through post and ground position.

For me, the aiming point was always the front of the korf, specifically right in the middle on the top (rim). The ball flight was also flexible if I had the right feeling ('the zone'4). I shot much 'flatter'. If the feeling was not there (yet), I adjusted my shot, and the focus was more on the ball flight - higher and with less spin."

5. Arc:

The ball must follow an arc. The arc is the curved line between the hands and the korf. Between the hands and the korf, the arc's length is easier to estimate if the arc ends at the korf between 25 and 45 degrees. This concerns both the short shot and the long shot. A shot with an arch of more than 45 - 90 degrees will go through the korf easily but is more difficult to 'measure' and therefore more difficult to execute. This does not apply to a running-in shot or shots near the korf. The arc's end is of value to the shooter as feedback. Too short, too long, right or left from the korf is all the information that can be applied to the next shot.

6. Completing the shot movement:

The speed given to the ball is the result of a total bodily movement. A sum of stretching through joints starts at the feet and ends at the hands. In connection with balance, this is often handled carelessly.

7. Finish:

Shooting in korfball is pointing after the shot, but only for a moment, a fraction of a second. After the shot, the shooter is expected to immediately move to another position, depending on how they can further participate in the attacking game. In any case, the attacker must remain engaged in the 1 v 1 so that no ball can be intercepted. Korfball is not a sport of moving in long lines. It is a sport of acceleration and deceleration (slowing down) and change of direction to get into a free position.

If korfball players understand these instructions, they can learn why, in most cases, shot accuracy does not improve through repetition in match play. Although most shooters train shooting only with a drilling method, learning through the differential method is probably more accurate. Every shot needs a narrow focus related to the instructions mentioned above. If a shooter can make two shots in a row, it is usually repetition without repetition.

Top players have learned to launch every shot with a so-called narrow focus. Free running and well-timed passing are related to a wide focus. Top players become or are top shooters by switching. They can switch from a wide focus to a narrow focus. Top shooters do not get distracted after receiving the ball. The shot movement is consistent (even). They are exceedingly confident and do not get distracted by anything. They learned this during training by focusing all their attention on the ball and korf as soon as they shoot. Shoot, shoot, shoot, but consciously!

The coach is a scout: attack actions description
This is a description of a goal by Sanne van der Werff. (Time in the clip: 1:27)

Summary PKC – TOP 2021 Result 29 – 18

The description takes up the viewing position from the centre line. PKC players names are in white shirts. TOP players names are in red/white shirts.
Richard Kunst (PKC) is in the rebound position, defended by Frank Mostard (TOP). Jelmer Jonker (PKC) is a striker/Tiger* right in front of the post. His defender is Nick Pikaar (TOP). Sanne van der Werf (PKC) positions 2 meters outside of the oval, holding Barbara Brouwer with her back to the ball and post. Julie Caluwé (PKC) has the ball in a feed position one meter on the left front of the post. Her defender is Celeste Split (TOP), who is behind her.

The action

Jonker starts a long-run to get into the field of vision in front of Caluwé, cutting through van der Werff's main axis. Now that Jonker appears in the line of sight of Caluwé, Pikaar makes a mistake by coming too close to Jonker. Jonker takes advantage. He changes his direction and goes full speed past Pikaar's right side for a running-in shot. Caluwé gives the assist a bit low so that Jonker can control the ball while stumbling.

Now comes the essential part. Mostard gives backup and takes a step in Jonker's direction so that Jonker must choose. Meanwhile, Brouwer (guerrilla), observing all this, has dropped into the pass line from Jonker to Kunst, who gets a free position. Jonker then smartly passes the ball to van der Werff, who scores on two feet in line with the post and is fully balanced.

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* See the roles in attack and in defence: The IKF Guide to Korfball Coaching Chapter 8: Action Profiles of Roles in Attack and 10: Action Profiles of Roles in Defence.

When we describe a moment in the match, we use the 'Action Theory':
- What do players see (seeing/perceiving presupposes knowledge and insight) that is essential for the process of level of goal-oriented communication (decision making and execution).
- How is communication; decision making and execution? Communication, decision making and execution can simply be characterised as game insight at the team level.
- Who communicates with who and how? Who participates in this communication example (8 players: 4 v 4). How were the decision making and the execution?
- Who are the main players? In this case, the four attackers (Kunst in an important supporting role) and the defenders, especially Pikaar and Brouwer in the leading roles.

Move Action, Positions and Displacements (P.D.)
Ball position with Caluwé, Jonker moves and Pikaar follows on the inside. Then, Jonker changes direction and starts a running-in shot.

Move Action, Moment and Tempo
Back-up by Mostard, so Jonker must pass the ball. Breaking the pass line to Kunst by Brouwer. Jonker decides at the right moment. He passes the ball straight to van der Werff in a free position, one meter out of the oval, and she scores.

The next clips are about examples of attacks:
Perceiving - Communication - Decision making - Execution.

DVO – Fortuna, to set the Tiger Meerkerk (21) free. Feeding into the open lane by Wolf van Ofwegen. Communication and timing demands excellent execution.

The next two clips show how DVO no. 27 Daniëlle Boadi sets herself free and scores.

DVO - PKC In the next 4 game moments Danielle Boadi shows the relationship between distance shot and running-in shot. When a player is effective from distance it becomes easier to score with the running-in shot.

Clip 1: Boadi (DVO Tiger) vs Van der Werff (PKC Guard)

The clip starts when DVO's attack set up in 2-2 formation. DVO female players outside are Tiger Boadi and van Ginkel as Panther. Van Roekel, the Wolf is ready to assist Boadi. Van Haaren is the Bear and keeps the PKC player from the post in the right way.

• Wolf Van Roekel gives the assist to Tiger Boadi after she accelerates a little on the main axis and gets out on both feet to make the distance shot on the main axis to score.
• Wolf Van Roekel moves directly to the post after the assist on the main axis, ready to help the rebounder.

Clip 2: Boadi vs Schröder (Running-in shot)

Comment on the attack by DVO.

DVO 2-2 formation: male rebounder + male assister + female attacker + female attacker.

• The male rebounder van Roekel (Bear) has his position and is front-defended.
• The male assister Meerkerk (Wolf) cuts in between the rebounder and the female attackers.
• While no. 27 Tiger Boadi is already running parallel, width axis.

- The assister male player Wolf Meerkerk receives the ball from DVO female no. 2 Panther van Ginkel.
- Wolf asks for action from Boadi. Boadi understands in a split second ('knew it'), and after a small movement to her left side, she accelerates over the right and passes the PKC Guard Schröder.
- She takes the ball and scores the running-in-shot with her right hand.

Perceiving: The attack setup 2-2 formation includes a plan:
Communication: Men support, women attack. One woman, van Ginkel in the Panther role. The other woman is the Tiger (Boadi).
The Decision is immediately apparent when the Wolf cuts in.
The Execution is based on an acceleration in the direction of the korf (main axis) after preparation across the width axis. The execution of the running–in-shot is done with one hand, the right hand (functional variability).

Comment on the defence by PKC.
Perceiving: The Centre defends the rebounder (Bear) from a full view of the ball in front defence. The assister (Wolf) is obedient (weak), followed by a male player. The Panther gets in a 1 v 1 defence. The Guard strictly defended the Tiger. Communication was insufficient: PKC defence did not understand the attack's intention. The defender's decisions and executions were poor. Especially the male defender, who had to defend Wolf Meerkerk, did not do enough to help the female defenders.
Misleading communication: The Tiger's Guard was ambushed by the Tiger's acceleration. Her balance was too much on her right leg as the Tiger passed over her right leg.

Two attacks by DVO, avoiding front defending by switching roles.

DVO (attack) – Fortuna (defence)

Attack, avoid front defending by switching roles. The defenders play front defence but take too many risks by focusing on the Tiger and intercepting the ball. In clip 3, Meerkerk, the Tiger, passes the ball short over the width axis and moves to the assister. Meerkerk receives the ball and scores.

DVO (attack)   Male Players: Meerkerk, van Roekel.
                      Female Players: van Ofwegen, van Ginkel.
Fortuna (defence) Male players: Preuninger, Visscher.
                      Female players: Hoek, Klaver.

Clip starts:

- Van Ginkel (Wolf, position nearby the post) passes the ball to Meerkerk (Tiger, within sight of the Wolf).
- Van Ofwegen is positioned as Panther next to Meerkerk.
- Van Roekel is Bear, in rebound position. Visscher is Centre and plays front defence.
- Meerkerk is defended by Preuninger (Guard). Preuninger moves in to Meerkerk.
- Meerkerk is looking for an assister to start the running–in shot.
- He's looking for Wolf van Ginkel, who is unreachable by Guard Hoek who moves to the front position.
- Meanwhile, as a mix of Hunter and Guerrilla, Klaver provides front defence support and squeezes the ball-line Meerkerk – van Roekel.
- Van Ofwegen moves to the back of the post, out of Klaver's sight.
- Meerkerk perceives the option of Panther van Ofwegen. He passes the ball to the free positioned van Ofwegen.
- Van Ofwegen shoots, the shot is missed.

- Both Fortuna male defenders, Preuninger and Visscher, want to intercept the ball after the shot in centre positions.
- But Van Roekel wins the rebound and tips the ball to Meerkerk, who is in a free position.
- Meerkerk scores.

Comment:
Communication, decision and execution by DVO: Meerkerk is the Tiger of DVO. Usually, the plan of attack, the building-up of the attack, is tuned to get him into a scoring position. Van Roekel is the first Bear in that plan. Van Ofwegen is the first Wolf, who communicates perfectly with Meerkerk's intentions.

Communication, decision and execution by Fortuna: Opponent Fortuna recognises Meerkerk's plan of attack. In the clip, we see Fortuna collectively defending by the front defence and by putting pressure on Meerkerk, who is in possession of the ball. Preuninger (Guard) defends aggressively; Visscher (Centre) stands in front of Bear. Visscher is ready to intercept the ball. Hoek (Hunter / Guard) moves to the front defence after Van Ginkel's assist. Klaver (Guerrilla / Hunter) helps steal the ball or defends van Ginkel if the ball is passed on the main axes over Hoek to van Ginkel.

DVO (Attack)   Male Players: Meerkerk, van Roekel.
                              Female Players: van Ofwegen, van Ginkel.
Koog Zaandijk (Defence) Male Players: Out, Hofman.
                              Female players: Schenk, Haars.

The clip shows a fragment of three Koog Zaandijk players blocking the ball line to the post. The Guard, Out, however, does too little to keep Tiger, Meerkerk from scoring.

In 1972, the front defence was introduced because attacking players derived great advantage from receiving an assist from near the post. This increased the likelihood of running-in shots with their high scoring success rate. The basic requirements of front defence are:

• Communication/cooperation in execution between defenders.

• Out (Guard) defends Meerkerk (Tiger); Hofman (Centre) defends van Roekel (Bear); Schenk (Hunter) defends Ofwegen (Wolf); Haars (Guerrilla/Hunter) defends van Ginkel (Wolf/Panther).
• Blocking the lines of the ball, especially in the area around the post.
• In the clip: Hofman (Centre) defends van Roekel (Bear).
• Preventing the assist near the post, since this is the preferred position for support to the Tiger. Haars (5) and Schenk (23) defends van Ginkel en van Ofwegen and press them out the post positions.
• Moving between 1 v 1 defence and zone defence (in the area around the post).
• Alertness to switch opponents when necessary.
• Coaching and communication between the players themselves during play.

When the front defence is effective, Tiger (Meerkerk) must look to pass to the side, using double passes and a mix of short and long passes. This makes it easier for Out (Guard) to pressure Meerkerk (Tiger). Out (Guard) had prepared too excessively for a running-in shot. When defending, he kept his left side closed and had a clear view of the ball from Ofwegen to Meerkerk. But Out gave too much space when the pass came to Meerkerk.

The defence can also cooperate by forcing the ball towards the weakest attacking shooter (Wolf van Ofwegen), who can be allowed a little space near the sidelines. When Wolf receives the ball, the other defenders prevent a dangerous pass back to Tiger. Guard Out did not give enough pressure, and Meerkerk (Tiger) scored. Excellent execution after the best decision.

Guard or Hunter of Panther can also force Panther away from the ball. This allows them to provide support to Tiger's Guard. The attacker has the option of playing a long ball to Panther, but Panther's Guard then has time to return to Panther's bubble while the ball is in the air. Panther's Guard may also be able to win rebounds if Tiger or Wolf decide to take a shot.

In short, front defence is about more than just preventing an assist from near the post zone. It allows the defence to close and open the lines of the ball, influencing the attack's development and minimising its dominance. It can be adjusted, by the coach or the players themselves, depending on how the game is developing and their judgments about attacking strengths and weaknesses.

Examples of front defences

DVO (attack) - Koog Zaandijk (defence)

Successful front defence by KZ and impatient communication by DVO; bad decision making and execution.

Clip starts:
- Meerkerk (Tiger) is looking for a fellow player who, according to them, should get into the assist position in front of the post. (Bad communication)
- Van Ofwegen (indicated Wolf) is well-protected by Schenk, who gives front defence.
- Van Ginkel (the other option of Wolf) gets 1 v 1 by Haars and runs to a position that is easy to follow by Haars, a position that did not fit into Meerkerk's setup.
- Meerkerk becomes impatient and passes the ball incorrectly into Hofman's hands.
- Van Ofwegen started a cutting movement over the block (van Roekel vs Hofman) but that became redundant due to Meerkerk's impatience.

1 v 1 defence in 4 v 4

Clip LDODK v Koog Zaandijk

The attack starts near the backline. Kuipers possesses the ball and is defended by Haars. Faber is Bear and gets front defence by Hoom (Centre). Haan (Wolf/ Panther) moves to the assist position and is followed by Schenk. Zwart is Tiger. He is defended 1 v 1 by Out (Guard).

LDODK (Attack) Male players: W. Zwart, Faber.
                 Female Players: Haan, Kuipers.
KZ (Defence)   Male players: Out, Hoom.
                 Female Players: Schenk, Haars.

Clip starts:
- Kuipers passes the ball to Zwart.
- Zwart (Tiger) immediately passes the ball to Haan (Wolf), who has moved from one assist position to another. This position is relatively far from the pole.
- Schenk does not give a front defence.
- Zwart moves across the width line to the right.
- Zwart gives Out the chance to see the assister Haan (Wolf) with the ball.
- Zwart reads Out's position and then forces himself to pass Out (Guard) over his right side.
- A collision ensues, but the referee identifies no violation.
- Out almost falls, and Zwart moves to the backline, not reachable for Haan (Wolf).
- Haan passes the ball to Kuipers (Panther), who does not really get rid of Haars.

- Meanwhile, Faber has left the rebound position and moves from in front of the post to the side of the post.
- Kuipers passes the ball to Faber. Kuipers starts a running-in.
- Faber does not see Kuipers, totally focussing on Zwart.
- Faber passes the ball to Zwart on the backline. Out has a constant view of the ball and Zwart (triangle) and puts pressure on Zwart's shot.
- Kuipers is on her way to the post during the shot. However, she fails to read the ball and to rebound.
- The ball is easily intercepted by Haars, who was following Kuipers.

Comment:
To assess KZ's defence, you must first describe LDODK's attack actions. Especially in this attack, KZ's defence is a reaction to LDODK's attacking actions.
Communication by LDODK: It is clear that Zwart (LDODK) is Tiger.
Decision by KZ: Out must stay in Zwart's bubble*.
Execution by KZ: Out does that well. He uses triangle defence. Out tries to stay in Zwart's bubble while also keeping in touch with the ball owners, Wolf roles (Haan and Faber).

Communication and execution by LDODK: It is all possible in this attack because LDODK used very little space in this attack. Finally, intercepting the ball by KZ after this attack was easy as all defenders got a better position relating to the shot.

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* *See Guide: there is a difference how players defend a strict 1 v 1:*
a) the defenced bubble, b) the oval defence.

Clip: Koog Zaandijk v LDODK

LDODK Attack: Male players: Zwart, Faber.
                                   Female players: Haan, Kuipers.
Koog Zaandijk Defence: Male players: Pasma, de Kruijf.
                                   Female players: Pasma, Kriek.

- Haan (Wolf) possesses the ball and is in a good assist position.
- Zwart in front of Haan is Tiger.
- Kuipers moves to rebound.
- Faber immediately takes over this position.
- Haan gives the assist (from high to high) to Zwart.
- Zwart in 1 v 1 (Pasma) moves across the width axis from right to left. Pasma moves along in an oval defence and looks over his shoulder at the assist position.
- When Zwart moves to the left side, Pasma looks over his right shoulder and blocks the ball. Haan can still pick up the ball and passes to Zwart. Zwart shoots from afar, with 9 seconds left, and all defenders move closer to the post. The shot misses and is intercepted by KZ.

Comment:
Communication by LDODK: with this LDODK attack, it is clear to the defenders who Tiger and Wolf are. Haan starts with a good assist position to play Zwart (Tiger).

Communication, decision and execution by KZ: Pasma (Guard) is very attentive in the oval defence (a running-in shot is difficult for the oval defence.)
Execution by LDODK: Zwart fails to use the space in his back (main axis).
Communication and execution by KZ: Pasma can look over his shoulders and times when the assist is given. Pasma uses his arms well and gives Zwart enough pressure.

TOP (s) v PKC (The description of this match moment starts at 1:28)

TOP Attack: Male players: Snel, Flokstra.
                  Female players: Hendriks, Verheugt.
PKC Defence: Male players: van Wijngaarden, Jonker.
                  Female players: Caluwé, van der Werff.

• TOP builds an attack. There are 8 seconds left on the clock.
• Verheugt passes to Flokstra.
• Snel exits the post zone and prepares for the role of Tiger. He gets the ball when he faces the korf.
• Hendriks starts near the backline and moves to the feed position to support Snel (Tiger) (6 seconds left on the clock).
• Van Wijngaarden (Guard) is marking in Snel's bubble, right foot in front, slightly outside and the bodyweight on the back foot. He defends the ball with his right hand.
• Snel passes over van Wijngaarden to Hendriks.

- (Only 5 seconds left) Snel now must face a duel with van Wijngaarden. He is looking for a free position.
- Snel reduces the space to the post.
- Finally, Snel dives into the funnel.
- Van Wijngaarden gives no space.
- Snel forces himself through the pressure of van Wijngaarden and the pressure of the clock.

Comment:
Communication, decision and execution by TOP: due to the short time on the shot clock, Snel must act. It results in a duel between Snel and van Wijngaarden. At that time, Verheugt and Flokstra no longer 'participate'. Hendriks realises it and rushes to the assist position (excellent Wolf position). Her opponent, Caluwé, allows it. Snel penetrates too far and forces himself into a running-in shot. Snel does not come up with the option of a veer-shot.

Communication, decision and execution by TOP: Snel, as Tiger, moves forward on the main axis, and by doing so, forces the defender van Wijngaarden backward on this main axis, feinting a running-in shot! By moving forward, Snel can create space behind him. When he veers away into this space, he can receive the ball from Hendriks (Wolf) for a shot.

Communication and Execution by PKC: Van Wijngaarden (Guard) defends Snel (Tiger) determined.
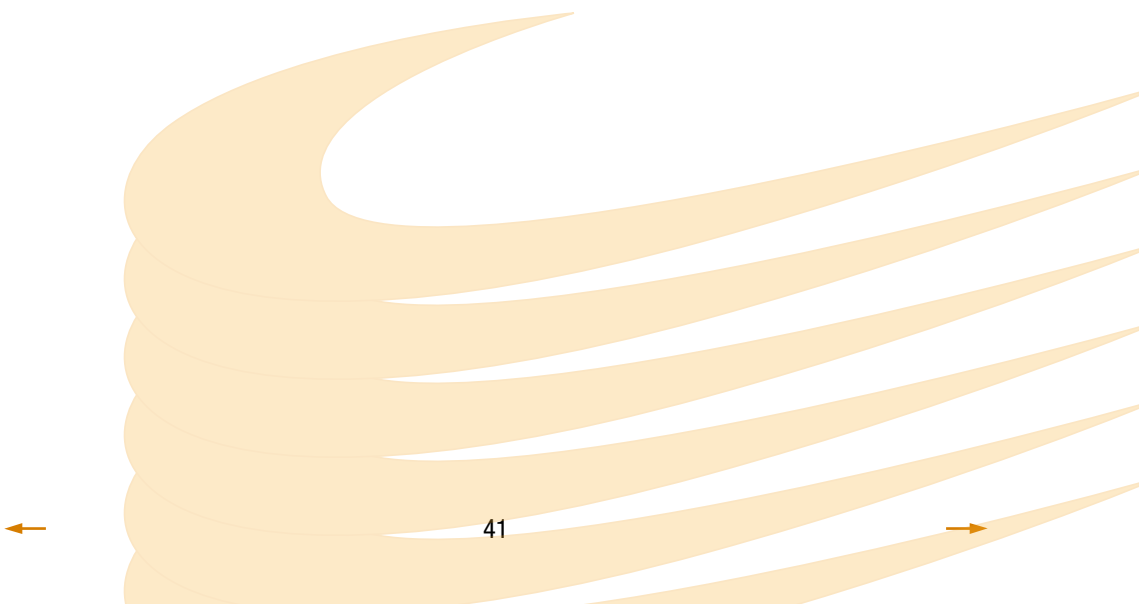
Fortuna v PKC (The description of this match moment starts at 8:37)

Fortuna (Attack): Male players: van der Steen, Reijgerberg.
Female players: van Geffen, Lokhorst.
PKC (Defence): Male players: van Wijngaarden, Leeuwenhoek,
Female players: Zuijdwegt, Schröder.

- Van Geffen passes the ball to Lokhorst. Schröder (Guard) fails to give front defence to Lokhorst (Wolf).
- Van der Steen plays near the backline. He moves in and prepares a veer-shot.
- The tall Guard, Van Wijngaarden defends the small Tiger, van der Steen very strict in the bubble.
- Van der Steen should go for another opportunity at that moment.
- Van der Steen passes back to Lokhorst, who moves forward on the main axis of van der Steen.
- Lokhorst receives the ball almost in the back of van Wijngaarden. This position is too far from the post. The assist for a running-in shot is nearly impossible.
- Lokhorst passes the ball almost over van Geffen to Van der Steen, who receives the ball on the main axis of van Geffen.
- Zuijdwegt observes the possibility of a running-in shot by van der Steen.
- Zuijdwegt squeezes in the main axis of van der Steen.
- Van Geffen finds a free position this way.
- Van der Steen's pass to van Geffen, now in Panther position, is seen by Zuijdwegt, who obstructs van Geffen at a chance to shoot.
- Lokhorst comes back in feed position by cutting past the rebound block Reijgersberg (Bear) and Leeuwenhoek (Centre).

- Lokhorst receives the ball from van Geffen.
- Lokhorst looks again for van der Steen.
- Van der Steen moves forward to van Wijngaarden, creates space behind him, gets the ball, and shoots a distance shot.
- Van Wijngaarden gives pressure on the distance shot, so he forces van der Steen into a distance shot with a high arch.
- Leeuwenhoek rebounds the shot that was too short.

Comment:
Communication, decision and execution by Fortuna: Fortuna's attack is too organised on Tiger van der Steen.

Communication and execution by PKC: The duel between van der Steen and van Wijngaarden is won by the strong and tall defender. Van Geffen, as Panther, has one opportunity to come to a shot action. She doesn't benefit enough from Zuijdwegt's squeezing.

Communication and execution by Fortuna: Lokhorst (Wolf) does not switch roles at all. Reijgersberg (Bear) is also too static in the rebound position.

China - Nederland (Zhengzhou - 2018)

Bronze medal match IKF European Korfball Championship A-Division 2021

30th October 2021 - Clip chosen by Henning Peuters Germany.
The description and the comment also by Henning Peuters.

The defence of Germany intercepts the ball. The clip starts 40.8 - 40.25

Germany (Attack):   Male players: Heming, Demuth.
                    Female players: Goepfert, Orth.
England (Defence): Bedford, Hicks.
                    Female players: Jones, Brennan.

- Demuth moves straight into the korf zone.
- Heming gets the ball and is not willing to shoot. He is looking to play the ball inside to Goepfert who is moving to a feed position to assist for him, but Bedford (his opponent) blocks the ball line so he choses to pass the ball next to him (to Orth).
- Goeppert leaves the korf zone and Heming goes into the korf zone. Bedford is looking to him.
- Orth makes a small shooting move and then is looking inside but then choses to pass the ball next to her to Goepfert. Jones, her opponent, is close to her.
- Goepfert fakes also a shooting move and is also looking inside after it. Brennan, her opponent, is looking to her with 1,5-meter distance. The smaller Goepfert has enough space to analyse what´s happening in the Korf zone and can execute a feed easily.
- While Goepfert is observing the korf zone, the two male defenders are only looking to their opponents.

- Heming moves behind the post and Demuth to create space for his shot.
- Goepfert assists to Heming while Bedford tries to connect close to Heming again. He does not see the ball coming.
- Heming catches the ball during a small jump, so he can open the line to the post. He uses this open line and passes the incoming Bedford over his right side, towards the Korf zone and executes an underarm shot and scores.

Comment:
Communication, Decision and Execution by Germany: This attack by Germany is not focussed, to set one attacker free. While not willing to take shots from the outside (Heming, Goeppert) they see and create possibilities for (better) scoring chances in the inside. The feed moves from the outside to the inside played by the small Goeppert.

Communication and Execution by England: The male players form England are looking to their opponents in the Korf zone. They don´t see the ball so they don´t know what´s happening next. So, Bedford is too late and easy to beat, Hicks is not able to take over. Bedford was not aware that Heming is a left hander.

Jones is also just looking to her opponent (Orth) so, she easily can move into a feed position (not needed in this situation).

Tall Brennan does not give pressure to the feed from small Goepfert. Goepfert is also free for a shot, so Brennan also does not give pressure for her shot.

Questions and Remarks
What can you perceive? How can players contribute better to the team?
What's an area the players should focus on improving?
In my perception the building up of the attack can be more conscious. The defence is too patient, not aggressive.

The building up is in this clip, a summary of actions. Each action stands on its own. After every action passing and catching = during build up, there is a new orientation moment. That has to do while the attackers are not playing centred to the korf. The experience of building up an attack by the German attackers is not well developed. On the other hand the defence of England is naïve. The English defenders are like the passengers in a bus and allow themselves to be transported by the German attackers.
For the coaching practice there is a long way to go. The German players need more information and knowledge that give direction to the perception of the environment. The problem of scanning the context, by the attackers: teammates, the defenders, and the korf, can more developed. The defence of the English can learn that defence is more than only follow.

Proposals for improvement
German attackers outside (all of them) are not centred to the korf zone, so they can´t overlook all what is happening (can´t perceive the game). Outside they also don´t see that they can shoot and that is why they are not dangerous outside. Nevertheless they create a good scoring chance inside and score, but in my opinion only by accident and because of bad defending by England.

Looking to coaching practice after analysing this situation, it could be helpful to train being centred to the korf zone in combination with always being willing to shoot. So the attackers can learn both better to perceive the situation and creating chances outside. (It is helpful to see that there are scoring chances outside and being prepared for it, but it doesn't mean that all the chances have to be taken. Making a good choice for the best chance is also a learning point from this.)

Lale Guler ad Hilal Karas coaches from Turkey. Clip: 'Common Errors'

Comment on 'Common Errors'.

In international korfball as in these clips and also, although to a lesser extent, the mutual competition between the Turks, the defence has to organise itself differently. The intentions of the defending are re-aranged. At certain levels it pays to chase the ball in the defence. Especially the 'second ball'. When the opponent's korfball level is further developed, it has a direct influence that the defenders have to change the order of intentions. The better attackers realize that chasing defenders can be punished if the attack rebound is won. The better korfball players score 1 goal in 4 chances or do even better. They look also for the better chances. They use the 25 seconds of the shot clock more efficient.

What you can conclude of the clips is that most defenders like to chase the ball. That is a good strategy against attackers who scores 1 in 5 or 1 in 6. Then it pays off when the defenders 'play on' chasing the ball. Then defenders pay more attention to the ball than to their direct opponent, so that the ball can be intercepted after a missed shot.

In international matches, the 1 v 1 in the 4 v 4 is different from the 1 v 1 in a training session. That demands a different focus and therefore a different attitude to defending. The order of defence changes.

Directions for developing a defence strategy can be read in the Guide to Korfball Coaching.

Chapter 2

Korfball Theory

Introduction

Whether a player is a professional or an amateur, young or old, rich or poor, male or female, black or white does not matter when describing the characteristics that make korfball the game of korfball! When describing these personal characteristics, the participants' features are not relevant, but the reason these participants enjoy and play the game of korfball is. In other words, the activity's characteristics (called 'korfball') are all that matters.

The fundamental korfball characteristics are determined by the International Korfball Federation (IKF) and are used in international competitions.

The word 'korfball' can be used in a less strict and broader sense, for example, in each activity where the sole objective is to throw a ball, like in the game 'Piggy in the middle'. There are also many 'korfball-like' game forms where the main focus is shooting, passing, running and intercepting the ball. During a training session or P.E. lesson in school, these forms may be valuable activities.

The objective when playing these activities is not to prepare players to play competitive korfball. Outside the organised competitions, there are many more ways to play. None of this is problematic. An example of using korfball-like forms in training is providing korfball training with the method of 'Teaching Games For Understanding', used specifically by a group in the Netherlands called 'Spelenderwijs Verbeteren'. In their training sessions, the objective is to do game-like exercises while sometimes changing the key features of korfball. Other examples are the 1 v 1 game or female korfball, where korfball is played solely with female players. The question is: is this still korfball? Are you still playing korfball when the key characteristics of the game are changed?

Furthermore, even when using the starting point of korfball as an institutionalised competitive sport, adjustments might sometimes be desirable or necessary. Young children, for example, play 4 v 4, with a larger korf, a lower post and on a smaller pitch nowadays. These adjustments still maintain the key characteristics of the korfball game. Examples of adaptations in which key elements of korfball are preserved are beach korfball and urban korfball. This shows that the starting point of korfball as an institutionalised competitive sport does not exclude any adjustments made or that korfball can be played in different ways. Korfball, as a sport, is not a static affair. It is constantly changing. What do we mean then, when we say that the key elements of korfball - despite adjustments - have been preserved? What are those key elements? In other words, what is the logical structure of the korfball game?

Korfball language

Korfball is a practical matter. It is about doing and performing actions, not about words. The practical game is why coaches, players and referees use words to discuss the sport. The korfball activity itself concerns both training sessions and matches. What exactly is achieved there, and how is that verbally expressed? The people who are directly involved know what they are talking about and seem to be the experts concerning korfball language.

This does not mean that the language they use is always clear, coherent, consistent and uniform. The korfball language of coaches can differ greatly and although the same terms are used, they can mean something completely different. Korfball language is not uniform. Coaches contradict themselves, use identical terms in ever-changing meanings and use an inscrutable secret language. Attaining coherence and consistency within the korfball language is not possible without a certain theory in which a korfball vision is described, with the accompanying language.

A theory like this can be referred to as 'korfball theory'. Korfball theory is not the same as the sum of scientific disciplines such as sports physiology, biomechanics and sports psychology. Korfball theory has the starting point of reasoning from the korfball activity itself and the attempts to put its key characteristics into words. It focuses on analysing the fundamental and logical structure of the korfball game. After describing these fundaments, the data from scientific disciplines can be judged on their value and meaning to this core theory. An important objective in this course is to contribute to a greater coherency and consistency within the korfball language. This intended consistency in language use differs from advocating a rigid uniformity. It is all about clarifying the fundamental concepts and their correlation.

A meaningful and useful interpretation of concepts like 'stamina', 'team building' or 'technique' can only be given when related to korfball's key features. Without knowing these key features, these concepts mean little or nothing. The fact that korfball is a team sport is correct, and it is an essential factor. At least as important is that korfball players are constantly running, turning, jumping and always need to be focused. However, this says little about the actual korfball characteristics. As with team building, one should not consider these actions isolated or separate from each other. Running during a korfball game is not the same running track athletes do. Also, concentration during a korfball match is unlike the concentration required for an exam. This is why remarks like 'you are not concentrating', 'he has a fear of failure' or 'they don't have the right technique' do not work. These remarks ignore context. They are non-contextual terms. Non-contextual terms stimulate subjectivity, which negatively affects the knowledge exchange and, subsequently, the development of korfball.

These examples - and we could add many more - stress the point that the heart of the matter is always the same: **Without a vision of the korfball fundamentals, the danger exists that all kinds of terms and concepts create meaning of their own.** Furthermore, terms like 'concentrating', 'confidence', 'mental toughness', 'resilience' or 'aerobic power' lack the framework from which their meaning can be understood and evaluated.

So, what are those key characteristics of korfball? That question is easier asked than answered. Different answers to that question are possible, depending on the **chosen standpoint**. Therefore, to analyse korfball, it is necessary to discuss the viewpoint that is acquired. Differently said, from what vision are the key korfball characteristics verbally expressed and discussed?

Action language

In this chapter, 'korfball' is approached and described from an action theoretical vision. We will elaborate on that later. For now, it is enough to understand that we primarily see people as action-making human beings and that korfball is a form of action. This point of view generates language, where the actions are described into words -the action language- tying directly into what is found in everyday practice. Some examples of action language are attacking, defending, shooting, scoring, passing, running, accelerating and decelerating to get into a free position, assisting, rebounding, playing 4-0 and squeezing towards the ball.

VISION = UNIFORM APPROACH

• As coaches, we need to use a uniform language. The action theory is our approach of korfball.

• Uniformity will make it easier for coaches to analyse korfball and tranform the scientific knowledge into universal korfball knowledge.

• We look at the 'what' of korfball and call this korfball actions. What makes these korfball actions specific?

• This 'what' of korfball is the same for every coach or player in the world.

These examples are somewhat arbitrary and incoherent but hopefully provide a clearer image of what is meant by action language. Action language is a language that uses verbs and describes a particular way of how people cope with their environment/context. The language does not explicitly say anything about bodily movements, such as muscle contractions or arm and leg displacements. Winking is an action, and blinking is a bodily movement. If somebody winks, they wink at another person. This involves a relationship with someone else. Blinking your eyes is meaningless. It is not intentional.

The above-mentioned list of verbs shows that much of the korfball language consists of action language and that the choice of an action theoretical vision makes sense. Furthermore, it shows that in several cases, it pertains to the actions of an individual korfball player and, in other cases, that of a team. Occasionally, it concerns the way the ball is played, and other times, it involves taking up certain positions. It may also concern aspects to control the game's tempo.

There is a certain order and structure within the action that we will go over later. To adequately understand the korfball language, having just an action theoretical point of view will not suffice. A further restriction is necessary. If this restriction is not created, most verbs from the above examples would be completely incomprehensible or could also relate to other situations and, subsequently, get a non-intentional meaning. For example, words such as 'defending' and 'attacking' can also refer to war situations. Language, and specific action language, is only meaningful when placed within a certain context.

Korfball characteristics (key features)

Just as in field hockey, basketball, and football, korfball is a form of acting in the context of a game. These activities have some common features which characterise them as a 'game'. Each game is characterised by:
1. A goal.
2. Means to achieve that goal.
3. Rules (or 'laws of the game').
4. The voluntary acceptance of these rules

These characteristics are inextricably linked. In short, playing a game comes down to voluntarily attempting to overcome unnecessary obstacles ('deliberately act difficult').

The goal of a game is also called the purpose of the game. This goal belongs to the definition of a game, is intrinsic, and is not to be confused with all kinds of irrelevant objectives (such as 'health promotion' or 'making money'). The goal of korfball is, while using the means under the game's laws, to score at least one goal more than the opposing team. This can also be referred to as 'winning'. Those who do not pursue this goal do something different from participating in a korfball game. The suggestion that 'wanting to win' would be contrary to fun in a korfball game is based on a misunderstanding. In addition,

'wanting to win' should not be confused with the outside interests related to this. The game's goal is also not linked to a certain 'style of play' and applies as much to a one-time korfball match as to matches played in a league.

The game's goal can only be realised by using those means, which are in accordance with the rules. When considering these 'korfball means', you can initially think of a ball, two teams and a playing field. However, these 'means' only get meaning when they induce and invite specific actions (always relating to the game's purpose and laws). What are those actions, and how can those actions be described adequately and systematically? We will explain this later. What is the role of 'movement' in korfball, and how can we understand this from an action theoretical viewpoint? The primary purpose of this text, describing the korfball game in action language, deals primarily with the 'korfball means' and, subsequently, the way the game's goal, under the rules, can be pursued.

The main role of the game rules (or 'laws') is that they function as obstacles on the road leading to the game's goal. The most efficient ways to achieve that goal are consequently prohibited.

The next characteristics shows that the korfball characteristics have changed over the years. However, the playing rules arise from the basic korfball characteristics.

In 1949, the characteristics of korfball were aimed at pedagogical and health goals:
- Dr H. Gerding 1949

- Korfball is a mixed gender game.
- Korfball leads to the allround development of the body.
- Korfball is based on speed and agility, whereas the use of strength towards the opponent, as an integrated part of the game, is eliminated.
- Korfball is entirely based on playing together.
- Korfball makes a tactical versatility necesarry.
- Korfball encourages self-controll and self-discipline due the precence of a personal opponent.

In 1999, the characteristics of korfball were aimed more at the game goals:
- Adelaide 1999

- Korfball is a ball-sport which is played with the hands.
- Korfball is aimed at the basket/korf
- Korfball is aimed at a target that can be scored on from all sides
- Korfball is aimed at a korf, which is high enough to prevent dunking.
- Korfball is based on playing together
- Korfball is a mixed gender sport where men and women can participate on equal terms.
- Korfball is characterised by a 4-4 duel within a rectangle
- Korfball is a sport in which all-round skills are encouraged
- Korfball is a sport in which contact takes place in a controlled manner

In 2020, at Heerenveen, during level 3 course students proposed the following essential characteristics of korfball:
- Heerenveen 2020

- Korfball is a team sport. Korfball should first be defined at a team level.
- To score is shooting the ball through a korf.
- The winner is the team that scores more goals than the other team.
- Two men and two women cooperate against an opponent of also two men and two women within a zone, on an equal base.
- Korfball is an interaction sport with team players and opponents.
- Communication is the basis of the game.
- A team has the right to attack when in ball possession.
- The ball must be played with the hands.
- Solo play is prohibited, team play is encouraged.
- The game is played around (360 degrees) the korfball post.

and to score these goals, you must shoot the ball into the korf – which is a basket with

The performance of a korfball match is based on the above-mentioned characteristics (key features) and is independent of external factors such as culture and subjective beliefs. No matter who you are and where you were born, everyone plays the same game from a philosophical point of view. The korfball 'what' is the same for every player and coach. We call this the universal reference. The IKF needs this universal reference to educate coaches. A coach curriculum should be based on the characteristics of the korfball sport, not on someone's opinion or past experiences.

Many other rules are directly in line or are an extension. The game laws are not laws of nature. They are changeable, yet changing a fundamental law would result in the game being transformed into a different game (for example, female korfball). Game laws are not only changeable, but we can also violate them and then be held accountable. The 'means' of korfball, particularly the actions players (must) perform, are led by the game laws, and without those game laws, we cannot adequately understand these means.

Voluntary acceptance of the game laws is a prerequisite to play a game, including the korfball game. What this exactly entails will be discussed during the course. The meaning of the term 'game' should not be confused with that of the term 'play'. 'Game' refers to a particular activity, 'play' to a certain attitude. A playful attitude is not automatically connected to a particular activity. It is prevalent in 'game' situations and also in numerous other situations. A playful

attitude is usually associated with the concept of 'freedom'. On the one hand, in the sense of voluntariness, and, on the other hand, in the sense of trying out new opportunities, evoking surprise and seeking out boundaries.

In addition, a characteristic of this attitude is that an activity is carried out exclusively because of the satisfaction one experiences in the activity itself. Korfball remains a 'game', whether played with a playful attitude or not. The korfball game offers many opportunities to play it playfully. This basically does not depend on the players' level. Especially in youth korfball, this playful attitude is considered vital as far as pedagogical aspects are concerned.

Korfball is movements

Only executing certain specific movements pursues the goal of the game. This applies to each game. However, in korfball, certain movements are necessary. What does that mean? What exactly is the difference between 'acting' and 'moving'? And how can the movement's role in korfball be described satisfactory, from an action theoretical point of view?

To answer these questions, it is first necessary to distinguish between two viewpoints about human movements. Human movement can be understood and described in terms of 'bodily movements' and 'move-actions'. Both concepts on movement are founded on different views concerning the human body. When we see the human body as a 'thing' or 'instrument', a 'musculoskeletal movement apparatus', the body is disconnected from the environment (context) and considered isolated. In that case, the term 'bodily movement' concerns a movement concept connecting with that view. Human movement, in that case, is described in terms of body part displacements (whether observable from outside). To characterise such a movement as 'arm flexing', 'leg extension' or 'torso rotation', we do not require information about the context in which this movement occurs. Therefore, these bodily movements are defined independently of the environment. To put it another way, the relationship with the context is considered an extrinsic relationship (for example, in the sense of 'cause' and 'effect').

When this view guides us toward human movement in the world of sports, we refer to the concept of 'technique' as the typical ideal way of body parts displacement. The term 'conditioning' (or 'fitness') refers to the various body structures and processes, which the execution of the bodily movements are based on and may (partly) explain its nature. 'Technique' (in the sense just mentioned) and 'conditioning/fitness' are traditionally seen as the 'physical' korfball aspects. In addition, as is usually said, korfball also has a 'psychological' or 'mental' aspect. Calling something an 'action', means that there must be a mental and physical nature to the movement.

From an action theoretical point of view, human movement is conceived and described in terms of 'move-actions'. These 'actions' also are not bodily in the sense that something still needs to be added. This concept founded a different broader ('relational') vision of the human body. Distinguishing between 'physical' and 'mental' factors is unnecessary.

The fact that humans are 'bodily' beings does not primarily mean that they are 'things' or 'instrument's, to which they eventually must add a controlling 'mind'. It merely means that human beings are inextricably connected with their environment. In this relational view, humans and the environment are not

considered isolated. Humans are intentional beings, which means they are always directed at and have a certain involvement with the environment.

The other side of this environment constantly has a certain meaning for them. This inextricable relationship between humans and the environment is verbalised with the term 'relation of meaning' (or in-order-to-relationship'). The realisation of relations of meaning is what we denote as 'acting'. Action language is language in the form of verbs. It does not say anything about bodily movements. It says more about how humans cope with their specific context. These ways can differ immensely.

How this acting can be characterised further depends on how people are directed at and involved with their environment, their primary intention. This differs for speech actions and expressive actions compared to move-actions. Move-actions have to do with a displacing way of dealing with the environment. We distinguish these actions based on three characteristics:
1. The intentionality is primarily displacing directed.
2. The environment/context is referred to in for displacing relevant terms. A ball is to pass or is to shoot with it.
3. The displacement mode is specified in terms of time-spatial relationships. These may include position switching, ball line, forward, sideways, backward, speed up, timing, etc.

KORFBALL FUNCTIONS, TASKS AND ACTIONS

Team functions	Attacking		Defending	
Team tasks	Building up, creating scoring chances	Scoring	Disturbing build up Winning the ball	Defending or hindering shooting Preventing scoring
Korfball actions	Passing; assisting; receiving; catching; rebounding. Creating free positions	Distance shot; Running-in shot; Veer-shot	Pressing the attacker; pressing the ball line. Not allowing a free position	Interception passes. Blocking shots; Winning rebounds

Korfball is a game differing from, for example, chess, and it is a movement game. When we want to describe (in action language) how the game's goal can be pursued, it is necessary to consider human movement in the first place in the sense of 'move-actions'. This certainly does not mean that we cannot pay attention to the 'bodily movements' role. About the relationship between move-actions and bodily movements, we can say that there is no unequivocal connection between them.

The principle of functional variability comes into play here. This means that the same move-action can be executed with different bodily movements. A move-action is not characterised by a fixed 'technique' (in its sense). However, the variable relationship between move-actions and bodily movements should not be considered absolute. On the one hand, bodily movements, related issues such as muscle strength, agility and endurance create certain limits to the move-actions execution. On the other hand, the language of the bodily movement can give a further characterisation of how and with which 'technique' a move-action can (or must) be performed.

Clip Running-in-Shot as an example of functional variability

Korfball is a result-oriented sports form, and the rules cover the execution of certain bodily movements to a much lesser extent. In the sense of an ideal-typical execution method of bodily movements, attention for' technique' is in result-oriented sports particularly important from the efficiency point of view and performance improvement. Compared to individual sports like swimming or speed skating, the korfball game is overly complex and has a high degree of unpredictability.

Therefore, 'technique' in korfball should foremost be described in action language (in the sense of) recognising the intention. In this case, there is no ideal typical method of displacement of body parts. This does not mean that we cannot give global guidelines about the further characterisation of certain move-actions in terms of bodily movements, especially for beginners. Alternatively, considering the body as 'a thing' or 'an instrument' cannot be the starting point to understand human action. People can be confronted with the conditional nature of that 'instrument' when an action can 'no longer' or' not yet' be successfully executed. Not being able to perform certain bodily movements can be a constraint in carrying out everyday move-actions. In this case, we talk about 'lower' limits. These are particularly interesting for doctors and physical therapists. The 'upper limits' create restrictions we encounter as soon as one pursues an exceptional performance. In sports, this is important for fitness improvement when attempting to raise the 'upper limits'. From an action theoretical point of view, humans are primarily understood as acting beings. With this, their 'thing being' is not denied but viewed as 'conditional'. They are confronted with situations when hitting their limits.

Korfball actions (objective universal reference)

If we want to achieve the goal of the korfball game under the laws of the game, certain actions must be executed. The heart of these korfball actions are move-actions. However, korfball not only revolves around moving. Other kinds of actions also play a role. Move-actions are only korfball actions when the characteristics (key features) are seen about the goal and rules of the game. In a general sense, move-actions in korfball are always about dealing in a displacing with the ball, the playing field, the teammates and the opponents. These ways of dealing may be described in more detail regarding time-spatial relationships (position, direction, tempo, timing and moment) and are ultimately focused on, under the game laws, displacing the ball in the korf. When describing these specific korfball actions, it is about further elaborations and specifications of these general characteristics. How can these korfball actions be structured in a logical and systematic way?

TRANSITIONING

— → +

PREVENT SCORING

BUILDING UP

DEFENDING

ATTACKING

DISTURBING

SCORING

— ← +

TRANSITIONING
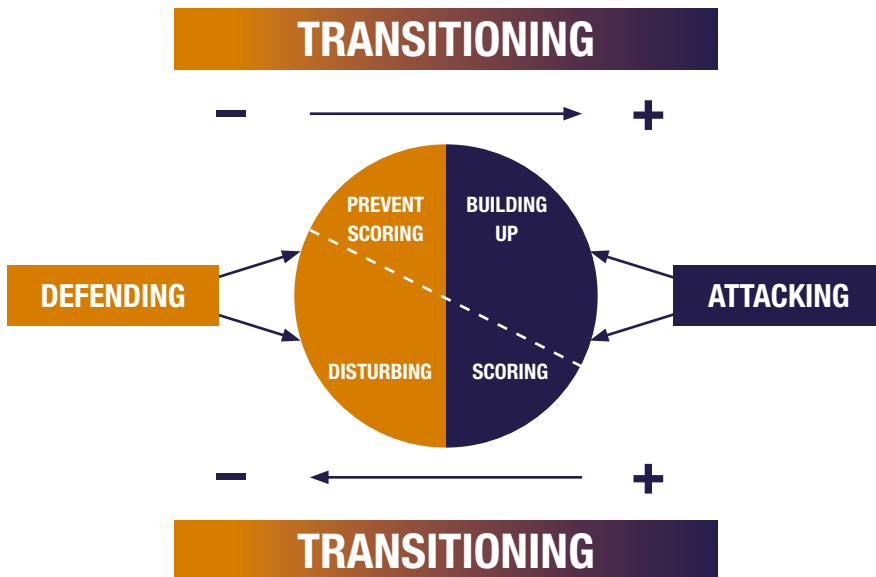
Korfball is a team sport, and only as a team can we realise the game's goal. The starting point of reasoning is that we must perform the actions at a team level. This is determined by whether a team possesses the ball. Because both teams cannot be in ball possession simultaneously, the korfball game has a dual structure, whereby all korfball actions are structured into two main and opposite categories: **attacking and defending**. Ball possession can also change over in korfball, requiring a team to transition from attacking to defending (or vice

versa). At a team level, the so called team functions, attacking, defending and transitioning are logical indications of korfball actions, based on whether a team is in ball possession.

Attacking is an umbrella term for a range of move-actions (team tasks), which can only be executed when a team has **possession of the ball**, and these actions are directed at displacing the ball in the korf, according to the game laws. Two team tasks can be defined within this team function: **building up and scoring**.
- Building up the attacking actions is aimed at creating scoring opportunities. In the game, this usually involves a combination of passes and assists. To contribute to this, individual players must execute certain move-actions (korfball actions) such as passing, catching, shooting, rebounding, positioning, duelling, playing formations, rotating, etc.
- For scoring, the ultimate team task, the players can execute move-actions: distance (long) shot, veer-shot (veering-off), running-in shot, penalty shot and short shot (free pass shot).

Building up and scoring are two team tasks. Each has different move-actions that need to be executed. The general characteristics of korfball actions always relate to them but are specific for building up and scoring.

Defending is the logical counterpart of attacking. The term covers those move-actions, which should be carried out if the other team possesses the ball. Within this team, a further distinction can be made between the team tasks disturbing the build-up and preventing counter goals (as logical counter actions of building up and scoring).

Only from a certain team function or team task do the korfball actions of individual players get meaning. At this individual level, we further distinguish move-actions with or without ball contact. The technique concept bears the first category (ball contact) and says something about the level at which an individual player can execute them. The extent to which such a player can recognise the 'in order to…' of the ball. As we view the logical structure of korfball, it is essential not to isolate the technique but always view in relation to a certain team function or team task. Moreover, the korfball technique is a matter of level differences, not an all or nothing issue. A technique is relative: 'better' or 'worse'.

The intentionality of korfball actions is primarily directed. That is displacing the ball into the korf. Korfball actions are always move-actions. However, they are never exclusively move-actions. As acting beings, korfball players are always in other ways than just in a displacing way involved with their environment. These different kinds of actions support the move-actions and can be identified by the team game insight and communication.

Just like a technique, the term insight says something about the actions of individual korfball players. And these actions only get meaning in the context of a certain team function or team task. Individual korfball players must not only be able to pass, assist, shoot, or lockdown in the 1 v 1, but also read korfball situations in the sense of perceiving, recognising, interpreting, and anticipating the plays. This way, such move-actions are executed at the right time and in the right place. **Game insight** can be defined as the extent to which an individual player can perceive and recognise opportunities to perform move-actions related to a particular team function or team task, both for himself, his teammates and the opponents. This concerns (but not exclusively) the move-actions without the ball. It especially deals with being able to perceive and recognise (including anticipating, considering, and assessing) the time-spatial relationships.

Communication (in the korfball context) is a fundamental feature. By the law, korfball players must cooperate and communicate to execute the team functions and tasks. Communication can simply be characterised as game insight at the team level. It concerns all those communicative actions that are aimed at coordinating the move-actions of the individual korfball players with each other. Players will need to get a feel for each other, understand each other and coach each other, always related to a certain function or team task. Communicative features can be shown in how the move-actions are performed or in the form of certain communicative actions, verbally and non-verbally.

The logical korfball structure is independent of the **game's level**. However, when the level is higher, this holds consequences for how the various move-actions must be executed. Korfball players then are increasingly confronted with their conditionalities in the sense of upper limits. What are those conditionalities? What are the characteristics of korfball fitness? The answer cannot be found in a physiology textbook. Those textbooks are not written in action language. Only when taking korfball's logical structure and the language of korfball actions as the starting point, can it become clear on what conditionalities a demand is placed, as the level of the game increases. This is manifested especially concerning the time-spatial relationships. The higher the level, the smaller the spaces between attacker and defender and the timing should be very precise. As a result, there is less time to act. Players will have to perform move-actions more often, accelerate, and decelerate, and they must also be able to sustain this higher intensity for the duration of the match. Concepts such as recovery capacity, explosive ability and explosive capacity can connect to the physiology domain. They refer to conditions particularly related to strength, speed, agility and endurance, significantly determining the optimal performance during the korfball match.

The korfball theory developed in this text has consequences for the 'how' and 'what' of the training activities. One uniform training method cannot logically be derived from the korfball theory. However, the training activity will also be described in action language. Its core concerns learning and practising the same move-actions and actions that players are asked to execute in a match. Basic principles and general guidelines spell this out and explain it. Within these differences, an emphasis will always be possible.
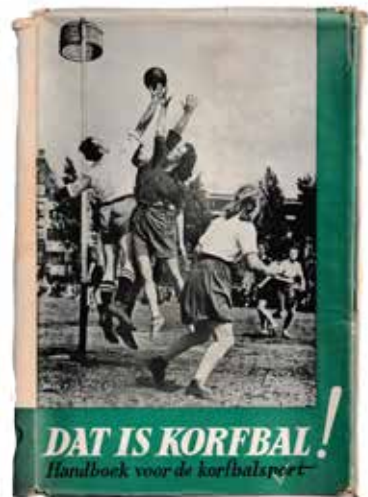
Dat is Korfbal - 1949

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Chapter 3

Coaching Theory

As coaches, we look at a korfball match through tinted glasses. Those glasses are coloured by our vision/philosophy, the Action Theory. When we, as coaches, communicate about a match, we must use a similar way of looking at it (the philosophy). We try to use the same contextual language with our philosophy, ensuring there is no misunderstanding.

Many coaches use non-contextual terms when they report their observations. Remarks often expressed may indicate a player having a beautiful technique, no confidence or lack of fitness. Technique and stamina can be described separately from the context. Technique refers to the way bodily movements are performed. The term fitness/stamina is commonly used to identify structures and processes within the body on which they are based. Technique and stamina are traditionally seen as the two korfball fundamentals. Many consider them the two 'physical' pillars on which korfball should be founded. However, these are not fruitful starting points for a proper korfball theory. Not in the sense that no attention should be paid to each, but when 'technique' and 'stamina' are viewed as isolated factors, the goal and the laws of the game would have an extrinsic relationship with them, contrary to the philosophy of korfball. 'Technique' and 'stamina' are physical aspects of korfball. In addition to these two physical aspects, we generally say korfball also has a 'mental' or 'psychological' aspect. The fact that these are non-contextual terms fosters miscommunication, which slows down the (international) korfball sport development. We must prevent this. Therefore, coaches must use universal korfball language and references.

Before coaches and players can communicate with each other, there must at least be common knowledge of the korfball game. We call this universal korfball reference.

An example of korfball language is shooting or passing the ball, getting free as an attacker, defending 1 v 1. Therefore, it is desirable to use action language that names the action and use P, D, S and T. (Position, Direction, Speed and Timing).

See clip: Description of attack actions. Start the clip at 1:28.

Passing, for example, is when a player passes the ball to reach a teammate with a precise speed at the right time. After that, the teammate steps out and can shoot to score. The second sentence refers to technique*, a specification of passing and shooting. Often, this is used the other way round in the coaches' conversation: passing and shooting as technique specifications. But passing and shooting are the action's **intention**. For example, a contextual description of a shot starts with the shooter's position in the attacking zone and relation to the korf; what is the defender's position? Is he faced and lined up at the korf? From what point does he shoot, head height or chest height? Which arc does the ball make? What is the result of the shot? The technique is about the form of the execution of the action. The technique is a specification of the action. Most important is, can we act like we intend to? If that does not work, we might have to look at the technique used.

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* (Text by Raymond Verheijen 2020; edited by Ben Crum. Verheijen uses the letters C, D, and E. We believe that the letter P (Perceiving) should precede CDE. The interpretation of perception during play presupposes common knowledge needed to implement CDE properly. 'The IKF Guide to Korfball Coaching' is a source for specific korfball knowledge. This can be used when the coach communicates with his players.

The 5 Cs in 'The Guide to Korfball Coaching'

In 2012, the 5 Cs were introduced in the book The IKF Guide to Korfball Coaching. The 5 Cs are features of the korfball game process. The coach uses them to analyse the korfball actions.
1. Communication
2. Cooperation
3. Contending - referred to in this chapter as
   Communication and Decision Making.
4. Competition - referred to in this chapter as
   Communication and Decision Making.
5. Coordination and Control are used to indicate the korfball actions as technique = bodily movements. This concerns functional implementation.

This chapter does not refer to the 5 Cs but uses the terms as korfball references: Communication, Decision Making and Execution.

The (P)CDE reference C)

Every korfball coach is familiar with terms such as technique, tactics and fitness. Most people also know these components are not separate entities but influence each other in reality. However, few coaches point out there is a clear hierarchy between these components. They are all important, but from a chronological point of view, one component is higher in order than the other.

P OSITION
D IRECTION
S PEED
T IMING

Communication

If we take a closer look at korfball actions in action language, we see that players first communicate with their environment. In doing so, they (un)consciously exchange information with, for example, other players. Imagine the following: an attacker receives the ball at the middle line. He is aware of starting an attack. Before doing so, he observes how the fellow attackers move to different positions in the attacking zone. He knows the agreed tactics or game plan, and he plays the ball in a short line first deeper into the zone where the offering player is on a short line.

Meanwhile, another fellow attacker positions himself in the rebound position. The two remaining attackers try to move so that their opponents cannot see the ball without taking a risk. If the defenders want to see the ball, the attackers will read this and use it to gain a free position. The attacker with ball

possession reads when fellow attackers are free and will pass the ball to allow the free attacker to shoot.

In short, there is constant non-verbal communication between teammates and opponents. Non-verbal communication occurs by playing the ball in a certain way, running free or taking up a position. Non-verbal communication with the opponent is a form of surprise and confusion. Gestures and verbal communication can support non-verbal communication. That is why Communication (C) is of the highest order in korfball. Based on the exchange of information, a player communicates a Decision (D), after which he Executes his decision (E). This explains the C, D and E references.

UNIVERSAL KORFBALL REFERENCE

| PERCEPTION | → | COMMUNICATION | → | DECISION MAKING | → | EXECUTING DECISIONS |

Tactics as a means to improve communication

Communicating with teammates and opponents is the first phase of every korfball action. After all, that is the moment when the interaction between the player and the other players in the korfball context begins. The communication between players can be improved using tactics.

A simple example demonstrates this. The main attacker has an incredibly good shot. From about 8 metres, he scores 1 goal on 3 attempts. Therefore, he must be tightly defended in a 1 v 1 so that the attacker is not allowed to get free or has difficulty getting free. If the attacker gets into a free position, they must pass to the player at the right moment and with the correct speed. If that happens, the defender will hinder the attacker trying to delay the shot. Instead, the attacker fakes the shot. The defender has stepped in, and they can be passed for a running-in shot. For this to happen, the attacker must have a feed player in front of him to play a return pass and make the action of the running-in shot.

It is possible that there was no feeding player available when the attacker made a fake shot? If so, did the attacker make the wrong decision? As we know, playing korfball is a team sport, so we must analyse whether something went wrong at the team level, i.e., a miscommunication between players. The coach should not immediately judge the attacker who decided to opt for the running-in shot in a team sport. In this example, the attacker's teammates did not read the attacker's action, the faked shot, and the running-in shot option. Therefore, there was a miscommunication between the attacker and the teammates.

In other words, the failure of a running-in option instead of a distance shot happened at a team level.

Miscommunication between teammates can be avoided with the help of a simple tactical agreement. There are several options. When the main attacker makes an action to get free, another player immediately gets into a position to support them by offering themselves in the line between the post and the main attacker (2 - 2 formation), or the rebounding player steps out of the rebound position and offers themselves to that line.

In short, the meaning of tactics in korfball is to improve the (non-)verbal communication between teammates and reduce the risk of miscommunication and misunderstandings. Alternatively, tactics are tools to try creating miscommunication among opponents. To deceive them. If the coach spots a weakness in the opponent's playing style, he can decide to develop a specific tactic to set a trap. Based on this tactic, he hopes to create game situations that expose the opponents' incompetent actions, resulting in confusion and subsequent miscommunication between these opponents. A simple example is that the coach expects players to read their personal opponent. What is their preference side in the 1 v 1 duel? Is the opponent right-handed or left-handed? Tactic plans can be used from team level to individual level to achieve success.

Cde training

A training session with a (non-)verbal communication overload between players is traditionally called tactical training. The coach forces players to deal with all kinds of new and demanding game situations to improve mutual communications. In korfball arrangements such as 4 - 0 formation, 3 - 1 formation, 2 - 2 formation in 4 v 4, front defence and back defence, the communication between players will be complex. It forces players to communicate with many different contextual components simultaneously. The CDE reference symbolises such tactical overload as follows: Cde. There is an overload of C(ommunication) while all other components are still present in underload. This prevents people from interpreting tactical training as a form of training in which only the tactical aspect is considered, and all other korfball components are missing. The term 'Cde training' clarifies that all components are always present and interlinked.

Communication and perception

Perception has to do with insight and thus has consequences for the quality of communication. The attacker who makes the fake shot while the defender steps in too far perceives that there is an assister, so he can pass the ball and go for the running-in shot. This two-way traffic between players is what we call communication. The perception of the attacker and the assister is an integral part of communication. Perception/insight is a pre-condition for being able to communicate. In team sports, information is exchanged not in one (perception) but two (communication) directions. A korfball action is the interaction of a player with the korfball context. Therefore, the perception of a korfball player is a part of their overall action with the korfball context. So, perception does not precede the action. Perception is part of the korfball action. Perception is part of communication which, in turn, is part of the action. Perception is what puts the players in contact with the present context. Perception is an active process that interprets sensations (game moments). **Knowledge of the context and players actively interpreting the context is necessary to understand and coordinate each other's intentions in the game and be able to communicate.**

Game insight: making decisions based on reading the context

In the examples, teammates and opponents communicate verbally and non-verbally with the main attacker and the assister. Based on this two-way information exchange, the main attacker then decides on game insight, and so does the feeder. Of course, a player's decision quality strongly influences the quality of the communication between players.

cDe Training

In the CDE reference, the D stands for 'Decision making'. A game insight training session consists of arrangements with an overload of decision making by players. The coach puts higher demands on players than they are used to. For example, they must make their decisions faster or choose from more complicated options. Within the CDE reference, such a game insight training is symbolised as follows: cDe training. Overload focuses on D(ecision making) while all other korfball aspects actions continue to play a role. Not so long ago, the running-in shot was always performed with two hands. Due to the current application of the playing rule of 'defending shooting', now all kinds of versions of the running-in shot exist.

Decision = execution?

A flaw in the perception-action in the team sports context is that this concept suggests there is only a decision once there is an execution. In other words, the execution represents the decision. Ideally, a player's execution overlaps 100% with his decision (intention). But in korfball, this is not always the case. For example, a player might decide to pass the ball to the attacker in a free position. But the attacker cannot make the shot when the pass is far too high and the ball goes out of play. In other words, a decision and the execution of this decision do not necessarily match. The feeder's intention (to play the ball to the attacker so that they could make the shot) did not fail in executing that decision. In this case, it was an incorrect execution of a correct decision. The execution of a decision is called the korfball technique. So, in korfball, 'technique' means executing a decision.

cdE Training

A training arrangement without an opponent lacks the decision making (D) element and, therefore, the execution of decisions (E). This is not korfball technique training. It is only non-contextual technique training. Miscommunication and poor decision making are the two worst enemies of cdE training. Too much misunderstanding between players would force the coach to switch to Cde training to solve the miscommunication.

Improving the execution of bad decisions is also an option. In that case, the session would turn into cDe training as the coach has to emphasise better decision-making before focusing on better execution of good decisions during a cdE training. This means the feed to an attacker can be quite different. When the attacker is totally free, the pass has a different line, speed and timing than when the defender hinders the attacker. The defender also influences the form of the pass.

CDE: the korfball ability of a player

The conclusion is that a korfball action, i.e., the interactions of players in the korfball context, consists of three phases:
1. Communication;
2. Decision making;
3. Executing decisions;

This applies to every player and every coach. That is why it is called universal korfball reference.

UNIVERSAL KORFBALL REFERENCE

PERCEPTION	→	COMMUNICATION	→	DECISION MAKING	→	EXECUTING DECISIONS

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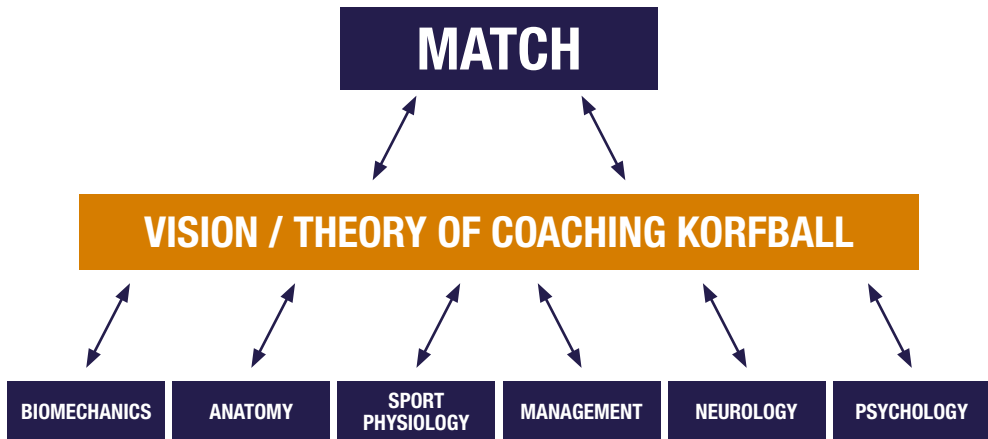
Chapter 4

Performance Behaviour

Introduction

In Action Theory, the move-actions are defined as intentional (shoot, assist, pass, and rebound), and the goal-oriented skills are represented in time (too late, on time or too early) and space (create space to shoot/ pass or rebound). A move–action can be executed with different bodily movements or techniques. It is also possible to describe bodily movements, e.g., techniques. In korfball, the technique is the execution of a decision. Therefore, the decision quality strongly influences the quality of the execution of the decision. In a bad decision, you can have a good technique. Or the other way round, good decisions can have a bad technique.

When a player passes or assists the ball, it is about communication. Korfball is the ultimate communication sport. The communication level in the game is limited by the players' level of coordination (options of techniques) and cooperation. In addition, the opponents will do everything they can to make communication fail. The latter is an important aspect of match pressure and is also known as communication.

For example, the assister intends for the player receiving the assist to take a shot. The ball receiver understands this by asking for the ball in a shooting position. The communication quality influences the quality of the assist. When the player is defended 1 v 1 and is put under pressure, the assist may be of inferior quality and not correspond to the intention (e.g., a shot by the receiving player). Handling under pressure is normal in top matches. Move actions under extreme pressure can lead to failing, e.g., failing to assist the ball to the shooter. Under normal circumstances, the assister can perfectly perform a simple task, like passing the ball. However, when circumstances change, optimal performance becomes affected. Actions like passing or assisting are not purely motor processes (physical processes) or mental (psychological) processes. Like all actions, korfball actions are complex. Korfball actions are interwoven through communication (perception as a part of interaction = communication), decision making and execution in a context-specific to korfball. The body cannot operate separately from anything, e.g., the brain. It is the player (a complex body) who must deal with korfball problems. The player consists of multiple body parts, and the brain is one of them. During play, these different body parts go through all kinds of processes. These are described through general non-

contextual knowledge in sport psychology and sport physiology. It is left to coaches and players to translate this knowledge into contextual language, i.e., korfball language during matches and training. Top korfball is performed by players with high-performance expectations under special circumstances and with unexpected constraints by the opponents.

MATCH

VISION / THEORY OF COACHING KORFBALL

| BIOMECHANICS | ANATOMY | SPORT PHYSIOLOGY | MANAGEMENT | NEUROLOGY | PSYCHOLOGY |

Sometimes players get stuck in thoughts due to consecutive misses. To illustrate, during the last Korfball League competition 2020-2021, one of the top team female players could not score the penalties she won. Time after time, she failed to score from 2.50 metres. She adapted her technique, but without success. The coach and her teammates were obviously unable to help her successfully complete what seemed like a simple task. However, in a match, a simple task is loaded with pressure, through which it can become a difficult task. In important matches, players are exposed to performance pressures and uncertainties. Players subsequently look for solutions enabling them to handle the tension and stress adequately. Routines can be one way of coping. A pre-performance (shot) routine that leads to calmness, better concentration, and fewer thoughts is desirable when taking a penalty. For example, the player can take a deep breath and visualise the throw before the penalty shot.

Most top korfball players can handle this high pressure. They learn to cope with this pressure to perform better through simulating the context of difficult and unexpected situations in training sessions and practice matches. Therefore, coaches should design context specific scenarios for these training and practice matches.

Training scenarios

A group of researchers from Amsterdam proposed an intermediate solution, training under pressure. In a series of studies, the research group showed in various sports (basketball, darts and pistol shooting) that even mild forms of pressure during training could prevent sports performance from deteriorating under stressful conditions. A recent study with police officers showed that beneficial effects of training under pressure can also be expected in the long term.

Professor N. van Yperen writes in 'Competition as an essential characteristic of sport': "Sport is a typical zero-sum situation. You compete against one or more others, and in the end, either you win, or you lose. Although sometimes you can also draw or feel like a winner by finishing on the podium of honour, or you can qualify for a tournament or championship without finishing first. But even these outcomes are achieved by competing with others.

Recognising that Competition is central to sport and that sport is about winning and losing is an essential starting point in athletes' mental coaching. Opponents partly determine competitive outcomes, so athletes have limited control over these outcomes. This is also mentally problematic because athletes feel responsible for their outcomes, which they are also judged on by themselves and others. And the more important the outcome for the athlete, such as in qualification matches and finals, the more likely it is that the lack of control manifests itself in performance pressure and possibly match anxiety (Baumeister, 1984; Weisinger & Pawliw-Fry, 2015). However, this does not imply that performance pressure should be seen as something negative.
On the contrary, performance pressure also means that you can realise an important goal or fulfil a long-cherished wish or dream: 'Pressure is nothing more than the shadow of great opportunity' (Johnson, 1996 pp.179-180). Indeed, when you want something, you are vulnerable. You want it to go well, and you do not want it to go wrong. For some, winning is a final goal. For others, it is successfully completing a driving test, a heart operation, a concert, a job interview, a care programme, a speech, an audition, or a course, or successfully organising a festival, a family reunion, a charity event, or a reorganisation. Specific to the sports context is that athletes voluntarily seek out the performance pressure and associated tension (Moran & Toner, 2017)."

The Korfball League Final is the competition closure in the Netherlands and the 'highlight' of the competition. If you take part in it, you have almost achieved the highest goal in korfball: becoming the Dutch champion. Coaches and top players of the Korfball League think about becoming the champions of the Netherlands and what they need to do or abstain from to achieve this. Therefore, they make

long term choices giving them a chance of reaching their highest goal.

Coaches and players set goals together, for the short term (e.g., shoot better) and for the long term (e.g., become champions of the Netherlands or become an international player). It is important to set goals because coaches and players know what they are doing. Moreover, it is essential for the willingness to work hard (intrinsic motivation) and always persist even after setbacks, such as a severe injury.

An example is a player from PKC who chose to join PKC in 2019. She set several goals: succeed as a player at PKC 1, become an international player, and achieve the highest goal, winning the Dutch championship. Early in her career with PKC, she suffered a severe knee injury. This resulted in a long road to rehabilitation. Nevertheless, she did everything to reach her goals. One step at a time, always looking forward to achieving her goals, thinking in action and thinking in the following action. She came back after a 12-month lay-off, and, aided by her perseverance, PKC became champion of the Netherlands in April 2021. The psychological language, motivation, mental toughness and resilience informed the choice of actions to reach her long-term goals of becoming the Dutch korfball champion.

Communication

Match and communication

Playing a korfball match is based on the rules of teamwork. Solo play is not allowed. As described in 'Korfball Theory' and 'Korfball Coaching Theory', communication is an important game key feature. Players want to implement a game plan together. The opponent also wants to realise their game plan with counter-play (e.g., attack-defence and passing - intercepting the ball). Players play with each other and against each other. There is verbal and non-verbal communication between teammates and opponents. The attacker runs free and asks for the ball. The teammate perceives this and passes them the ball. Almost all korfball actions are innately two-way traffic. In top korfball, eight players communicate using their actions simultaneously in one zone.

Coach – players communication

The communication between a coach and the players takes place in different settings. In the Netherlands, the top teams train three to four times a week. The team plays the match during the weekend. Before or after training and before the match, they conduct meetings. The pre-match meeting, the post-match meeting and the pep talk before the match, including a rehearsal of what was agreed. Video footage illustrates the before and after meetings. Each meeting has its objective. Each meeting content is different. The pre-match meeting is about how to implement a play plan (feed-forward, what is the next step?). The post-match meeting is about how to execute the game plan in the match. (feedback, how did we do in the match?). A pep talk is about getting players to focus on their task (feed-up, what is the purpose?). Every meeting intends to improve the match performance.

Communicating effectively is necessary when the coach and the players want to achieve development goals. Effective communication is essential for the players' development and performance. These communication meetings have a different nature from the interaction between the players in the match.

The message, the content of the process between coach and players, can be sent in different ways: face-to-face, verbal, non-verbal, by email or using video footage. The coach is always the leader of the meetings' processes. But the players' input is especially vital at these meetings.

Strategies for effective communication

Communication is effective when the players receive the message as intended by the coach. A few aspects contribute to effective communication in a team:
• Actively listening to players
• Openness and transparency towards each other
• Support and encouragement
• Being vulnerable as a coach, exposing yourself

Understanding your players is of great importance. First, the coach must understand who the players are and how they communicate. Then, the coach observes and describes in concrete terms what communication behaviour the players display in different situations, persons, and contents and how they adapt their communication to the requirements of the different situations, contents, and persons. In this way, the coach better understands where the players can become even stronger and which communication forms can be most suitable.

The coach provides task- and goal-oriented feedback

With the right feedback at the right time, a player can develop and perform even better. Also, for feedback, the coach chooses the medium and moment consciously. Three types of feedback are:
• Appreciation and compliments
• Coaching: ''You better do it''.
• Evaluation: ''Yes, it is like this''.

Sometimes the player expects coaching but receives evaluation. In that case, feedback may not be properly received. Receiving feedback can be difficult for the player. When the coach addresses a player about what he does, it naturally evokes a reaction. The player may feel threatened in his self-image. That is why it is vital not to focus feedback on behaviour but the person. First, the coach describes how he perceives the player and indicates how their actions come across. Next, the coach explains what the desired behaviour looks like. The coach must create an atmosphere where the player feels safe to speak out. The coach makes a conscious choice for the moment and for which type of conversation. A bad news conversation must be scheduled in advance, and the coach does that face-to-face.

Training

Training (teaching-learning process) also consists of fundamental communication, but in a different setting, with a different nature. Training is a different context than playing a match, for example. Training (teaching-learning process) is the process in which players acquire skills and knowledge, like match communication, decision making and execution. Each training session must resemble a match or be 'match-like'. Training without pressure is not match-like. The training sessions must be arranged to achieve competitive goals in match form. The coach is the most critical factor during training. He needs certain coaching competencies to ensure quality and effectiveness within this learning process. He must provide a clear explanation in which one solution strategy takes the central stage. He must also constantly check that the players understand and provide activating instruction. Another competency of the coach is to be task-oriented as well as result-oriented, and it is essential to adjust training sessions to the differences between the players. All these elements are part of training and influence the quality of performance in the match.

Thinking frame for Performance Behaviour
In finals, teams do not often reach their best performance. For example, the Korfball League final of 2021 - PKC against Fortuna - was not the best korfball match ever, but it was exciting. However, the potential performance both teams can reach was not visible in this final. This is called performance loss. Several factors cause this, including nervousness, tension and cramping, distraction and lack of concentration, or over-concentration, negative thoughts and doubt, too much focus on the result instead of the task. Every week, top korfball teams work on improving their personal performance and the joint team performance. This performance is potentially achievable in every match (potential performance). But if this potential performance is not achieved, there is a performance loss. Van Yperen illustrates this frame as follows:
Performance = Potential Performance minus Performance Loss

To determine whether mental factors are really the explanatory factors for disappointing performances - the performance loss - players must be honest with themselves and try to find out what their thoughts and emotions were at the crucial moments. Insight into the possible causes offers starting points for an action plan to reduce and preferably prevent a recurrence. The greater the risk of performance loss, the more dependent it is on communication, knowledge (game insight) and concentration in sports such as korfball. The coach should be the first to help with this.
In training sessions, the coach and players focus on preventing performance loss. It is about avoiding performance loss, i.e., learning and strengthening korfball

actions to demonstrate what the players have in themselves at the 'moment supreme'. The motivation, discipline and passion to achieve performance gains are also important factors. Top teams achieve performance gains partly through their mental skills. They need to create the right mindset to perform optimally in the matches where the highest is achievable. If players do what they know and can do this at the right time, there will be little performance loss.

Perceived causes of success and failure
Think or just do it?
The finalists PKC and Fortuna both want to become champions. Is it necessary to devise and train a good playing plan during the week before the final? This can only go well if all players make the performance manageable and controllable. It helps if coaches and players go through the strategy for this match together, visualising tasks. Both teams have to prepare for that special match and go through routines together. True champions focus on their strength. Players' attention must be entirely aimed at the familiar tasks when playing the match to perform well. The players' tasks must be clear in both attack and defence. Coaches and players are well aware of the opponent's strengths and weaknesses and prepare for them. Everything is planned and thought through. However, during the final match, all players must keep thinking. Often, the game seems to happen almost automatically. The skills and agreements practised during training should be performed automatically. However, it may still be necessary to switch to a different strategy. For example, let female players attack more, and men have the supporting positions more. Thinking is necessary for defensive actions because the required concentration to keep attackers from scoring does not hold up automatically. Are we going to play back-defence, and how do we switch to front-defence? How does the personal opponent 1 v 1 defence work out? Do we follow the attacker everywhere? This concerns specific control tasks, which is what the defenders' strategy focuses on.

Dealing with winning and losing
Playing the final in Ahoy Rotterdam, or any final for that matter, is a special event. The two finalists finished putting in the effort during the long competition, week after week. Then, the highlight has arrived. Dutch korfball enthusiasts want to be there. Ahoy is completely sold out. Ten thousand spectators are present. The match will be broadcasted live on national TV. Many newspapers have interviewed the players and coaches involved. The tension is greater than ever. Who will become the champion of the Netherlands? Team performance is under pressure.

The winner celebrates. They are the best korfball team in the Netherlands. They write history. Champions can be credited with successes. "We worked really hard for it. We forced our luck. We were just better". That makes them feel good. It makes them proud and satisfied and gives them self-confidence, which can lead to new successes, provided the explanations are realistic and do not lead to overestimation.

The losing team looks for explanations for the loss. "Why did we lose? What went wrong? Could we have prevented this?" Often the cause for the loss is sought outside the players' and coaches influence, such as difficult circumstances, bad referees, too much noise, etc.

However, it is better to look honestly for explanations for the failure. An honest search leads to the true reason for the loss. This must lead to factors the coach and players can control. The goal is to deal imperturbably with undesirable events, only putting energy into essential controllable factors. It is pointless to complain about a missed penalty or a teammate passing the ball out. The match is over, and we cannot change the result anymore.

The 14 competences of the Performance Behaviour Course

NOC*NSF, the national Olympic committee of the Netherlands, has done extensive research on performance behaviour. They have come to 14 competences important to performance behaviour, which are described below. You can use this information to take a look at your players and see where improvement is possible.

Competence	Level 1	Level 2	Level 3
Focusing attention The player can focus his attention on a situation or task, despite distractions, thoughts, fatigue or boredom.	The player can concentrate on his work.	The player works concentrated even when distracted.	The player uses targeted techniques to sustain attention.
Adaptability The player can adapt his behaviour purposefully to changing circumstances, tasks, responsibilities and/or persons.	The player shows that he is willing to adapt his behaviour if circumstances demand it.	The player uses visualisation.	The player adapts his behaviour purposefully in changing circumstances.
Making decisions The player can make decisions and accept his consequences.	The player takes well-considered decisions.	The player takes well-considered decisions and can oversee the consequences.	The player takes well-considered decisions and accepts the consequences.
Communication The player can communicate effectively and adapt his communication to his environment.	The player uses various communication techniques (e.g., listening, speaking, asking for help).	The player adapts his communication to his environment.	The player uses verbal and non-verbal communication in a goal-oriented way.

Competence	Level 1	Level 2	Level 3
Goal-oriented action The player can achieve his own goals using a good division of time, effort and means.	The player formulates attainable short-term objectives and makes a step-by-step plan to achieve them.	The player aligns his plan of action with his self-formulated win-, improvement- and process goals and monitors its implementation.	The player works in a goal-oriented way and realises his goals in a planned, and if necessary, creative manner.
Perseverance The player can persevere and tackle challenges, even when facing difficulties.	The player encourages himself to persevere, even in the face of difficulties.	The player perseveres even in difficulties.	The player shows determination to persevere in achieving his goal.
Setting and monitoring limits The player can recognise his own limits and guard them proactively.	The player can recognise and express how he feels here and now.	The player feels when too much is asked of him and communicates this.	The player pro-actively guards his own boundaries.
Optimal balance between top-class sport and personal lifestyle The player can create an optimal balance between his top-level sport and other activities and adopt a lifestyle that contributes to his sporting development and performance.	The player combines sport, school and social relationships/activities.	The player coordinates school/work, social relationships/activities, nutrition and recovery with his practice of top sport.	The player continuously and purposefully creates an optimal balance in his lifestyle as a top athlete.

Competence	Level 1	Level 2	Level 3
Plans The player can make a plan of approach to achieve a goal and comply with this plan.	The player estimates his time needs and divides his time efficiently.	The player plans his activities aimed at achieving his goal.	The player monitors and evaluates the progress of his plan of action and makes adjustments, if necessary.
Performing under pressure The player can perform under pressure by regulating his tension level.	The player recognises what stress does and remains calm in stressful situations or under pressure.	The player uses techniques to control the level of tension.	The player recognises the effect of stress on his own behaviour and continues to carry out the task purposefully under pressure or stress.
Problem-solving ability The player can identify problems and come to the most appropriate solutions for a problem.	The player recognises problems and thinks about solutions.	The player analyses problems and chooses appropriate solutions.	The player identifies and analyses problems from various angles and solves them in a goal-oriented way.
Process-oriented work The player can determine how he wants to achieve his objectives and work towards this step-by-step patiently.	The player explains what he is doing and why he is doing something.	The player works patiently and step-by-step towards his goals.	The player oversees the long-term effects of his aim for development and takes action to improve or accelerate that.

| Competence	Level 1	Level 1	Level 1
Reflective capacity The player can reflect on his thoughts or behaviour to learn something from it for future improvement.	The player evaluates his performance and draws conclusions.	The player analyses his development and considers what is needed to become better.	The player continuously and purposefully reflects on his performance and development and formulates points for improvement.
Self-confidence The player is confident, and he can express this in himself, his choices, goals and qualities.	The player derives confidence from successful experiences and expresses what he can do well.	The player shows confidence and security, looks realistically at himself and does not take setbacks personally.	The player stands up for himself, accepts challenges and shows vulnerability.

Chapter 5

Physical Aspects

Preface

In the article 'Korfball Theory', we discussed the characteristics of korfball actions earlier. At the team level, we distinguish two functions: 'attacking' and 'defending'. The team function 'attacking' comprises two team tasks: 'building up' and 'scoring'.

Building up starts in the defence zone after intercepting the ball, after which the players transport the ball to the attacking zone through teamwork (transition). In the attacking zone, the four attacking players cooperate in different roles to create scoring opportunities. If they succeed in creating a scoring chance, the team task of 'building up' becomes the team task of scoring. The purpose of the team task 'scoring' is performing attacking korfball actions such as distance shot, running-in shot or veer-shot. A scored goal is when the ball has, from above, completely passed through the korf.

The team function 'defending' also has two tasks: 'disturbing a build up' and 'preventing scoring chances. Players use defending korfball actions such as

a '1 v 1 defence' or 'cooperation in roles as front-defence and back-defence'. The ultimate form of preventing scoring chances is winning the ball. Preventing goals in korfball is mostly done by defending the attackers tightly (lockdown defence) to neutralise the attackers. A special transition rule in korfball reads, 'After every two goals, the divisions switch, so attackers become defenders, and vice versa'.
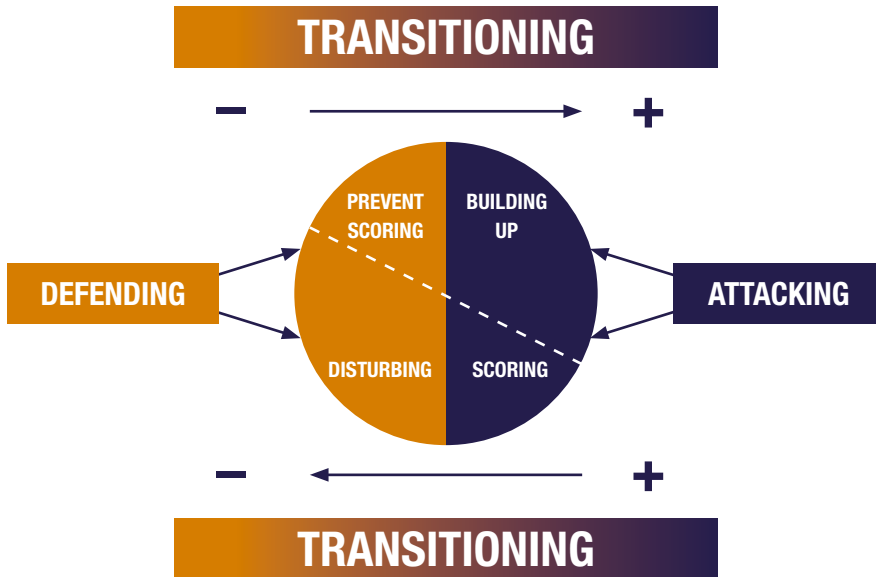
Korfball fitness

In top-level korfball, it is essential for players to deliver an optimal performance every week, a season-long, time and time again. It is not only about quality but also about the quantity of korfball actions. It is about sustaining korfball actions, better and longer. About more actions in the korfball context and recovering quickly after korfball actions. This ability is called korfball fitness.

This korfball fitness requires something more than just a Cooper test or shuttle-run score. Research in team sports has shown that (korfball) specific training is effective. These findings have given rise to more intensive korfball training interventions to secure high stroke volumes. They, in turn, have proven to positively change both maximum oxygen consumption and korfball performance in terms of distance covered for position changes, contacts with the ball, and the number of accelerating and decelerating actions in a game (team tasks associated with korfball actions).

Korfball-specific training more effectively improves korfball fitness than any other training form. A korfball action consists of communication (visual and auditory), decision (cognitive) and execution of decision (motor). Korfball ability says something about the degree to which players can perform korfball actions. It is not about one action in korfball, but about different actions that you must perform more than once. Top korfball players can fulfil all roles in an attack (shooter, attacker, rebounder and connector). Moreover, they can switch from one role to another at a high pace. This makes top korfball different from lower-level korfball. This role switching within the attack requires insight, cooperation and coordination. Communication-based reading teammates and opponents requires continuous position changes and role changes in top korfball.

There is also communication, decision-making, and execution from the defenders' position in korfball. Defending is usually a reaction to attack. The initiative can also lie with the defence when building up an attack. The quality of front-defence and back-defence as team tasks depends on the execution of agreements. Back–defence often forces a 2 - 2 attack formation. The 1 v 1 duel is usually a reaction (a response) to what the attacker shows. But it is also possible that the defender forces the attacker into positions whereby the initiative lies with the defender, e.g., pressing the ball lines, pressing running lines. Top korfball players must perform both team functions attacking and defending, about 72 times during a match, for about 24 minutes. Top players must maintain many actions and good actions at a high tempo and with precise timing.

That is why players need korfball fitness. Players try to achieve that during training. Korfball fitness is sustaining communication – decision making - execution longer and performing communication – decision making - execution more often in a certain period of time. This increase in ability is only possible if there is an overload in specific korfball training. This means that the best players should always practice with the 'best teammates' and against the 'best opponents. Overload is acting better, longer and more often. So, quality improvement can develop (i.e., overload on communication, decision making, and Execution). Higher resistance = less time/space to act. But in korfball fitness, it is all about sustaining this longer than once: as many times as necessary in a match of 50 minutes of actual playing time.

Example of Korfball Match Workload
Korfball fitness is a specific concept that defines the workload of competition performance. The Korfball fitness concept includes communication, decision making and execution decisions as much as possible to play at a higher tempo with correspondingly precise timing and keep this up for as long as possible, maintaining it for 50 minutes, 25 minutes in attack and 25 minutes in defence.

Defining this Korfball League match workload, it is necessary to arrange training sessions to develop korfball fitness (ability) at the desired level. Unfortunately, determining the precise workload is not so easy. For this purpose, it is necessary to interpret the figures of Korfball League matches. The statistics of matches can help with that.

There is always a moment of rest in a korfball match after the transition. When the ball is in attack, the defence has a rest and vice versa. We know by now how often (on average) a ball enters the attack and also how often the ball enters the defence. On average, there are 36 attacks and, therefore, 36 defences.
During the 36 attacks, through cooperation and communication, players must take korfball actions to create a free chance of scoring or shooting and then rebounding (maintain ball possession) to start another series of attacking actions. Communication, decision making and decision execution, which are visible in free running, accelerating and decelerating with direction changes, passing and receiving the ball, shooting and rebounding, happen under pressure from the opponents who want to reduce the chances of success. Getting a free position for the attackers is done by accelerating and decelerating with direction changes and the difference in tempo to surprise and mislead the opponent.

The pure attacking playing time is 25 minutes. During a match for one zone, the total attacking time is about 12 minutes. So, on average, one attack lasts 20 seconds. Similarly, after an attack, the team's defence must defend for an average of 20 seconds. This is where a problem occurs. The average figure of 20 seconds per attack is deceptive. The attack length can vary by many seconds. Therefore, the attacking rebound is an essential factor. The average match score in the Korfball League is 24 goals. A team that scores more than 24 goals is usually the winner. Scoring more than 24 goals per game is proof of quality. A Korfball League team needs 85 - 120 chances to do so.

Summary: a team's attack gets the ball 36 times on average. The 36 attacks must produce about 43 shot chances and 12 goals in 12 minutes to speak of quality korfball fitness. The team's defence must reduce the number of attacks (36), the attack time (12 minutes) and the shot attempts (85 to 120) so that the opponent's attackers do not score 24 goals.
Training korfball fitness can be combined well with training the playing style. In fact, the playing style determines how you organise the korfball fitness training.

Examples of footage in conjunction with statistics: a. Footage of IKF channel and Statistics PKC vs TOP; b. examples of Korfball League 2021 ch.accde (Chinese) and Korfball League 2021 en.accde (English);

PLAYER	DYNAMIC GOAL ATTEMPTS				STATIC GOAL ATTEMPTS				TOTAL	BALL POSSESSION		
	LONG SHOT	RUNNING IN	SHORT SHOT	TOTAL	FREE PASS	FREE PASS GIVEN	PENALTY	PENALTY AWARDED		REBOUND	STEAL REBOUND	ASSIST
PKC/Vertom												
FIRST ATTACK ZONE, NUMBER OF BALLS 36												
Zita Schroder	0/4	0/1	1/4	1/9	0/0	0	0/0	0	1/9	0/0	1	1
Richard Kunst	0/8	0/0	0/1	0/9	1/1	1	0/0	0	1/10	2/7	0	0
Olav van Wijngaarden	1/5	0/0	0/0	1/5	0/0	0	0/0	0	1/5	6/6	1	1
Nienke Hintzbergen	0/1	0/0	1/1	1/2	0/0	0	0/0	0	1/2	0/0	1	0
Laurens Leeuwenhoek	1/12	0/0	0/3	1/15	0/0	0	1/1	1	2/16	10/14	0	3
Brett Zuijdwegt	1/4	0/0	1/1	2/5	0/0	0	0/0	0	2/5	0/0	0	2
ANDER	0/0	0/0	0/0	0/0	0/0	0	0/0	0	0/0	0/0	0	0
ZONE TOTAL	3/34	0/1	3/10	6/45	1/1	1	1/1	1	8/47	18/27	3	7
ZONE PERCENTAGE	8.82%	0.00%	30.00%	13.33%	100.00%		100.00%		17.02%	66.67%		
FIRST DEFENCE ZONE, NUMBER OF BALLS 33												
Sanne van der Werff	1/10	1/2	0/0	2/12	0/0	0	1/1	1	3/13	0/0	0	3
Richard Kunst	1/2	0/0	0/2	1/4	0/0	1	0/0	0	1/4	12/18	0	1
Olav van Wijngaarden	0/2	0/0	0/0	0/2	0/0	0	0/0	0	0/2	9/9	0	1
Nienke Hintzbergen	0/1	0/0	0/1	0/2	0/0	0	0/0	0	0/2	0/0	1	1
Julie Caluwe	0/6	0/0	0/2	0/8	0/0	0	0/0	1	0/8	0/0	2	2
Jelmer Jonker	6/24	0/0	1/1	7/25	0/1	0	2/2	1	9/28	1/2	0	2
ANDER	0/0	0/0	0/0	0/0	0/0	0	0/0	0	0/0	0/0	0	0
ZONE TOTAL	8/45	1/2	1/6	10/53	0/1	1	3/3	3	13/57	22/29	3	10
ZONE PERCENTAGE	17.78%	50.00%	16.67%	18.87%	0.00%		100.00%		22.81%	75.86%		
TEAM TOTAL	11/79	1/3	4/16	16/98	1/2	2	4/4	4	21/104	40/56	6	17
TEAM PERCENTAGE	13.92%	33.33%	25.00%	16.33%	50.00%		100.00%		20.19%	71.43%		

PKC/Vertom - TOP/Litta ON 3-4-2021

	TIME	NUMBER OF BALLS	NUMBER OF ATTEMPTS								
			0	1	2	3	4	5	6	7	> 7
ATTACK											
FIRST ATTACK ZONE, LOSS OF BALL POSSESSION	11:22	36	8	11	5	3	0	1	0	0	0
FIRST ATTACK ZONE, END WITH SCORE				4	4	0	0	0	0	0	0
FIRST DEFENCE ZONE, LOSS OF BALL POSSESSION	12:17	33	2	9	5	3	0	1	0	0	0
FIRST DEFENCE ZONE, END WITH SCORE				7	3	1	2	0	0	0	0
DEFENCE											
FIRST ATTACK ZONE, LOSS OF BALL POSSESSION	11:03	34	7	12	5	2	0	0	0	0	0
FIRST ATTACK ZONE, END WITH SCORE				6	2	0	0	0	0	0	0
FIRST DEFENCE ZONE, LOSS OF BALL POSSESSION	13:10	36	3	12	4	3	0	0	0	0	0
FIRST DEFENCE ZONE, END WITH SCORE				8	4	0	0	2	0	0	0
PLAY OUT, FIRST ATTACK ZONE	00:32										
PLAY OUT, FIRST DEFENCE ZONE	00:55										
PLAY OUT, FIRST ATTACK ZONE	00:19										
PLAY OUT, FIRST DEFENCE ZONE	00:21										

PKC/Vertom - TOP/Litta 开始 3-4-2021

	时间	球数	尝试次数								
			0	1	2	3	4	5	6	7	> 7
进攻											
第一进攻区域，失去球权	11:22	36	8	11	5	3	0	1	0	0	0
第一进攻区域，以得分结束				4	4	0	0	0	0	0	0
第一进攻区域，失去球权	12:17	33	2	9	5	3	0	1	0	0	0
第一进攻区域，以得分结束				7	3	1	2	0	0	0	0
防守											
第一进攻区域，失去球权	11:03	34	7	12	5	2	0	0	0	0	0
第一进攻区域，失去球权				6	2	0	0	0	0	0	0
第一进攻区域，失去球权	13:10	36	3	12	4	3	0	0	0	0	0
第一进攻区域，以得分结束				8	4	0	0	2	0	0	0
比赛结束，第一进攻区域	00:32										
比赛结束，第一防守区域	00:55										
比赛结束，第一进攻区域	00:19										

PKC – TOP 3 April 2021 Result 21 - 22

After the game, the coach looks at the line-ups, performances and statistics.
TOP women were more effective (12 goals and 33 attempts => 30%) than PKC women (7 goals and 37 attempts = <20%). PKC men were more effective (14 goals and 67 attempts => 20% than TOP men (10 goals and 70 attempts = 14%).

Other interesting workload figures:

	Attacks	Time	Goals/ attempts	Men/women goals + Attempts women	Rebound won/ lost
PKC 1e attack	36	11:22 minutes	8/47	4/4 + 16	18/27
PKC 2e attack	33	12:17 minutes	13/57	10/3 + 21	22/29
TOP 1e attack	36	11:03 minutes	14/55	5/9 + 31	15/20
TOP 2e attack	33	13:10 minutes	8/38	5/3 + 11	10/19
Total PKC	69	23:39	21/104	14/7 + 37	40/ 56
Total TOP	69	24:13	22/93	10/12 + 42	25/39

The attempt distribution by the players within the zones is also interesting:
PKC 1st attack Leeuwenhoek: 2 goals; 16 attempts (Total: 8/47).
PKC 2nd attack Jonker: 9 goals: 28 attempts; van der Werff: 3 goals: 13 attempts! (Total: 13/57)
TOP 1st attack: Split 4 goals; 19 attempts; Brouwer: 5 goals; 12 attempts. (Total: 14/55)TOP 2nd attack Snel: 4 goals; 19 attempts. (Total: 18/38) After this summary, it is time to look at the video again.

During the first attack, PKC plays 2 - 2 formation many times. The passing (from the post) is sloppy. There were eight attacks without a shot. Besides that, Kunst and Leeuwenhoek lost too many rebounds. The PKC attacks are too predictable, too direct. Also, PKC's second attack: Jonker was the man to score, and he did. Jonker was served this way. He shot (28 x) through excellent rebounds by van Wijngaarden and later Kunst. After that, the line-up changed: van Wijngaarden on Snel provided a better balance. Kunst played with Jonker and was able to win his rebounds. Leeuwenhoek shot imprecisely.

TOP also plays 2 - 2 formation during their first attack, but the first pass out of the post is not always an assist. Instead, they use the pass from the post as a start-up. The next pass is a wide pass to reach the potential shooter, and, if possible and needed, they double, or they go with a long pass to Pikaar (the triangle), mostly back, or side positioned at the post. This triangle play is done at a high tempo. The defenders, who often expect an early shot and watch this communication, are surprised (Brouwer, Split and sometimes Pikaar). In TOP's second attack, Snel is the key figure, the key to success (sometimes Hendriks is important). However, during this match, she was less important. She is considered a top defender. The weak position of TOP is Flokstra as a defender. Leeuwenhoek showed that he could set himself free. Leeuwenhoek also showed that Flokstra is weak when the team can go for the running-in shot. Verheugt is responsible for one goal in most matches.

Based on the statistics, some conclusions can be drawn about the workload of this match. PKC took more chances and won more rebounds and less attack time. But in the end TOP female players and Snel (male player) were more efficient in taking advantage of less attempts.

Chapter 6

Dynamic or Modern Korfball

Translated from Dutch by Johan Oosterling

One of Cruyff's many expressions was: "I have a dislike for people who move around a lot but don't know where."

I read more and more about 'dynamic' korfball, which seems to be the current trend. All the top teams favour playing dynamic korfball. If you look up the word 'dynamic' in a dictionary, you will find that it is an adjective associated with the words' active' or 'motion'. Both terms are used in the sense of 'speed' and 'movement'. The word dynamic is linked to space and time. In a 'dynamic' korfball game, players move a lot and fast from and to positions and pass and/ or move the ball swiftly.

I believe it is a misconception that changing positions swiftly and passing the ball at high speed are the main characteristics of modern korfball. I fear that too many coaches and teams do not sufficiently recognise the core principles of korfball and, therefore, play and train the game in the wrong way. Let me clarify this opinion.

The core principles of korfball are quite simple. The team that scores the most goals wins the match. In a korfball game, an equal number of players play against each other using one ball, one or two korfs and a pitch. Other agreements include the playing rules and time to the game fair. So far, everything is simple and understandable.

It becomes more complicated when coaches and players start to think about winning a match. How can the game process be organised effectively and efficiently? That is a crucial coach task. Coaches think about a match process in relation to the desired result. This is where they start to analyse korfball. I wrote about this in the past and used for this purpose the five Cs: Coordination, Cooperation, Communication, Competition and Control, as described in The IKF Guide to Korfball Coaching.

The 5 Cs comprise all the ingredients of modern korfball. It is so much more than just dynamic, in the sense of 'flying' to move the ball and drag your opponent around the pitch by running long lines in the attacking zone. Modern korfball is recognisable if the 5 Cs can be implemented by a team as follows:

1. Coordination
Players are aware of the essence of korfball. It is about winning by scoring more goals than the opponent. This requires top players to have a scoring percentage of 20 to 40%. Top teams do not depend on just two players in a game who can score more than 70% of their scoring attempts and 50% of the total score of their team. Players must have specific ball skills and athletic ability in the korfball game. The visual behaviour, which is necessary to find positions relating to other players' positions, is possible by conscious spatial awareness. Playing with a wide focus gives form to cooperation.

2. Cooperation
Cooperation is based on four functions: build-up play, assisting, shooting and rebounding. This requires roles for the four attackers. Players understand that roles should complement each other. Rotation of roles is necessary for modern korfball to surprise the opponents. The defenders communicatie also. They try to deceive the attackers. They decieve by anticipating the attackers intentionts. They put pressure on positions and passes.

3. Communication
The players can and dare to alternate all playing formations in the attacking zone, where 4 - 0 formation and 3 - 1 formation will surprise the opponents the most. In implementing these roles in the two formations, almost all the possibilities for a successful attack will be present. The organisation of the attack is a 'flat' organisation. Everyone alternately fulfils all functions. All the players constantly change roles. The shooter's role takes the final responsibility, which is thereby momentarily solo and distinguishes itself from the other players. The focus changes from wide to narrow at that time, aiming only at the shot. Communication depends on the players' positioning within a formation, which includes decision making at the right time. This can only be based on good spatial orientation. High tempo passing and moving can be essential, but it can also lead to carelessness and miscommunication.

4. Competition
The players engage their opponents with their excellent shooting ability. The conscious players - top players - can read the defenders. Reading the opponent provides the opportunity and ability to put the opponent on the wrong track consciously. Very often, attackers only try to do this intuitively. It offers the best opportunity to play a teammate free and score. Consciously seeking behaviour by the attackers and reading the game gives a new dimension to the attackers' spatial orientation in the formations. Top players can navigate with a wide focus and decide for the best role within the rotation (passer, assister, and rebounder) and switch to narrow focus as a shooter. They can switch roles swiftly and, therefore, can make the right decisions despite strong opposition.

5. Control

Top players have more successful actions than failing actions. They are fully aware of the importance of efficiency. Top players take more shots and score more goals. They need fewer engaging actions. Top teams score easy goals by one-shot attacks. They require fewer rebounds. Top teams play efficiently. Effective and efficient korfball relies on control; shooting, assisting, passing, and rebounding control. With each pass comes the possibility for an interception by the opponents. Control decreases when players perform two or more tasks simultaneously. Therefore, top players cannot execute two or more tasks simultaneously. They can switch much quicker in their decision making. They know what they are doing and how and why they must do it.

Chapter 7

Appendix

Videos of korfball actions with accompanying text.
Selection of videos of korfball actions. These can
be used for teaching and discussing the actions.

Team play: Playing free from post

Playing free by reading opponent

Penalty

Steal the connecting pass

Leave opponent for rebound defence

Free throw

Appendix

Videos of korfball actions with accompanying text

Steal the assist

Attack communication 2 – 2 formation, assist in right time and direction

Defence organisation: Playing for time

Attack organisation: Second chance

Attack: 2nd chance after missed defence rebound

Attack organisation:
Patient passing and score

Attack High threat distance shot and low running-in shot

Attack: Organisation 2 - 2 formation unequal

Appendix

Videos of korfball actions with accompanying text

 1 v 1 defence

Organisation: Front defence

Defence organisation 2 v 2 equal nearby the post

Attack organisation: Circumventing front defence

Skill: Tip in

Defence play: Taking risk by squeezing

Team play: Building up and score

Team play: Running-in shot

Appendix

Videos of korfball actions with accompanying text

Fighting for rebound

Attack: Rebound your own shot

Attack: Positioning for rebound failed

Attack: Playing free

Superiority for 15 minutes

Appendix

Proposed programme

Of course the possibilities for each course leader are different but in the past the training for IKF coach level 3 and 4 was shaped as follows. The didactic practical is given in the sport hall. A whiteboard or a flip chart must be there. The coach course needs at least 8 participants who can demonstrate during the didactic practical. Didactic practicals are lessons in the sport hall in which practice and theory are combined. During the didactic practical there is a reflection of what is done in practise. This reflected practise wil help develop the coaching expertise. A practice group of at least 8 players is required. Another form is watching video images of a korfball match. The images can also be used for reflective practise.

Every day/part takes about three hours.
Below 'Chapter' there are references to chapters of this book and also to the Guide to Korfball Coaching

Day/part	Time	Practice	Chapter
Day 1	1.5 hour	Introduction of all participants	The preface pages 5-9 The Guide pages 15-16 Chapter 2, page 50
	2nd hour	Opening Course: Relation Practice and Theory; Talking the same korfball language Didactic practical:	Chapter 2 Korfball Theory pag 50 to 53 Chapter 1, Coaching Practice Chapter 2, Korfball Theory pag 50 to 53 Chapter 3, Korfball Coaching Theory
		Action language and Communication	Chapter 3, Korfball Coaching Theory The Guide Chapter 2, Neurophysiological Insights
	3rd hour	Decision making and Execution Didactic practical: Reflection part 1	
Day 2	1st hour	Didactic practical: Scoring and Theory scoring.	Chapter 1, Coaching Practice The Guide 1, Analysing Korfball
	2nd hour	Action and Bodily movements. Building Up for scoring Didactic practical: Building Up for scoring Assisting scoring and theory assisting scoring	

Appendix

Proposed programme

Day/part	Time	Practice	Chapter
Day 2	3rd hour	How important are statistics?	Chapter 5, Example of Korfball Match Workload
		How are statistics useful?	
Day 3	1st hour	Didactic practical: Perceiving and knowledge of Korfball. Korfball Coaching: communication; decision making and execution. (CDE)	The Guide 5, Statistics
	2nd hour	Didactic practical: Formations gives structure to communication.	Video clips The Guide Chapter 3 to Chapter 10
		4-0; 3-1; 2-2 formations Read your teammates (switching roles in attack) Passing / Assisting / Rebounding	
	3rd hour	Didactic practical: Scan your teammates and opponents. Actions and Bodily movements Passing / Assisting / Rebounding	
Day 4	1st hour	Didactic practical: Preventing scoring	Video clips The Guide chapter 4, 9 and 10
	2nd hour	Read the opponent 1 v 1	
	3rd hour	Front defence and back defence. Roles in defence.	
Day 5	1st hour	Didactic practical: Analysing the defence of a match. Video: Match footages	
	2nd hour	Preparing a match against an opponent	
	3rd hour	Didactic practical: 4 v 4 korfball	Chapter 6, Dynamic or Modern Korfball
		Attacking Time and spatial relations	

Appendix
Proposed programme

Day/part	Time	Practice	Chapter
Day 6	1st hour	Didactic practical: 4 v 4 korfball Defending Time and spatial relations	
	2nd hour	Analysing: Video, Match footages. Observing / Perceiving / conscious seeing	Chapter 1 Coaching Practice video clips
	3rd hour	Description of video clips. Comments and how to define the training theme	
Day 7	1st hour	Learning and Training; Roles of the coach: leader; teacher; scout and guide	Chapter 1 Coach Practice
	2nd hour	Warming up: purpose Physical aspects Psychological aspects	Chapter 4 Performance Behaviour
	3rd hour	Training lay out and training themes	Chapter 1 Coaching Practice
Day 8	1st hour	Guiding the match: role of coach	
	2nd hour	Action schedule Perceiving / Interpretation Decision / Execution	Chapter 3 Korfball Coaching Theory
	3rd hour	Certification and Home work	
Day 9	1st hour	Reflection and Evaluation of the course	
	2nd hour		
	3rd hour		