

**FÉDÉRATION INTERNATIONALE
DE GYMNASTIQUE**

FONDÉE EN 1881



**CODE OF POINTS
2009-2012**



ACROBATIC GYMNASTICS

Edition: May 2008



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THE CODE OF POINTS FOR ACROBATIC GYMNASTICS

2009 – 2012

May 2008

Preamble

The FIG Acrobatic Gymnastic Committee is pleased to present the ratified Code of Points and Judging Code for implementation from 1st January 2009. These are informed by the current FIG General Technical Regulations, the Technical Regulations particular to Acrobatic Gymnastics and the FIG Judges' Rules. The up-dated and extended Tables of Difficulty are published separately, but are integral to the Code of Points.

In arriving at the content of this Code of Points, the FIG Acrobatic Gymnastic Technical Committee, hereafter referred to as the TC-ACRO, has taken into account the directives of the FIG Executive Committee and its constituent commissions. Particular attention has been given to need for the Code of Points to:

- ◆ Respect the FIG mission and vision and take into account the Statutes, current Technical Regulations and generic policies of the FIG;
- ◆ Support development of work already started and facilitate its improvement, whilst maintaining the spectacular and exciting nature of Acrobatic Gymnastics, with award of high value medals in competitions;
- ◆ Harmonize the rules with the other gymnastic disciplines, whenever practicable;
- ◆ Maintain maximum consistency and continuity with the rules 2005-08;
- ◆ Facilitate long term planning by coaches;
- ◆ Be applicable to a wide range of age and ability groups across all cultural traditions;
- ◆ Anticipate competitors' increase in skill over a cycle;
- ◆ Foster improvement in artistry and technical performance and give them greater credit through objective evaluation of quality;
- ◆ Improve competition rules, to ensure that the presentation of Acrobatic Gymnastics is spectator and media-friendly;
- ◆ Encourage participation in international and world class competitions by a larger number of athletes and countries, without adversely affecting the character and development of the sport.

Acknowledgements

In re-structuring the Code of Points for the competition cycle 2009-12, consistent care has been taken to retain the philosophy of the originators of Acrobatic Gymnastics, previously known as Sports Acrobatics. Systems have been proposed which will build on previous good practice and better reward the creativity, difficulty and hard work of coaches and athletes. The modifications should make it possible for newcomers to the sport to develop high-class performances speedily and allow them to participate confidently in World Championships and other events alongside experienced veterans.

The Code of Points respects and appreciates the contributions of Member Federations, Continental Committees, expert coaches and judges and senior athletes in modifying the rules for competition and judging.

All members of the FIG Acrobatic Gymnastics Technical Committee 2005-2008 have contributed to the revision of the Code of Points and included:

Dr Patricia Wade	GBR	<i>President</i>
Ms Tonya Case	USA	<i>Vice President</i>
Ms. Irina Nikitina	RUS	<i>Vice President</i>
Ms Rosy Taeymans	BEL	<i>Secretary</i>
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Mr. Konrad Zielinski	POL	<i>Member</i>
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For their assistance, the Technical Committee for Acrobatic Gymnastics is indebted to:

Gizela Zielinska	POL	Translator
Cèline Cachemaille	SUI	FIG Secretariat

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Patricia Wade *President of the FIG Technical Committee for Acrobatic Gymnastics*

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The quality of a person's life is in direct proportion to the commitment to excellence, regardless of the chosen field of endeavour. Excellence is our goal.

Perfection is not attainable, but if we chase perfection, we catch excellence.

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THE CODE OF POINTS
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INTRODUCTION

1. The Code of Points serves as a contract for participation in Acrobatic Gymnastics' competitions between the TC-ACRO, coaches, gymnasts and judges. Clarifications on the interpretation of some articles may be needed from time to time. These clarifications will be communicated to Member Federations through officially published bulletins so that all will have access to the related information.
2. In cases of any contradiction between the Code of Points and the Technical Regulations, the Technical Regulations will prevail.
3. In all cases of interpretation of text, the English version will take precedence.
4. The Fédération Internationale de Gymnastique, in accordance with the Technical Regulations (TR 7.3), holds copyright to all publications. In compliance with the laws of copyright, permission is given by the FIG to translate and publish the Code of Points from English into other languages (TR 7.3). A copy of texts in all permitted languages (TR 7.3) must be given to the FIG in electronic format.
5. The Tables of Difficulty may not be reproduced at any time, other than by the FIG. Copying the original or using the content to produce alternative publications, without written permission and payment of copyright fee, will result in prosecution.
6. National Federations may adjust the rules for internal events to meet their particular developmental needs.
7. All Continental Union and international events approved by the FIG must strictly observe all rules detailed in the Technical Regulations and Code of Points, unless otherwise agreed in writing, by the TC-ACRO.
8. The Code of Points is to be applied without discrimination against participation because of gender, race, faith or cultural background (TR: Appendix C). There are restrictions of age for certain events **(TR 5.2)**.
9. Events for athletes with disabilities will be welcomed and supported.

SECTION I

PURPOSES AND GOALS

Article 1: PURPOSES AND GOALS

- 1.1 The purpose of this Code of Points is to provide the authoritative means of controlling, organizing and maintaining the technical and artistic requirements of Acrobatic Gymnastics.
- 1.2 The structure and content of the Code of Points is informed and guided by the Statutes, the Technical Regulations (TR), **Judges' Rules (JR)** of the Fédération Internationale de Gymnastique (FIG) and the **approved policies** of the FIG Council.
- 1.3 In the interests of improving understanding between those involved in the different gymnastic disciplines and facilitating media and spectator understanding of the rules, the structure and terminology within this Code of Points have been harmonized, whenever practicable, with those applied in the other gymnastic disciplines.
- 1.4 The primary purpose of the Code of Points is to ensure, inspire and encourage the development of all spheres and aspects of Acrobatic Gymnastics, in collaboration with member Federations and affiliated Continental Unions of the FIG.
- 1.5 Together, the Code of Points and Tables of Difficulty provide an objective and uniform means of structuring, organizing and evaluating all events of the competitive discipline of Acrobatic Gymnastics.
- 1.6 The Code of Points seeks to guide and contribute to improvement of the knowledge and skills of judges, coaches and competitors.
- 1.7 The Code provides a framework for newcomers to the sport to develop the knowledge and skills that will enable speedy participation in the national, international, continental and intercontinental championships and tournaments.
- 1.8 Acrobatic gymnasts and coaches will find the Code of Points and its related documents useful guidelines for pre-competition training and the creation of exercises.
- 1.9 The Code of Points provides easily understood rules to help spectators and the media share in the aesthetic, creative spectacles of world-class athlete in the competition arena.
- 1.10 The ultimate aim of the Code of Points is the wish to promote and maintain the interest of spectators of Acrobatic Gymnastics, of different ages and from a variety of world cultures.

SECTION II

EVENTS AND COMPETITIONS

Article 2: CHARACTER OF EVENTS AND COMPETITIONS

Events

- 2.1 There are five event categories included in Acrobatic Gymnastics' competitions.
- Women's Pairs
 - Men's Pairs
 - Mixed Pairs
 - Women's Groups
 - Men's Groups
- 2.2 There are three types of competitions:
- Competition 1 Qualifications
 - Competition 2 Finals
 - Competition 3 Team
- 2.3 Details of the types of competition in which the different event categories may appear and the regulations for organizing and managing competitions are provided in the general articles (TR 2 and 3) of the FIG Technical Regulations.
- 2.4 Rules for participation in competitions also are provided in the FIG Technical Regulations (TR 4). Some are re-iterated and elaborated in the Articles of the Code of Points. Regulations specific to Acrobatic Gymnastics are provided in the Special Technical Regulations for Acrobatic Gymnastics (TR Section 5). Detail includes:
- Competition type
 - Structure and organizational rules for competitions
 - Apparatus norms
 - Warm-up and competition arena rules
 - Ages of participants
 - Rules for entry to events, draws
 - Principles for selection and roles of judges
 - Publicity
 - Doping control
 - Determination of finalists
 - Definition of team places
 - Resolution of ties
 - Determination of placing and awards.

SECTION III

COMPETITION ORGANIZATION AND MANAGEMENT

Article 3: ADMINISTRATION OF COMPETITIONS

3.1 All FIG events should include the following:

- Representatives of the FIG Executive Committee
- FIG for Acrobatic Gymnastic Technical Committee
- Jury of Appeal
- Superior Jury
- Chairs of Judging Panels
- Difficulty Judges
- Execution Judges
- Artistic Judges
- The Organizing Committee
- A Secretariat
- Medical Staff and Anthropometrist
- Technical Director
- Stewards
- Technical staff
- Press

Article 4: THE SUPERIOR JURY

- 4.1 The Superior Jury supervises all aspects of a competition from preparation to its end. This includes: liaising with the host federation and all persons listed in Article 3.1; the preparation of training and competition equipment and facilities; monitoring the conduct of athletes, coaches, judges and officials throughout training and competition; managing seminars for judges; evaluating the event after closure of the competition halls.
- 4.2 At FIG events, the Superior Jury is normally composed of the Technical Committee President, and the other six members of the ACRO TC. (See TR **7.8.1** and Code Articles 8.1 + 8.2).
- 4.3 The Superior Jury members must have no responsibilities related to national teams throughout the entire competition period.
- 4.4 With the exception of matters concerning disciplinary sanctions, all decisions of the Superior Jury are final during the competition. They will be fully evaluated immediately after and any serious errors of judgment rectified.

Responsibilities of the Superior Jury

- 4.5 Before the teams arrive, to check the training halls for safety and ensure that the competition podium meets regulations and the position of lighting and other ceiling equipment does not compromise competitors' safety during performances.

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- 4.6 Before the teams arrive, to check the accuracy of the training schedule and thereafter to make frequent checks for safety and adequate management.
 - 4.7 Before the start of and, as necessary, during competition to check the program schedule for accuracy; liaise with the technicians concerning the scoring systems and displays, music arrangements, television camera sites, video set up and access; and ensure that rooms are available and suitably equipped for medical personnel and the anthropometrist.
 - 4.8 To supervise, direct and monitor FIG competitions and deal with any breaches of discipline or extraordinary circumstance affecting the conduct of a competition.
 - 4.9 To monitor the behavior of coaches, judges, competitors and organizers, to ensure that they strictly observe the Technical Regulations, Code of Points, Judges' Code of Practice, the FIG Disciplinary Code and Code of Ethics.
 - 4.10 To request any judge, coach, competitor or organizer who fails to work or behave according to the rules, to justify his/her behavior. This may result in a warning or suspension from all or part of the competition. (See Article 61).
 - 4.11 To oversee the size measurement process to ensure it is conducted according to the details outlined in Appendix 1.
 - 4.12 To appoint a delegate to be present during the re-measurement of any competitors causing or likely to cause contentious decision or by request of the anthropometrist for any reason.
 - 4.13 To stop an exercise during competition when the safety of a competitor is seriously at risk.

Article 5: THE JURY OF APPEAL

- 5.1 The Jury of Appeal **assures observance** of the FIG Statutes, Technical Regulations, Media, Publicity and other FIG Rules and Guidelines (TR 7.8.3).
- 5.2 The Jury consists of 2 members of the FIG Executive Committee and a third person who is not involved in the Superior Jury or judging the competition.
- 5.3 The TC-ACRO President, or other appropriate person, may be called as a consultant in the event of an appeal.

Article 6: RIGHTS AND OBLIGATIONS OF COMPETITORS

Rights of Competitors

- 6.1 To compete in only one category of events in any one competition.
- 6.2 To be provided with safe training facilities, in conditions comparable to those which will be used during the competition. (See TR.4.11.2).
- 6.3 To be informed by the coach and Head of Delegation of the training schedule. At least one session must be on the competition floor in the competition hall and, whenever possible, with TV lighting. (See TR.4.11.6).

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- 6.4 To warm up before performance of each exercise, according to the schedule, on a regulation floor with comparable conditions (except TV lighting) to those of the competition hall, with no more than 6 pairs or groups on the floor at one time. (See TR 4.11.8).
 - 6.5 To restart an exercise when, due to reasons beyond their control (see Articles 30.3 - 30.6) an exercise cannot be completed (e.g. the electricity shuts off during performance).

Obligations of Competitors

- 6.6 To know, observe and adhere to the prevailing Statutes, the Technical and Anti-Doping Regulations, the Code of Points and the Athletes' Oath (TR **7.12.2** and Article 56.2).
- 6.7 To meet the prevailing age regulations for the particular event, defined in the Technical Regulations (TR.5.2).
- 6.8 To be polite to officials, their own and other coaches, other competitors and the spectators, and to behave with dignity, integrity, and sportsmanship at all times. (See TR, Appendix C: Code of Ethics).
- 6.9 To know and adhere to the training and competition schedule.
- 6.10 To be ready for the competition, in the correct attire (Article 39; **TR 5.13**) at least one hour before the time indicated in the program and to be ready for performance at the scheduled time. The Technical Director, with the permission of the Superior Jury, has the right to bring a session forward in time if withdrawals occur.
- 6.11 To follow all the instructions of the competition officials.
- 6.12 To make no marks on the competition floor to assist performance.
- 6.13 To present to the medal ceremony on time and in the correct attire (TR 10.4).
- 6.14 To present for size measurement at the designated time and place (**STR 5**).

Sanctions

- 6.15 Failure of a competitor to adhere to any of the regulations will result in a warning or sanction from the President of the Superior Jury. (See Articles 58 – 61).
- 6.16 Failure to present for a medal ceremony or to willfully disregard the rules for presentation on the podium will result in the following sanctions in accordance with TR 8.5:
 - The medal and prize money are lost.
 - The competition rankings will be revised: they drop to the lowest rank.
 - The medals and prize money will be awarded according to the new rankings.
 - However, the score obtained during the competition may be used for consideration in the world rankings for performance.
- 6.17 For exceptional circumstances, such as illness, the President of the Superior Jury may excuse absence from a medal ceremony without penalty.

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- 6.18 A second offence of any kind will result in sanctions.
 - 6.19 Competitors who do not appear for measuring at the requested time or who obstruct measuring (try to cheat) by not following instruction for measuring or try to obtain favorable measurement by any means, will be disqualified from participation in a competition (**STR 5; TR 8.5**).

Article 7: RIGHTS AND OBLIGATIONS OF COACHES

The Rights of Coaches

- 7.1 To be informed of the order of performance for competitors, as determined by draw.
- 7.2 To receive a training schedule that allows a minimum of 2 hours training, for one or two sessions per day, during the two days prior to the start of competition.
- 7.3 To be provided with safe training facilities, with equipment comparable to that which will be used during the competition (TR.4.11).
- 7.4 To receive documentation concerning training and competition schedules and to have access to scores daily during competitions. **Each team coach also has the right to a designated place, close to the podium, to observe the exercise of his/her competitor during competition (TR 8.4).**
- 7.5 At world events, to be informed before the start of competition, at a designated time and place, of any problems with Tariff Sheets that could affect Special Requirements or difficulty value of an exercise (See Article 42.8).

Obligations of Coaches

- 7.6 To act at all times honestly, with integrity, good sportsmanship and in the best interest of the sport of Acrobatic Gymnastics.
- 7.7 To behave towards all competitors, judges, coaches and officials in a respectful, courteous and polite way and to operate in accordance with Human Rights, Child Protection Laws, and the FIG Code of Ethics.
- 7.8 To ensure the safety of their own and other competitors.
- 7.9 To know and strictly adhere to the Technical, Anti-doping and Publicity Regulations and Code of Points.
- 7.10 To make no verbal, mobile telephone or other contact with judges from any team during the warm-up periods or competitions. Infringement will result in the immediate disqualification of the judge(s) concerned from officiating for the particular competition session, accompanied by formal warning of both the judge and the coach. (See Articles 59 and 61.2).
- 7.11 Normally on registration for an event, but no later than the deadline published in the competition work plan, to give the appointed Chairs of Panel or delegate, one set of pictorial Tariff Sheets for the exercises to be performed by each of their competitors in the Qualification events. The time of receipt is recorded. It is the

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- coach's responsibility to ensure that the Tariff Sheets are correct before submission. (See Article 42).
- 7.12 Within one hour of the end of the Qualification Events, at a designated place, to give the Superior Jury any requests for adjustment to Tariff Sheets or new Tariff Sheets for the Finals.
- 7.13 To inform the Difficulty Judges for the event category of any essential, minor adjustments to the content of the exercise, through drawings, with values, at least 90 minutes before the start of competition.
- 7.14 To wear their national track suits in the competition arena and to braid or tie long hair.

Sanctions

- 7.15 Coaches who do not abide by the rules either by cheating, influencing a judge's score, using abusive behavior or speech towards performers, other coaches, judges or officials or distracting attention away from athletes' performances, will be banned immediately from the competition hall by the Superior Jury. An official warning is issued to the coach and to the country. Return is at the discretion of the Superior Jury.
- 7.16 A second offence will result in sanctions.
- 7.17 Warnings are carried throughout the cycle for all official FIG events. For example, if a coach receives a warning at World Championships, a second warning in another FIG event in the same cycle is an automatic **proposal to the Disciplinary Commission for** sanction.
- 7.18 Coaches who are not in national uniform during competition will be required to leave the arena. Return is at the discretion of the Superior Jury.
- 7.19 Sanctions are made in accordance with the FIG Code of Discipline and Code of Ethics.

SECTION IV

JUDGES

Article 8: SUPERIOR JURY

8.1 The Superior Jury is composed of:

- The TC President
- 1 Artistry Expert
- 1 Execution Expert
- 2 Difficulty Experts
- 1 Artistry Assistant
- 1 Execution Assistant

8.2 At FIG world class competitions, the Superior Jury members are normally members of the Acrobatic Gymnastic Technical Committee. The expert and assistant assignments are rotated as appropriate during the cycle. In the absence of a Technical Committee member, a Superior Jury replacement may be appointed from the highest ranked Category 1 Judges.

Rights of the Superior Jury

8.3 To be respected for the office held and expertise in the areas of responsibility adopted that is to assure just application of the rules and regulations.

Responsibilities of the Superior Jury (In addition to the roles outlined in Article 4)

8.4 Technical Committee members of the Superior Jury must wear the FIG uniform. Substitutes must wear the uniform of Chairs of Judges' Panels (Article 14).

8.5 Before competition, checks the brevet qualifications of judges and suspends from officiating any who do not meet requirements (Article 53).

8.6 To be present or represented at all judges' meetings before, during and after the competition sessions.

8.7 Advises the Chairs of Judges' Panels (CJP) and other judges, before and during the competition, about their responsibilities.

8.8 Informs the Chairs of Judges' Panels of the competitors to whom the penalty for significant size differences (**Article 38**) must be applied.

8.9 Ensures justice for competitors in the evaluation of their performances in the competition arena.

8.10 During competition, monitors and controls the work of all judges involved in the competition.

8.11 Assures continuous analysis of judges' scores during and after competitions, using control scores and video as necessary.

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- 8.12 Takes such action as is considered necessary when analysis determines a grave error of judgment or evident bias on the part of one or more judges. This may include warnings and/or removal of the judge from officiating. (See Articles 60 and 61).
- 8.13 After the competition, all of the ACRO TC members will judge a sample of exercises performed in the competition. These scores are compared with the Superior Jury scores and with the scores given by the panels during competition.

The Superior Jury MAY:

- 8.14 After checking personal judgment, and in consultation with the other members of the Superior Jury, act on injustices before a CJP releases a score.
- 8.15 Through a SJ Difficulty Expert, approach the panel DJs to reconsider a difficulty score calculation or unjust penalty before release of the scores for a competition performance by the CJP.
- 8.16 Approach a judge to reconsider an A or E mark or the CJP to reconsider the A or E score, if an injustice is about to occur. (See Article 60.3).
- 8.17 Intervene when there is a deviation between the score of the SJ and **an Execution or Artistic Judge's** score for a competitor that will cause the ranking of the top 8 **to unjustly change**.
- 8.18 Make reference to the official videotapes for the purposes of resolving issues and confirming serious errors of judgment on the part of judges.
- 8.19 In the case of appeal (**see Article 47**) and need to rectify a serious error in the difficulty score, make direct communication, normally by telephone, between the Superior Jury and Chair of a Judges' **Panel**.
- 8.20 **The Superior Jury MUST intervene when:**
- The CJP is about to allow an impossible A, D, or E score. (**Article 11.17**).
 - The CJP does not apply penalties for which responsible. (Article 48.2).
 - The CJP does not deal with deviation of marks which are beyond the extreme range of tolerance. (Articles 45.9 - 45.11).
 - The difficulty score is impossible relative to performance **errors**.
 - The DJ uses or ignores time fault penalties (**Articles 22; 48.3**) to influence scores.
 - The DJ uses the Special Requirement **rules** to influence scores.
 - A judge Inflates a score of own Federation by ignoring some errors.
 - A judge deflates score of nearest contender irrationally.
 - A judge is ignoring faults to influence scores.
 - A judge uses marks to alter positions by more than one rank.
- 8.21 If a warning is ignored, the offending judge will be removed from officiating for the rest of the competition. If the same offence occurs at another competition in the cycle, the judge will be **referred for sanction** to the FIG Disciplinary Committee.

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Specific Roles of the Superior Jury Members

President

- 8.22 Assures the discipline of all persons in the competition arena by dealing with unacceptable behavior through **verbal warning** as appropriate. The matter may be referred for sanction, in accordance with the FIG Disciplinary Code and/or Code of Ethics (**JR 6.3**).
- 8.23 Checks the program schedule timing with the SJ members and confirms with the technical teams.
- 8.24 Coordinates the work of the Superior Jury.
- 8.25 During the competition, in consultation with the Superior Jury Experts, monitors all scores for deviation from tolerance (see Articles 45.9 - 45.11) and impossible A, D, or E scores and accordingly advises action of the SJ members.
- 8.26 During the competition, monitors all scores for judging bias and, in consultation with the Superior Jury Experts, directs appropriate action by score intervention, and verbal warning or replacement.
- 8.27 Arbitrates, with reference to IRCOS or video, and consults with the members of SJ when an SJ member, CJP and/or DJs cannot reach a decision.
- 8.28 Receives from the federation concerned, an **appeal** card (**See Articles 47 and 62**) as notification that an official appeal will be registered.
- 8.29 Receives, from the Head of Delegation concerned, a written statement detailing the basis for the appeal.
- 8.30 Responds, by written statement, after analysis of the appeal is complete.
- 8.31 Reports to the TC ACRO all information related to disciplinary action and appeals.
- 8.32 Assures that the CJP checks the score sheets.
- 8.33 Signs the score sheets when correct and before allowing the scores or **order of performance** for any subsequent competitions to be released.

Execution and Artistry Experts

- 8.34 Work with the President of the Superior Jury to monitor the work of the Execution and Artistry judging panels throughout the competition.
- 8.35 Monitor all Execution and Artistry scores for deviation from acceptable tolerance (**see Articles 45.9 - 45.11**) and observe action taken by CJP.
- 8.36 Monitor all scores to ensure that no impossible A or E scores are allowed.
- 8.37 Monitor the conduct of all Execution and Artistic judges to ensure the FIG Codes of **Discipline, Ethics and Practice** are followed. (**See TR Appendix C and CoP Article 55.3**).

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- 8.38 The Execution and Artistic Experts of the Superior Jury, in consultation with President of the Superior Jury, **MAY**:
- Approach a CJP or judge with request to rectify a serious mistake.
 - Ask a judge to justify a mark and to reconsider its accuracy, if it falls outside the range of acceptable tolerance.
 - Intervene when an unjust score is likely to occur or the Code of **Ethics** is violated.

Difficulty Experts

- 8.39 Prior to the competition, assist the Difficulty Judges to evaluate tariff sheets, and refer any unresolved questions to the TC ACRO for resolution.
- 8.40 Notes any issues related to difficulty before and during the competition that need clarification to all federations by way of a newsletter.
- 8.41 During competition, at the discretion and direction of the President of the Superior Jury, **MAY**:
- Attend to the appeals with the Difficulty Judges on behalf of the Superior Jury. This must be done at the end of the round of competition (qualifications) or before the next competitors perform their exercise (finals) and at least before an award ceremony takes place.
 - Prepare the written decisions about appeals for scrutiny and signature of the President of the Jury before the President informs the federation concerned.
- 8.42 During competition **MUST**:
- Record their own calculations of each difficulty score, which will be used to monitor work of the panels and in post-competition analysis.
 - Intervene if there is disagreement between the Difficulty Judges on a Panel that cannot be resolved by the CJP or to ensure that the final mark is correct.
 - Inform the President of the Superior Jury of any interventions or appeals and decisions.

Superior Jury Assistants

- 8.43 The Execution and Artistry Assistants of the Superior Jury **MUST**:
- Record a score for every exercise, which will be used in the monitoring of judges and in post-competition analysis.
 - Alert the Superior Jury Expert of any score that seriously disrespects what was performed.
 - Undertake any task requested by the President and Experts of the Jury.

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Article 9: COMPOSITION OF JUDGES' PANELS

- 9.1 A panel of judges for each event of Acrobatic Gymnastics normally is composed of:
- 1 Chair of Judges Panel CJP
 - 2 Difficulty Judges DJ
 - 4 Execution Judges EJ
 - 4 Artistic Judges AJ
 - 1 Line Judge (Optional) LJ
 - 1 Time Judge (Optional) TJ
- 9.2 2 Chairs (CJPs) are appointed before arrival at a competition. Each is allocated to a panel of judges. The CJPs are independent of national teams and are drawn by the TC ACRO from the highest ranked Category 1 judges. The CJPs have no additional roles throughout the competition period.
- 9.3 At FIG events, in addition to an appointed CJP, each participating federation must present 1 Category I, II or III judge of good standing. A second judge of Category I or II also is allowed.
- 9.4 10 Difficulty Judges (DJs) each from a different federation are identified, by draw, before arrival at a competition and are appointed in pairs, according to specialist strengths, to each of the 5 event categories. They are part of the national teams and officiate as Execution and/or Artistic Judges when not officiating as Difficulty Judges.
- 9.5 When the number of judges allows, Time and Line Judges are appointed from those judges not drawn to officiate on panels.
- 9.6 Execution, Artistic, Line and Time Judges are appointed to panels, by draw, just before the start of each day of competition.
- 9.7 If a Federation presents 2 judges for competition, one may be nominated by their Federation to specialize as an Execution Judge, the other as an Artistic Judge, but all judges at FIG competitions must be prepared to officiate as both Execution and Artistry Judges.
- 9.8 Excluding the CJP, **DJs**, Time and Line judges, the judges in a panel must be from different member federations.
- 9.9 If only 1 judge is presented by a federation, the judge will officiate as a Difficulty, Execution and/or Artistry Judge as determined by draw of the panels.
- 9.10 All judges of Acrobatic Gymnastics must have the means of communicating in an official language. Interpreters must be in designated positions in the competition arena, so that they easily available when needed.

Article 10: RIGHTS AND OBLIGATIONS OF JUDGES

Rights

- 10.1 All judges have the right to be respected for their knowledge and expertise as judges in the areas of responsibility adopted.

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Obligations of Judges before competition

- 10.2 To be in possession of a valid FIG Brevet and present it and the Log book (see Article 54) for inspection and signature by the Superior Jury, at all FIG, Continental and international events.
- 10.3 To be prepared for competition, prior to arrival at the event, through study of the Code and Technical Regulations.
- 10.4 Prior to their submission for checking by the DJs, to assist their own national coaches to check all Tariff Sheets from their own federations. However, the ultimate responsibility for accuracy is that of the coach.
- 10.5 To attend all scheduled seminars, practical judging practice sessions and instruction meetings before, during and after the competition. Failure to do so will result in disqualification from officiating, unless extenuating circumstances are agreed by the Superior Jury.

Obligations of Judges during competition

- 10.6 To know the Judges Oath (Article 56.2), to support its values and to be present at its public declaration during the opening ceremony.
- 10.7 To strictly observe the Technical Regulations, Code of Points and Judges' Oath. Failure to do so will result in a verbal warning from the President of the Superior Jury, which may be through a CJP. In the case of a second offence, at this competition or any subsequent competitions within the cycle, the judge will be sanctioned in accordance with the prevailing FIG **Judges' Rules**.
- 10.8 To wear the official uniform (Article 14.2). Judges will not be allowed to officiate if they are not in the correct uniform.
- 10.9 To hold no other responsibility during the competition.
- 10.10 To make no contact with any coach or athlete by any method during warm-up or competition sessions. Contact will result in immediate dismissal from judging the particular competition session, accompanied by formal warning.
- 10.11 To follow all directives of the Superior Jury and the CJP.
- 10.12 To be in place for judging on time and not leave their places, nor speak or signal in any way to other judges, spectators, coaches or competitors during a competition. Any infringement will be challenged and result in an immediate warning or sanction.
- 10.13 To keep a written record, including shorthand notation (See Appendix 6), of how each exercise was evaluated. It must be submitted to the CJP or Superior Jury on request.
 - Request will be made when there is a serious difference between the mark of a judge or panel and the Superior Jury Expert and to assist analysis following the competition.
 - If justification cannot be provided when requested, a warning or sanction, depending on the seriousness, will be given to the offending judge(s).

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- 10.14 To register all scores at the end of an exercise immediately and speedily, after totaling deductions for performance errors.
- Judges may not change their scores after they have been registered, unless the CJP gives permission.
 - Permission or request to reconsider a score may be made if there was an error in the registration of a mark.
- 10.15 To stay in judging places at the end of a round of competition and during award ceremonies until dismissed by the President of the Superior Jury.

Article 11: CHAIRS OF JUDGES' PANELS

- 11.1 The appointments of CJP are communicated to the national Federations and the Organizing Committee concerned by the TC ACRO President, through the FIG Secretariat. (See Article 57.5).
- 11.2 The CJPs normally will be from different federations. In the exceptional case of a withdrawal from competition after appointment, a reserve will be invited to take the position. This may be from the same or another federation.
- 11.3 CJPs have the right to be respected for the office held and expertise in the area of responsibility.
- 11.4 They must act ethically at all times, by following the policies of the **FIG Codes of Ethics and Discipline** (TR Appendix C; TR 7.12.1).
- 11.5 They must follow the directions of the Superior Jury.
- 11.6 Each CJP manages and monitors the judging of one panel for the whole competition. The panel composition changes for each event category. Each CJP must be prepared to arbitrate across all 5 acrobatic disciplines.
- 11.7 If there are sufficient judges at a FIG event, CJPs will be assisted by a Time Judge, who records the duration of exercises and Line judges, who report any step over the boundary lines by raising a flag. Both report the seriousness of errors to the CJP on an official judging slip.

Obligations of CJP before competition

- 11.8 To have studied the Code of Points and related Technical Regulations.
- 11.9 To organize, monitor and guide the work of the Difficulty Judges in checking the Tariff Sheet accuracy for the exercises that will be performed during competition.
- 11.10 To ensure that the Difficulty Judges complete the tariff sheet check at least 8 hours before the start of competition.
- 11.11 To ensure that all Tariff Sheets are in competition order and have been copied and distributed to relevant persons. (See Article 12.5).
- 11.12 To advise the Superior Jury of any issues for resolution arising during the pre-competition preparation period.

Obligations of the CJP during competition

11.13 The CJP **MAY** allow a stop and restart of an exercise if there is a fault in the sound system (without penalty) or the music starts in the wrong place (with or without penalty).

The CJP MUST

11.14 Wear the official uniform for CJP detailed in Article 14.2.

11.15 Assemble the panel of judges for an ordered entry into the competition arena for a competition round or award ceremony and signal the ordered exit of the judges from the arena after dismissal by the President of the Superior Jury.

11.16 Signal permission for the competitors to enter the competition arena and to start their competition performances.

11.17 Keep a record of what was performed, through shorthand notation (see Appendix 6), to be able to check the logic of marks, penalties and scores given by the panel of Difficulty, Execution and Artistic Judges.

11.18 Time the exercise and note steps over the floor boundary. (Assistance may be given by a Time and Line Judges).

11.19 Apply penalties to the final score for performance in accordance with Article 48.2.

11.20 Receive the marks of judges, check the range of marks of judges for tolerance and take any action needed to avoid **injustices**.

11.21 Respond to any judge who stands to indicate an error in recording or calculating a mark.

11.22 Intervene, by requesting a judge to reconsider a mark when:

- A judge has registered an impossible mark on the electronic system.
- There is an impossible A, D, or E mark or score relative to serious performance errors or lack of them.
- There is a deviation of marks given by an Execution or Artistic **Judge** that is beyond the extremes of the range of acceptable tolerance.
- The DJs do not apply penalties to the final score, in accordance with Article 48.3.

11.23 Intervene:

- If a Line Judge has not seen a fault
- If the Time Judge has made an error

11.24 Intervene by stopping an exercise which presents serious or further risk of injury to a competitor.

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- 11.25 Resolve a score before the start of the next competitors' performance, unless there is a serious problem **and insufficient time for resolution**.
In this case:
- The CJP asks for a provisional score to be recorded
 - The CJP advises the Superior Jury President that action will be necessary at the end of the competition round and before any award ceremony
- 11.26 Release the scores A, E, D, Final Score and Penalties for public display when considered to be logically defensible or request a provisional score to be displayed if delay for inquiry is needed.
- 11.27 The CJP is informed by the Superior Jury if an inquiry into a D score is pending
In the case of an inquiry, the CJP:
- Consults with Difficulty Judges concerned and asks for justification of their marks.
 - After checking own records, works with the DJs to resolve the problem.
 - Notifies the SJ Difficulty Expert if resolution cannot be reached. (A full inquiry will take place after the competition and any serious error will be rectified and sanctions will be applied accordingly).
- 11.28 Verifies the accuracy of the score sheets before the President of the Superior signs the final results.
- 11.29 At the end of each day of competition, reports in writing to the Superior Jury any interventions which caused changes in marks.

Article 12: DIFFICULTY JUDGES

- 12.1 There will be 2 DJs, from two different federations, for each event category. (See Article 57.6 and 57.7).

Responsibilities of Difficulty Judges before Competition

- 12.2 At FIG events, under the direction and support of the CJP, the DJs must meet to confirm the proposed difficulty value of each element of the competitors' exercises, as declared on the Tariff Sheets. The CJP will request the help of the Superior Jury Difficulty Experts when an issue cannot be resolved.
- 12.3 At FIG world events, at the designated time and place, the DJs advise coaches of any inaccuracies in the declared difficulty value of elements to be performed (**Article 42.8**). Any consequent adjustments to the Tariff Sheets by coaches must be agreed with the DJs at least 90 minutes before the start of competition.
- 12.4 The DJs calculate the proposed Difficulty Value (see Article 41) for the exercise.
- 12.5 The DJs ensure that the Tariff Sheets are completed and placed in competition order at least 8 hours before the start of competition. The CJP and Superior Jury Experts receive copies of relevant Tariff Sheets before competition.
- 12.6 The DJs have the right to accept minor changes to a Tariff Sheet, for exceptional reasons, up to 30 minutes before the start of competition (**Article 42.9**). The change **MUST** be reported to the CJP and the Superior Jury Difficulty Experts.

Responsibilities of Difficulty Judges during Competition

- 12.7 Collaboratively evaluate the difficulty value and Difficulty Score of the performed exercises in strict accordance with the Code of Points.
- 12.8 Advise the Chair of any penalties to be applied to the final score.
- 12.9 On the Tariff Sheets, record:
 - Elements performed
 - Changes to element values
 - Time faults
 - Revised difficulty values
- 12.10 Identify penalties which will be taken from the final score by the DJs, according to Articles 46.3 and 48.3.
- 12.11 If an issue related to the Difficulty Value of an element or the D Score cannot be resolved, the Difficulty Judges request the assistance of the CJP. If the matter still cannot be resolved, the CJP requests the help of the relevant Superior Jury Expert. The matter should be resolved before the start of the next competitors' performance. If this is impossible, a provisional score is registered until the end of the round, but it must be resolved before any award ceremony.
- 12.12 At the end of the each qualifying competition and after the Final, the Tariff Sheets are returned to the President of the Superior Jury for the purpose of after-competition analysis. They must be signed and dated by the DJs concerned.

Article 13: ARTISTRY AND EXECUTION JUDGES

- 13.1 For FIG events are assigned to panels by draw.
- 13.2 Artistry Judges evaluate the performed exercises for artistic merit, in strict accordance with the Code of Points.
- 13.3 Execution Judges evaluate the performed exercises for technical faults, in accordance with the Code of Points.
- 13.4 Exercises are evaluated without discussion with any other person.
- 13.5 If an error is made in recording an electronic mark, the judge immediately stands to indicate the error to the CJP who will act in accordance with Article 11.21. The CJP will request immediate submission of the written record of errors given by the judge as justification for the request.
- 13.6 Except as noted in Article 13.5, no other change of mark after registration is allowed, unless the judge is requested to reconsider the mark by the CJP or SJ Expert. A change is not compulsory; the judge may refuse. However, a refusal to reconsider a mark may result in warning and or sanction. The written record of errors made by the judge will be immediately requested, and the situation will be reviewed in the competition analysis.

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- 13.7 If a judge refuses to reconsider a mark when requested to do so, the Superior Jury may, in the interests of justice, and after careful analysis of what was performed, alter the mark, to ensure that the ranking of the top 8 pair/groups is correct. **In this instance, the SJ takes responsibility for the mark.**

Article 14: JUDGES UNIFORM

- 14.1 FIG TC ACRO must wear the FIG uniform at all competitions and official events.
- 14.2 Judges must wear the official uniform when officiating at a competition. For the current cycle Acrobatic Gymnastic judges will wear:
- Black jacket with FIG pin and national emblem pin on the left lapel
 - Black skirt (women) or full length trousers (men and women)
 - White shirt or sweater (men and women) or blouse (women)
 - **CJP** will wear light blue shirt, sweater or blouse
 - FIG tie (men) available from FIG sales
 - FIG scarf (women) available from FIG Sales
 - Black shoes (not sandals) or clean track shoes if required by organizers. Heels which will damage gymnastic floor covering must be avoided
 - Hair must be neat and not inhibit vision
 - Jewelry, if worn, must be professional in appearance

SECTION V

STRUCTURE AND COMPOSITION OF EXERCISES

Article 15: THE STRUCTURE OF EXERCISES

General Principles

- 15.1 Competitors perform 3 types of exercises: Balance, Dynamic and Combined, each with their own characteristics.
- 15.2 All exercises must be performed to music (Article 31) on a sprung gymnastics' floor 12 x 12 meters **that complies with the FIG Apparatus Norms (TR 4.11.3)**.
- 15.3 Exercises must start from a static position, be choreographed throughout and end in a static position.
- 15.4 The structure of an exercise is part of its artistry.
- 15.5 There are special requirements and restrictions for the structure of each exercise.

Article 16: LENGTH OF EXERCISES

- 16.1 All exercises have a maximum duration of 2 minutes 30 seconds. There is no minimum duration.
- 16.2 The first move made by one or more competitors from the start position is considered as the beginning of an exercise. The end of an exercise is the static position of partners, which must coincide with the end of the music.

Article 17: COMPOSITION OF EXERCISES

- 17.1 All exercises are composed of pair or group and individual elements characteristic of the exercise.
- 17.2 Balance Exercises must demonstrate strength, balance, flexibility and agility.
- 17.3 Dynamic Exercises must demonstrate flight from throws, boosts, pitches and flight before catches. Tumbling elements and series are characteristic.
- 17.4 Combined Exercises must demonstrate elements characteristic of both the Balance and Dynamic Exercise.
- 17.5 There are Special Requirements for the composition of each exercise.
- 17.6 In all exercises, the pair or group must perform the required number and type of partner elements and individual elements characteristic for the particular exercise.
- 17.7 In one exercise, identical elements or links (pair, group or individual) are credited for difficulty once only. Repeated identical elements are not considered for fulfillment of Special Requirements.

17.8 The difficulty values of pair, group and individual elements are defined in the Tables of Difficulty.

Article 18: CHARACTERISTICS OF BALANCE EXERCISES

18.1 The characteristic of Balance Exercises is that the partners remain in contact at all times during the performance of pair/group elements. Pair/group balance elements may be static holds, mounts or motions from one static hold to another static hold.

18.2 Men's and Women's Groups construct pyramids of which there are 3 types:

- Ordinary fixed pyramids, which have only 1 static hold of 3 seconds duration.
- Pyramids consisting of 2 or 3 holds of 3 seconds duration in each hold.
- Transitional pyramids

18.3 CHARACTERISTIC ELEMENTS FOR BALANCE EXERCISES

Static Hold:	Pair/Group element that is fixed in position for 3 seconds.
Mount:	Movement starting on the floor or on a partner into a static position at a higher point.
Motion by the Top: Motion of the Base in Pairs:	Movement from one position to another position and finishing with a 3 second hold.
Women's Group Transitions:	From one base position to another base position in a different category.
Men's Group Transitions:	From one point of support to another. One box changes (see Tables of Difficulty).

18.4 The time hold intention of all balance elements must be declared on the tariff sheet (see Article 42) for the exercise.

18.5 All pair and group static elements (holds) must be held for a minimum of 3 seconds each.

18.6 A 1 second static hold may be performed by both pairs and groups, as long as it is clearly identified as a 1 second hold on the tariff sheet and no difficulty value is claimed.

18.7 A pair/group must perform a static hold of 3 seconds duration in a position of difficulty value before going onto the floor or onto a partner into a position without difficulty value.

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- 18.8 A mount is a movement from the floor or partner, into a static position at a higher point of support. With very few exceptions (as shown in the Tables of Difficulty), if a start position has no value it is a mount; if it has value it is a motion.
- 18.9 The final position of each mount must be held for 1 second for the mount to be given difficulty value. However, Article 18.6 still applies.
- It is acceptable for a mount to be performed to handstand on bent arms, with an immediate push “in tempo” to a handstand on straight arms and then held for one second. Full difficulty credit will be given for the mount on bent arms, even though the hold is on straight arms.
- 18.10 When a motion is declared for difficulty credit, the final position must be held for 3 seconds. The top may perform motions that do not finish with a 3-second hold, as long as there is no claim for the difficulty of the motion. The Tariff Sheet should clearly indicate that no difficulty value is requested.
- 18.11 Dismounts may be performed in a Balance Exercise and their technical merit considered in the Execution Score (E score) for the exercise, but they will be given no difficulty value.
- 18.12 Each pair/group must perform individual elements selected from Category 1 in the Tables of Difficulty, and must show the full range of characteristic elements indicated in (Article 18.13). Penalties are taken from the Artistic Score if an aspect is missing.
- Individual elements can be performed separately or in a series, but they cannot overlap. E.g. back-walkover cut to splits, then a hold in splits counts as one element, not two separate elements.

18.13 CHARACTERISTIC INDIVIDUAL ELEMENTS: Category 1

Static Holds and Strength:	e.g. handstands; headstands; foot stands; elbow, shoulder and chest stands and holds; power lifts. Individual static holds must be held for a minimum of 2 seconds.
Flexibilities:	e.g. splits; walkovers, bridges;
Agilities:	e.g. rolls, wheels, (including free cartwheel and free walkover) and combinations of elements landing on the floor in a briefly held position.

- 18.14 Individual elements with a static hold (e.g. arabesque or handstand) must be unsupported by partners to be considered for difficulty value. These elements must be held for 2 seconds.

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Article 19: SPECIAL REQUIREMENTS FOR PAIRS BALANCE EXERCISES

- 19.1 Pair exercises must include a minimum of 6 Balance Elements, 3 of which must be static holds of 3 seconds each. Each element must have a minimum difficulty value of 1 and no flight phase.
- 19.2 Each partner of a pair must perform a minimum of 3 individual elements. (See Article 28).
- 19.3 For each missing element or other Special Requirement, there is a penalty of 1.0 (Article 48.3).
- 19.4 Performance of a forbidden element will result in a penalty of 1.0 for each violation.

Restrictions for Pairs

- 19.5 Bases may not repeat the identical motion in the same exercise, regardless of the position of the top.
- 19.6 In one exercise, the top of the pair may repeat the same position (e.g. handstand on two hands) a total of 4 times (2 times as a static hold and 2 times during a motion of the base). No further difficulty credit will be given to the top and no further difficulty credit will be given to the base unless the top moves to a different position of difficulty value.
- 19.7 If the top moves to a position of no value during a motion of the base, there is no value for the motion of the base and no value for the work of the top.
- 19.8 When the base and the top are changing position at the same time, the top may change position only one time during the motion of the base.
- 19.9 When a base or top is in a position that does not receive difficulty value, because of repetition or restriction, no additional difficulty is given for the static position **or motion** of the partner.
- 19.10 Difficulty value is not given for a motion of the top or base if a pair cannot or does not claim difficulty value for the final position.
- 19.11 The maximum number of individual elements that may be performed by each partner for difficulty credit is 6. The 6 individual elements that will be evaluated for difficulty are the 6 declared on the tariff sheet. Unlimited additional individual elements may be performed for no difficulty credit.

Clarifications for Pairs

- 19.12 When the top of a pair does not change position during a motion by the base, the start position is used to determine the difficulty value of the top.
- 19.13 When a top changes position during a motion of the base, the difficulty value is calculated as the value of the start position of the top, plus (+) the motion of the top, plus (+) the motion of the base.

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- 19.14 At the end of a motion to the floor by the base, e.g. to sit or to splits, a hand or hands used to assist the motion must be lifted from the floor for the static hold. If the hand remains on the floor during a static hold, a technical penalty of 0.5 is taken for additional support.

Article 20: SPECIAL REQUIREMENTS FOR WOMEN'S GROUP BALANCE EXERCISES

- 20.1 There must be 3 static holds of 3 seconds each. The 3 static-hold requirement for Women's Groups can be accomplished by one of the following combinations:
- 3 fixed pyramids each with 1 static hold of 3 seconds duration.
 - 1 pyramid with 2 holds each of 3 seconds duration and 1 fixed pyramid with 1 static hold of 3 seconds.
- 20.2 There must be a minimum of 2 separate pyramids each selected from different categories from the Tables of Difficulty.
- 20.3 If a transitional pyramid is used, difficulty value is given for the transition and new base position. However, the pyramid still only satisfies the Special Requirement for 1 pyramid.
- 20.4 An unsupported handstand chosen from any position in the handstand table in the Tables of Difficulty must be performed by the top in a minimum of 1 pyramid. (This Special Requirement cannot be met by the middle acting as the top).
- 20.5 Each partner of a pair/group must perform a minimum of 3 individual elements. (See Article 28).
- 20.6 For each missing element or other Special Requirement, there is a penalty of 1.0. (See Article 48.3).
- 20.7 Performance of a forbidden element will result in a 1.0 penalty for each violation. (See Article 48.3).

Restrictions for Women's Groups

- 20.8 In the whole exercise, not more than 1 pyramid can have 2 bases on the floor (i.e. Category 1 in the Tables of Difficulty).
- 20.9 In the whole exercise, only 1 pyramid can have 2 tops working (i.e. Category 2 in the Tables of Difficulty.)
- 20.10 Category 1 and Category 2 pyramid positions may be used only one time in an exercise, regardless of how they appear. (They cannot be used in a single pyramid and then again in a transitional pyramid).
- 20.11 Trio transition pyramids: Transitions within the same category are not allowed. (In a transition from one base position to another, each base position must be from a different category for difficulty value of the transition to be given).
- 20.12 When trios perform transitional pyramids, there must be a 3-second static hold in the first base position, and a 3-second hold in the second base position.

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- 20.13 A transition of the base or middle is given difficulty value only if the top is in a position of value throughout the transition.
- 20.14 The top can receive difficulty value for the same position in the whole exercise:
- 2 times for a static hold
 - 2 times during a transition of the middle or base
- 20.15 In 1 static or transitional pyramid, difficulty value is given only for:
- 3 static holds of 3 seconds duration
 - 3 motions of the top only, or top and/or middle and/or base
- 20.16 When partners move at the same time, it is considered to be 1 motion. However, if the top moves, then the middle, then the base, it is regarded as 3 motions.
- 20.17 Transitions must be made without going to the floor.
- 20.18 When a top, middle or base is in a position that does not receive difficulty value, because of repetition or restriction, no additional difficulty is given for the static position, motion or transition of the partner. (Exception: Pyramid with two tops working).
- 20.19 Difficulty value is not given for a motion of the top, middle or base if a group cannot or does not claim difficulty value for a final position.
- 20.20 The maximum number of individual elements that may be performed for difficulty credit by each partner is 6. The 6 individual elements that will be evaluated for difficulty are the 6 declared on the tariff sheet. Unlimited additional individual elements may be performed for no difficulty credit.

Clarifications for Women's Groups

- 20.21 After Special Requirements are met, additional pyramids may be performed from any category, unless restricted (**see Articles 20.8 - 20.20**). The order of performance of all pyramids in the exercise is optional. However, each pyramid that is a category repetition must be a new construction starting from the floor.
- 20.22 A pyramid with one or more transitions is considered as 1 pyramid.
- 20.23 In transitional pyramids, the first base pyramid performed determines the category of the pyramid.
- 20.24 In transitional pyramids, each category may be used only 1 time; e.g. a women's group builds a Category 3 pyramid and then transitions to a Category 4. The group may not use Category 3 or 4 again in the same pyramid.
- 20.25 The value of transitions in Women's Groups is given for the transition between pyramids belonging to different categories.
- When the top does not change position during a transition of the bases, the start position is used to determine the difficulty value of the top.
 - When a top changes position during a transition, the difficulty value of the transition is calculated as the value of the start position of the top, plus (+) the motion of the top, plus (+) the transition.

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- 20.26 There is no requirement for the top to hold the same position during the **transition** and on the final pyramid; e.g. a top may be in a straddle position during the “transition” and then press to handstand for the final hold.
- 20.27 Category 2 pyramids are pyramids with 2 tops working. In this special category, 1 of the tops may change position and receives full difficulty value for the motion and the new static hold, even if the position of the second top and base remains unchanged. However, if the second top does not change position, they receive difficulty value for the first static hold only one time. (The base position is also given difficulty value only one time).

Article 21: SPECIAL REQUIREMENTS FOR MEN’S GROUP BALANCE EXERCISE

- 21.1 2 different pyramids are required. The term ‘different’ means that each basic construction comes from different vertical and different horizontal boxes in the Tables of Difficulty.
- 21.2 A pyramid with 1 or more transitions is considered only as 1 pyramid.
- 21.3 There must be 3 static holds each of 3 seconds duration. The 3 static hold requirement for Men’s Groups can be satisfied by one of the following combinations:
- 3 fixed pyramids each with 1 static hold of 3 seconds duration.
 - 1 pyramid with 2 holds of 3 seconds duration in each hold and 1 fixed pyramid with 1 static hold of 3 seconds.
- 21.4 An unsupported handstand must be performed by the top in a minimum of 1 pyramid. (This Special Requirement may not be met by the middle acting as a top).
- 21.5 Each partner of a pair/group must perform a minimum of 3 individual elements. Each must have a minimum difficulty value of 1 (see Article 28).
- 21.6 For each missing element or other Special Requirement, a penalty of 1.0 is taken by the DJ (see Article 48.3).
- 21.7 Performance of a forbidden element is penalized with a 1.0 deduction for each violation (see Article 48.3).

Restrictions for Men’s Group

- 21.8 Only 1 pyramid with 2 bases on the floor may be used for Special Requirements. However, difficulty credit may be given for 1 transitional pyramid with 2 bases on the floor or for 2 separate pyramid constructions with two bases on the floor.
- 21.9 In the whole exercise, only 1 pyramid can have 2 tops working.
- 21.10 A pyramid with 3 bases on the floor does not satisfy Special Requirements. However, additional difficulty value can be given.
- 21.11 Transitions must be made without going to the floor.

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- 21.12 Difficulty value is given for a transition only when performed from a 3-second hold to a 3-second hold.
- 21.13 The top can receive difficulty credit for the same position in the whole exercise:
- 2 times for a static hold
 - 2 times for a transition
- 21.14 In 1 static or transitional pyramid, the difficulty value is given only for:
- 3 static holds of 3 seconds duration
 - 3 motions of the top only, or the top and/or middle and/or base.
- 21.15 When partners move at the same time, it is considered to be 1 motion. However, if the top moves, then the middle, then the base, it is regarded as 3 motions.
- 21.16 The maximum number of individual elements that may be performed by each partner for difficulty credit is 6. The 6 individual elements that will be evaluated for difficulty are the 6 declared on the tariff sheet. Unlimited additional individual elements may be performed for no difficulty credit.

Men's Group Clarifications

- 21.17 At least one middle and/or base must change the point of support for a transition value to be given. At least one box of the Tables of Difficulty must change. For evaluation of the whole transitional pyramid, both base values are given. In a pyramid without transition, but with more than 1 static hold, the highest base difficulty value is given.
- 21.18. Once Special Requirements are met, additional pyramids may be performed. If more pyramids are performed, 1 horizontal box or 1 vertical box can be repeated 1 time. The position of all pyramids in the exercise is optional.
- 21.19 A pyramid with 1 or more transitions is considered as 1 pyramid.
- 21.20 In a transitional pyramid:
- When the top does not change position during a transition of the bases, the start position is used to determine the difficulty value of the top.
 - When a top changes position during a transition, the difficulty value of the transition is calculated as the value of the start position of the top, plus the motion of the top, plus the transition.
- 21.21 There is no requirement for the top to hold the same position during the motion and on the final pyramid. E.g. a top may be in a straddle position during the transition and then press to handstand for the final hold.
- 21.22 A landing mat is permitted, if placed in contact with the perimeter of the floor. It can be left in place or be moved out, as long as the mat movers do not enter the competition floor area and do not distract attention away from the performance.

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Article 22: TIME FAULTS FOR PAIR/GROUP AND INDIVIDUAL ELEMENTS

- 22.1 If a 3-second static hold is declared and a 1 or 2 second hold is performed, a time fault of either **0.6 or 0.3, respectively**, is applied. The element receives difficulty value and the element counts for Special Requirements. This rule also applies to a static hold following a motion.
- 22.2 If a pair or group static hold is attempted but not completed, or is held for less than 1 second, it is given no difficulty value and the maximum time fault (0.9) is applied by the DJs. The element is not considered for Special Requirements. Judges apply penalties for any technical faults that occur and either 0.5 for incompleteness of the element or 1.0 for a fall. This rule also applies to a static hold following a motion.
- 22.3 If the final position of a mount is not held for one second, no difficulty is given and a time fault of 0.3 is taken. The element cannot be used for Special Requirements.
- 22.4 During construction of a pair or group balance element, when no partners are in place, a "slip" or fall in the climbing or building phase does not receive a time fault. However, after the first partner is in place, a "slip" or fall will receive a time fault of 0.9. In both situations, the appropriate technical penalties are applied. And in both situations, the element may be repeated for difficulty credit.
- 22.5 In groups, transitions by the base partners must be performed from a 3-second hold to another 3-second hold. If only 1 or 2 seconds are performed, time faults apply, but the element is considered for difficulty and Special Requirements. Technical faults are taken by the Execution judges for any errors that occur.
- 22.6 In group transitions, if the beginning position or the ending position is held less than 1 second, there is no difficulty value given for the static hold or transition. These elements do not count for Special Requirements and a time fault of 0.9 is applied. Execution Judges take technical faults for any errors which occur, including those for incompleteness of an element or for a fall.

Individual elements

- 22.7 If an individual element with a static hold is attempted but is held for 1 second only, it is given difficulty value and is considered for Special Requirements. However, a time fault of 0.3 is applied and the Execution Judges take the relevant technical deductions.
- 22.8 If an individual element with a static hold is started but not completed, or is held less than 1 second, the element is not considered for difficulty or Special Requirements. A time fault of 0.6 is applied by the Difficulty Judges. The Execution Judges apply penalties for any technical faults that occur and either 0.5 for incompleteness of the element or 1.0 for a fall.

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Article 23: CHARACTERISTICS OF DYNAMIC EXERCISES

- 23.1 Competitors must demonstrate assisted and individual flight, using a variety of directions, rotations, twists, different body shapes and springs.
- 23.2 The characteristic of dynamic elements is that flight is involved and contact between the partners is brief and assists or interrupts flight. 4 categories of dynamic elements are defined in Article 23.3

23.3 CHARATERISTIC ELEMENTS FOR DYNAMIC EXERCISES

Partner to Partner Catch:	Flight from partner(s) to partner(s)
Floor to Partner Catch:	Flight from the floor to the partner(s)
Dynamic:	Flight from the floor with brief assistance by the partner(s) to gain additional flight before landing on the floor again.
Dismount:	Flight from the partner(s) to the floor or following brief contact with the partner to the floor.

- 23.4 Landings on the floor may be supported or unsupported. However, control must be demonstrated. (E.g. the dismounter would be able to hold the landing position if unsupported).
- 23.5 All catches must demonstrate control. Technical faults will be applied for lack of control.
- 23.6 Dynamic links allow dynamic elements to be performed in immediate succession (in tempo) without a stop or additional preparation from 1 element to the next.
- 23.7 Individual elements are selected from Category 2 in the Tables of Difficulty. They must be preceded by motion and land on one or two feet according to the character.

Article 24: SPECIAL REQUIREMENTS FOR DYNAMIC EXERCISES

- 24.1 There must be a minimum of 6 pair or group elements with a flight phase, 2 of which must be catches. Each element used to meet Special Requirements must have a minimum difficulty value 1.
- 24.2 Each partner of a pair or group must perform a minimum of 3 Category 2 individual elements including 1 salto. (See Article 28 **and Appendix 2**).
- 24.3 For each missing element and other Special Requirement, there is a penalty of 1.0. (See Article 48.3).
- 24.4 Performance of a forbidden element is penalized with a 1.0 deduction for each violation. (See Article 48.3).

Restrictions for Pairs and Groups

- 24.5 The following restrictions affect the difficulty value of an exercise. Infringements also may result in deductions from the Artistry Score.
- Not more than 3 dismounts will be evaluated for difficulty (but dismounts are not compulsory).
 - Not more than 3 identical start points will be evaluated for difficulty.
 - Not more than 3 identical catch positions will be evaluated for difficulty.
 - Not more than 3 links will be evaluated in one exercise. If more than 3 are performed, the first 3 are evaluated for difficulty.
- 24.6 The maximum number of individual elements that may be performed by each partner for difficulty credit is 6. The 6 individual elements that will be evaluated for difficulty are the 6 declared on the tariff sheet. Unlimited additional individual elements may be performed for no difficulty credit.

Additional Restrictions for Women's Groups

- 24.7 The following restrictions affect the difficulty value of an exercise in Women's Groups. Infringements also may result in deductions from the Artistry Score.
- All 3 partners must be involved for an element to be evaluated for difficulty. E.g. 1 base may 'pass the top' to the other base and claim difficulty value. However, if 1 base acts as a Women's Pair e.g. after a catch, the second base throws the top for another element or dismount as does a Women's Pair, then no difficulty value will be given for the element. The element will not count for Special Requirements. Assisting the landing in a dismount is not considered to be an active role.
 - No more than 3 horizontal start positions in cradle (in arms) will be evaluated for difficulty.
 - No more than 3 horizontal catches in cradle (in arms) will be evaluated for difficulty.

Additional Restrictions for Men's Groups

- 24.8 The following restrictions affect the difficulty value of an exercise in Men's Group. Infringements also may result in deductions from the Artistry Score.
- No more than 4 of the same start positions from platform will be evaluated for difficulty.
 - No more than 4 of the same catch positions on platform will be evaluated for difficulty. (A change of partners during flight phase is considered to be an identical element, as the same skill without a change of partners).
 - Only 1 dismount executed by the Men's Group working as two pairs, simultaneously or in immediate succession, will be evaluated for difficulty. The difficulty value of the pair dismounts is added. No difficulty value is given for any other pair element.
 - Only 1 element with a throw of 1 partner by the 3 acting together may be credited with difficulty.
 - Only 1 dynamic element with a catch of 1 partner by the 3 acting together.

- Only 1 horizontal catch may be credited for difficulty value.
- Only 1 element performed by the 3 active partners, with the fourth not participating in the element, may count towards the difficulty value. Assisting the landing in a dismount is NOT considered to be an active role.

Article 25: FAULTS IN DYNAMIC EXERCISES

- 25.1 If a dynamic element is started and is not completed, the Execution Judges take the relevant technical deductions plus either 0.5 for incompleteness of an element or 1.0 if there is a fall. The difficulty value of the element is lost. The element is not considered for Special Requirements.
- 25.2 If all the phases of a dynamic element are completed, but the partner is caught without control, a penalty is given by the Execution Judges of 0.5 for a serious error. If the partner falls from a catch or landing, a penalty of 1.0 is given for a fall. In either case, the difficulty value of the element is given and the element is considered for Special Requirements.

Article 26: CHARACTERISTICS OF COMBINED EXERCISES

- 26.1 Combined Exercises are composed of elements characteristic of both the Balance and the Dynamic Exercises.
- 26.2 The difficulty value of pair and group Balance elements must not exceed double the value of dynamic elements or, inversely, the difficulty value of dynamic elements must not exceed double the value of balance/static elements.
- E.g. If the dynamic **pair/group** elements are valued 60 then balance elements will not be given difficulty value beyond 120 and *vice versa*. If this weighting is not achieved, difficulty value beyond the allowed amount, whichever is the greater, is not considered.
- 26.3 This weighting rule does not apply to individual elements.

Article 27: SPECIAL REQUIREMENTS FOR COMBINED EXERCISES

- 27.1 There must be a minimum of 6 pair/group elements, 3 of which must be static holds and 3 dynamic elements including 1 catch. Each element must have a minimum difficulty value of 1.
- 27.2 The 3 static holds may be separate or performed in combination, as long as each is held for at least 3 seconds.
- 27.3 The 3 static-hold requirement for groups can be satisfied by any one of the following combinations:
- Three fixed pyramids each with one static hold of 3 seconds duration
 - One pyramid consisting of 3 holds of 3 seconds duration in each hold
 - One pyramid with 2 holds each of 3 seconds duration and one fixed pyramid with one static hold of 3 seconds.

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27.4 Each member of a Pair or Group must perform a minimum of 4 different individual elements including:

- 2 different Category 1 Individual Elements, separately or in a series
- 2 different Category 2 Individual Elements, separately or in a series
- 1 salto from Category 2 must be performed within the 4 element rule

The maximum number of individual elements that may be performed by each partner for difficulty credit is 6. **The 6 individual elements that will be evaluated for difficulty are the 6 declared on the tariff sheet. Unlimited additional individual elements may be performed for no difficulty credit.**

27.5 There is 1 additional Special Requirement for groups; i.e. an unsupported handstand chosen from any position in the handstand table must be performed by the top in a minimum of 1 pyramid. (This Special Requirement may not be met by the middle acting as a top).

27.6 For each missing pair/group element, individual element, or other Special Requirement, there is a penalty of 1.0 (See Article 48.3).

27.7 Performance of a forbidden element is penalized with a 1.0 deduction for each violation. (See Article 48.3).

Restrictions

27.8 All of the Balance and Dynamic restrictions apply.

27.9 In the Combined Exercises, the individual elements performed simultaneously or in immediate succession must be from the same category for difficulty value to be given.

27.10 In Combined Exercises, not more than 2 dismounts will contribute towards the difficulty value of the exercise.

Article 28: PERFORMANCE OF INDIVIDUAL ELEMENTS IN ALL EXERCISES

28.1 All individual elements used to meet Special Requirements must have a minimum difficulty value of 1.

28.2 Only the individual elements performed simultaneously or in immediate succession by partners are considered for difficulty or Special Requirements. However, the number of elements performed by each can be different.

28.3 If one partner does not perform an individual element, those performed by the other partner (s) are not considered for difficulty value. They are also not considered for Special Requirements.

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28.4 All the different individual elements performed by partners and credited for difficulty value in one exercise are totaled and averaged by the number of partners, to determine the difficulty value for individual elements. The result is rounded to the nearest whole number with 0.5 rounded up.

i.e. The sum of elements performed

Number of partners

28.5 The execution of individual elements of each partner is evaluated separately.

28.6 If an individual element is started but not completed, a penalty of 0.5 is given by the Execution Judges for incompleteness of the element. (If a fall occurs, a penalty of 1.0 is given.) When an element is not completed, the difficulty value for this element is not credited and it does not count towards Special Requirements. In some instances time faults are applied to individual elements that require a static hold e.g. headstand. (See **Articles 22.7; 22.8**)

SECTION VI

ARTISTRY AND ARTISTIC MERIT

Article 29: ARTISTRY

General Principles

- 29.1 Artistry is concerned with the choreographic structure and design of an exercise, the variety of content and the relationship of partners, movement and music.
- 29.2 Artistry is the aesthetic linking of elements of difficulty by choreographic steps, leaps and turns. It demands the creative use of space and relationship around the body, on and above the competition floor and the use of a variety of pathways, levels, directions, body shapes, speed and rhythm.
- 29.3 An exercise is presented to spectators and judges with maximum amplitude. It must establish an identity particular to each pair and group (originality) and be enhanced by logic in the partnership and gymnastic attire that complements the choreography.
- 29.4 Artistic judging starts from the moment the pair or group enter the competition arena until they leave after their performance. The walk-on is part of acrobatic gymnastic artistry but must be simple and without music.

Article 30: MUSICAL ACCOMPANIMENT

- 30.1 All exercises are performed to music, without words included. Voice may be used as an instrument. **Olé** blended into a musical phrase is allowed.
- 30.2 Music reproduction must be of the highest quality and on a CD (TR Section 5 R4).
- 30.3 If there is a technical failure causing music to stop, competitors should continue the exercise unless stopped by the CJP. In this case, there will be no penalty for performing without music and timing of the exercise will stop.
- 30.4 If competitors do not start or they stop their exercise because the music is incorrect or there is another technical failure, the CJP has the discretion to allow a re-start of the exercise without penalty. If the problem cannot be immediately rectified, the Technical Director, with the agreement of the CJP, has the discretion to re-schedule the exercise at the end of the group.
- 30.5 If the competitors stop because of poor quality or incorrect music, which relates to the responsibility of the coach, re-start will be at the discretion of the CJP and with a 0.3 penalty from the final score.
- 30.6 An exercise cannot be repeated once completed with or without music.

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Article 31: MUSICAL INTERPRETATION

- 31.1 All exercises must be choreographed to harmonize logically and aesthetically with the rhythm and mood of the musical accompaniment.
- 31.2 There must be logical synchrony or harmony of the relationship between partners and with the music throughout the exercise.
- 31.3 The pair/group must demonstrate the ability to project the emotion of the music through the use of mood, facial expression and the development of a 'story'.
- 31.4 The flow of the exercise must be without interruption or discord, which occurs if there are numerous technical faults and falls. Pauses must be logical and not disrupt the flow of the exercise, but punctuation of phrases must be respected.

Article 32: CHOREOGRAPHY

- 32.1 Choreography must establish a personal identity unique to the pair or group.
- 32.2 All movements must be performed with full amplitude, using the maximum amount of space possible.
- 32.3 There must be variety in partner relationships.
- 32.4 There must be changes in speed and quality of movement (slow, medium, fast, syncopated, flowing) in the interpretation of the music.
- 32.5 There must be a variety of steps, leaps, turns, jumps, body waves, take-offs and landings.
- 32.6 The exercise must demonstrate balance between choreography and elements of difficulty (e.g. the elements performed must leave time for choreography).

Article 33: USE OF SPACE

- 33.1 The exercise must use the whole floor, showing variety in the use of pathways, directions and relationships between partners.
- 33.2 The space above the floor must be used with full amplitude of movement and demonstrate ability to work at low (e.g. floor level), medium and high levels (i.e. **double** the head height of one base only standing on the floor).

Article 34: SELECTION OF ELEMENTS

- 34.1 Pair, group and individual elements of difficulty must be selected for variety and originality and to demonstrate personal identity.
- 34.2 Elements of difficulty must be different in character and spread throughout the exercise.
- 34.3 Starts, supports and static holds must show versatility and variety in Balance and Combined Exercises.
- 34.4 Different axes for rotation, different amounts of rotation and different shapes in rotation must be shown in Dynamic and Combined Exercises.

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Article 35: PRESENTATION

- 35.1 Pairs and groups come to the floor with artistry, without music or choreography, and take up a start position, which may not include the building phase of an element of difficulty value (see Article 29.4).
- 35.2 Athletes must present to spectators and judges before taking up their start positions and again before leaving the floor after the exercise. The exercise is performed to the spectators (see Article 49.6).
- 35.3 There must be a clear start, middle and end of the exercise. The ending must coincide with the end of the music and be a static position ((see Article 49.6).
- 35.4 No marks may be made on the floor to assist performance (see Article 49.6).
- 35.5 Athletes must perform without the assistance of coaching or physical assistance (see Article 49.6).
- 35.6 Good sportsmanship must be maintained throughout the entire time in the competition arena (see Article 49.6).

Article 36: MASS AND MATURITY

- 36.1 Gymnasts must present as logical partnerships in respect of height, mass and maturity.
- 36.2 Child/adult partnerships, with significant difference between one gymnast and the next in phase of the maturation process, will receive a penalty by the Artistic Judges (Article 49.7).
- 36.3 Significant mass (weight) or body type (somatotype) differences are considered by the Artistic Judges and penalized in accordance with the Artistic rules (Article 49.7).
- 36.4 Significant height differences are also penalized by the CJP in accordance with Article 38. (See also Appendix 1).

Article 37: PREPARATION

- 37.1 The technical preparation of each partner should be similar. All partners should be equally prepared for the competition level they have entered. Differences in the technical level of preparation will be penalized in accordance with the table of faults. This principle applies to the entire exercise including pair/group elements, individual elements and elements of choreography and dance.
- 37.2 Acrobatic Gymnasts are expected to perform at a high level of physical condition. Lack of preparation, (e.g. lack of muscle tone by one or both partners or poor flexibility) and weight issues (e.g. overweight or underweight for sporting excellence) are penalized by the Artistry Judges in accordance with the table of faults (Article 49.7).

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Article 38: HEIGHT DIFFERENCES

- 38.1 This aspect of artistry and artistic merit is considered by the CJP (Article 48.2).
- 38.2 Height difference between partners must be aesthetically logical.
- 38.3 Height is measured before competition by anthropometric specialists, in the presence of the coach or Head of Delegation, using the procedure detailed in Appendix 1. At least 1 member of the TC ACRO must be present for any measurement which is likely to be contested. In the case of any suspicion of an attempt to avoid correct measurement, 3 members of the Superior Jury, including the President, must be present.
- 38.4 For seniors, a deduction is made by the CJP from the final score, of 0.5 for less than one centimeter (1cm) and no lower than the suprasternal notch and 1.0 for being below the suprasternal notch. (See Article 48.2 and Appendix 1).
- 38.5 For Juniors a deduction is made by the CJP from the final score, of 0.3 for less than one centimeter and no lower than the suprasternal notch and 0.5 for being below the suprasternal notch. (See Article 48.2 and Appendix 1).

Article 39: COMPETITION ATTIRE, ACCESSORIES AND AIDS

- 39.1 This aspect of artistry is considered by the CJP. (See Article 48.2).
- 39.2 The choice of competition attire, accessories and aids are for the consideration of the CJP. They must be gymnastic in character and design and complement the artistry of an exercise. They should not divert attention from the performance of the gymnasts, nor require adjustment during an exercise.
- 39.3 Partners must wear identical or complementary attire.
- 39.4 Women and girls perform in leotards or one-piece full length cat suit (unitards). Tights are allowed. Skirts are not allowed.
- 39.5 Men and boys may compete in leotards or shirts with gymnastic shorts or long gymnastic trousers. One-piece suits/unitards are allowed.
- 39.6 Black, navy blue, dark brown, dark red or dark green one piece suits and trousers are allowed only if the whole length of color on the legs is broken significantly **from** the hip to the ankle by light colored decoration or pattern.
- 39.7 For safety reasons, loose clothing, raised attachments and accessories are not allowed. Trousers and legs of unitards must be tight fitting. Sleeves must be tight fitting with the cut taken under the armpit, so that the definition of arms is clearly visible. Blouson and raglan sleeves are not allowed. Leotards may be without sleeves but, dance leotards with narrow 'spaghetti' straps are not allowed.
- 39.8 Theatrical and religious themes are not allowed, nor are cabaret, bikini and swimsuit styles. Pictures in the design and character outfits (e.g. waiters, sailors) are forbidden.

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- 39.9 Design or transparency of attire must not allow exposure of undergarments, trunk, navel or other private body parts.
 - 39.10 The use of flesh color fabric to give similar effects or appearance of large areas of nakedness (e.g. the trunk) also is strictly forbidden and will not be tolerated.
 - 39.11 Transparent material is allowed on areas of the body that do not require material, such as sleeves. If transparent material is used on other parts of the body, 'body stockings' must be worn so that undergarments and/or body parts are not visible or exposed.
 - 39.12 Undergarments must provide gymnasts with adequate support relative to need, so that private body parts remain so.
 - 39.13 The cut of the leg of leotards must not go above the iliac crest (hipbone) at any point during the exercise and the line of the leg must not start or drift between the glutei (buttocks). The back of leotards must not prevent appropriate undergarments from being worn. Low cut fronts of leotards are not allowed beyond half sternum.
 - 39.14 Competitors may perform with or without footwear, which must be clean and in good order.
 - 39.15 An emblem of the athlete's country must be clearly visible on competitive attire. This may be woven into the fabric or form part of its design.
 - 39.16 Advertising, as specified in the FIG Rules for Publicity, must be observed.
 - 39.17 Each competition attire infringement is penalized by the CJP according to Article 48.2.

Accessories and Aids

- 39.18 Jewelry, including earrings and studs, necklaces, rings, bracelets, anklets, nose and navel studs, is not allowed.
- 39.19 Sequins, stones, cummerbunds, and lace must be either integrated into the fabric of the competition attire, or attached securely, but any injury occurring as a consequence is the responsibility of the coach and athlete.
- 39.20 Hair clips, slides, bands and ribbons, if worn, must be secure. Character hair accessories (e.g. tiaras, feathers and flowers) are not allowed.
- 39.21 Face painting is not allowed; any make-up must be modest and not portray a theatrical character (animal or human). Tattoos must be covered.
- 39.22 Equipment, such as belts or head-rolls to aid execution of elements, is not allowed.
- 39.23 Each infringement is penalized by the CJP according to Article 48.2.

SECTION VII

EXECUTION AND TECHNICAL MERIT

Article 40: EXECUTION AND TECHNICAL MERIT

General Principles

- 40.1 Execution is concerned with the quality of the technical performance of an exercise.
- 40.2 Each exercise is evaluated for its nearness to criteria for perfection of performance.
- 40.3 Consideration is given by the Execution Judges to the amplitude and technical correctness of each element performed. This concerns the amount of stretch, body tightness and fullness of movement i.e. how much of the maximum amount of space possible for the element being performed is used. Pair, group and individual elements are each given attention.
- 40.4 Body shape and line are considered, including the exactness of angles, relative to the criteria for technical excellence agreed by coaches and judges.
- 40.5 Efficiency of technique is assessed by the ability to achieve smooth entries to elements, balance in static holds, clean exits and landings, flow of tumbling elements and confident pitches, catches and throws. Dynamic elements must result in maximum flight phases.
- 40.6 **Criteria for Evaluation**
- Efficiency and logic of entries to and exits from elements
 - Efficiency of technical execution.
 - Correctness of line and shape.
 - Amplitude in execution of pair/group and individual elements: full stretch in balance elements and maximum flight of dynamic elements.
 - Stability of static elements.
 - Confident, effective catching, pitching and throwing
 - Landing control

SECTION VIII

DIFFICULTY

Article 41: DIFFICULTY

- 41.1 The difficulty of an exercise is determined by consideration of the elements used in the composition of an exercise.
- 41.2 The difficulty requirements for the particular events **and exercises** are summarized in the chart found in Appendix 2.
- 41.3 Difficulty values are given only for pair, group and individual elements characteristic of the particular exercise.
- 41.4 The Difficulty Values for pair, group and individual elements are provided in the FIG Tables of Difficulty for Acrobatic Gymnastics, which are published separately.
- 41.5 The level of difficulty which can be performed by seniors is 'open' i.e. it has no limits. However, performance of high risk elements of difficulty cannot compensate for poor execution, which is penalized in accordance with the Table of Faults (**Article 50.4 - 50.10**).
- 41.6 The amount of difficulty allowed for performance by juniors is restricted to 20 difficulty values more than that given for the maximum Difficulty Score of 10.00. If exceeded, a penalty of 1.0 will be given. (See the special rules for World Age Group Competitions).
- 41.7 Difficulty credit may be given only for elements which are declared on the Tariff Sheets and are performed. They must be selected from the Tables of Difficulty. If undeclared elements are performed, they will be given no credit for difficulty; however, the Special Requirements will be met if the elements replacing those declared have recognized difficulty value of a minimum of 1.
- 41.8 In Combined Exercises special regulations apply. (See Article 27).
- 41.9 In all exercises, the Difficulty Judges take penalties from the final score for each violation of Special Requirements, performance of forbidden elements, individual and pair/group elements which are not held the required amount of time and for tariff sheets which are not drawn in the order of performance.
- 41.10 In the Balance and Combined Exercises, elements for which 3-second holds are declared on the Tariff Sheets will be evaluated by Difficulty Judges as 3-second holds. If the element is held for less than 3 seconds, the DJs apply appropriate time faults. The time fault penalties are deducted from the final score. (See Article 46.3 and 48.3).

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Article 42: TARIFF SHEETS

- 42.1 A Tariff Sheet is the illustrated declaration of the pair, group and individual elements of difficulty which are to be performed. The difficulty value, the number of the page and the number of the element in the Tables of Difficulty must accompany each element. The intended timing of static holds also must be declared. If elements are declared, but do not receive difficulty value due to repetition or restriction, the DJ will consider the element of higher value.
- 42.2 Delegations must submit **1** Tariff Sheet for each exercise to be performed by each pair and group in the national team at registration for the competition, and no later than 48 hours before the start of competition. Late submission will incur a penalty from the competitors' Final Score (Article 46.2 and 48.2), unless extenuating circumstances are agreed by the Superior Jury. Multiple copies of tariff sheets are not required.
- 42.3 Normally, Tariff Sheets must be submitted personally by the Head of Delegation during registration. Their submission is registered by the Organizing Committee. In the exceptional case, when a team will not register at least 48 hours prior to the start of competition, the Tariff Sheets may be submitted by post, **to arrive by the official date of registration**. If the tariff sheets do not arrive, the team takes the penalty. Tariff sheets will not be accepted by e-mail or fax.
- 42.4 The official Tariff Sheet must be used and drawn in the prescribed way. An example is provided in the Tables of Difficulty. Unofficial and illegible formats will be returned for redrawing on the correct form and a penalty for late submission applied by the CJP (See Article 48.2).
- 42.5 Pair/Group elements must appear first and in the order that they are to be performed. The individual elements appear separately and in the order that they are to be performed. If elements included on the tariff sheet are not performed in the order declared, the DJs will apply a penalty of 0.3 to the final score.
- 42.6 Only elements which are declared on the Tariff Sheets and which are performed will be evaluated for difficulty. A maximum of 2 alternative skills may be declared on the tariff sheet. If more than 2 are declared, the Tariff Sheet will be returned for correction and will be given a penalty for late submission. The timing of elements may not be included as an 'alternative' element.
- 42.7 Undeclared or changed elements that are performed will be considered for Special Requirements, but will be given no difficulty credit.
- 42.8 At least 12 hours before the start of world class competitions, coaches are informed by the DJs, at a designated time and place, of any problems with the competition Tariff Sheets. It is the coach's responsibility to find resolution to problems. DJ1 will allow re-submission of an adjusted Tariff Sheet no later than 90 minutes before the start of competition.

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- 42.9 For exceptional circumstances (e.g. injury), the DJs have the discretionary power to allow a small change to the Tariff Sheet up to 30 minutes before the start of competition. This is made by an illustration of the element change and declaration of its difficulty value, element number and page number in the Tables of Difficulty. The DJs will confirm the value and inform the CJP and Superior Jury of the change. No difficulty value will be given for later changes.
- 42.10 If a change of some elements is to be introduced in a Final, or a different exercise is to be performed, the changes must be received by the Superior Jury, at a designated time and place, within one hour of the end of the qualifying competitions. The changes must include declaration of difficulty values. The DJs will check the new tariffs and will ensure that the CJP and Superior Jury receive copies before the start of Finals.

Article 43: NEW ELEMENTS

- 43.1 The TC-ACRO will evaluate new elements two times during a cycle, prior to each World Championship. The element is regarded as new if it cannot be found in the existing Tables or published bulletins and is not recorded as forbidden.
- 43.2 Elements that are performed with only minor stylistic variation from the element pictured in the Tables are NOT considered new elements. They may be performed using the same identification (ID) number (#), with the same value as the existing element.
- 43.3 A request for formal evaluation by the TC Acro must be submitted, using the official form found in the Tables of Difficulty, to the TC Acro Secretary by email. The evaluation request must be accompanied by a detailed drawing including a suggested value for the element AND, either a series of photographs of the element being performed OR an e-mailed video of the element.
- 43.4 The evaluation request, along with all documentation, must be submitted by the national Federation, before October 1 of the year prior to World Championships (**uneven years**).
- 43.5 Evaluation requests which do not meet the above criteria will not be considered.
- 43.6 Element evaluations will be published in January in the year preceding World Championships (**even years**).

SECTION IX

EVALUATION OF EXERCISES

Article 44: EVALUATION

General Principles

- 44.1 Each of the 3 exercises: Balance, Dynamic and Combined has a different character and is judged for its artistic merit, difficulty value and technical execution.
- 44.2 The Chair of Panel is responsible for ensuring that all the judges in a panel have reached their scores in accordance with the rules.
- 44.3 The Artistic Judges evaluate the artistic merit of the performed exercises to determine the **A Score**.
- 44.4 The Difficulty Judges collaboratively determine the difficulty value of an exercise. The total difficulty value is converted to a **D Score**.
- 44.5 The Execution Judges evaluate the technical merit of the performed exercises to determine the **E Score**.
- 44.6 The CJP and DJI apply penalties, (**P**), to the **total score** that is determined by adding the A, E and D scores (See Article 45.14).

Article 45: SCORES AND SCORING

- 45.1 Judging at a competition normally is 'open' i.e. all the judges' scores are shown to the public.
- 45.2 For all competitions, the execution and artistry of performances are each evaluated from 0 – 10.0 to an accuracy of 0.001.
- 45.3 The Difficulty Score for an exercise has no maximum for seniors: It is 'open'. In Age Group (junior) events, difficulty is strictly controlled, to a maximum of 10.0.

A Score

- 45.4 The Artistic (**A**) Score for the performed exercise is the average of the two middle scores of the 4 Artistic Judges, after eliminating the highest and lowest. In exceptional cases where there are only 3 Artistic Judges, the Artistic Score is the average of the 3 scores. Accuracy is to 0.001 without rounding the final digit.

D Score

- 45.5 The sum of the difficulty values of elements performed in an exercise are totaled to provide a raw score, which defines the total Difficulty Value (DV) of an exercise.
- 45.6 The Difficulty Value is converted to a Difficulty (**D**) Score, using the Conversion Tables in the Tables of Difficulty, which are replicated in Appendix 3 of the Code of Points.

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45.7 The Difficulty Score for a performed exercise is displayed when agreed by DJ1 and DJ2.

E Score

45.8 The Execution **(E) Score** for a performed exercise is the average of the two middle scores of the 4 Execution Judges, after eliminating the highest and lowest. In exceptional cases where there are only 3 Execution Judges, the Execution Score is the average of the 3 scores. Accuracy is to 0.001 without rounding the final digit.

Tolerance

45.9 The acceptable difference between the middle scores of an Execution or Artistic panel of judges is 0.5 in qualifications and 0.3 in finals. The Superior jury will intervene if a serious error will affect the justice of a score.

45.10 Excessive deviations from the average score accepted by the CJP (i.e. 0.5 or more) will result in an appropriate warning or sanction.

45.11 The CJP has the responsibility to check the deviation of scores before confirming the **A and E Scores**. The CJP will give an immediate warning to any judge whose mark is outside of the maximum tolerance range. After later analysis of scores by the Superior Jury, sanctions will be applied to any judge(s) who have not strictly applied the rules.

Total Score

45.12 The total score is the score before any penalties by the CJP and/or Difficulty Judges are made (See Article 46).

45.13 There is no maximum score for an exercise performed by Seniors. The maximum score for an exercise performed by Juniors is 30.0.

45.14 The total score for a performed exercise is calculated by the formula:

$$\mathbf{A\ Score + D\ Score + E\ Score = Total\ Score\ for\ performance}$$

Article 46: PENALTIES FROM THE TOTAL SCORE

46.1 Penalties are applied by the Chair of a Panel and Difficulty Judges to the Total Score and result in the Final Score. This is shown by the formula:

$$\mathbf{Total\ score - Penalties = Final\ Score}$$

46.2 The **Chair of a Panel** applies penalties to the Total score for:

- Late submission of tariff sheets.
- Deviations from the height rules between partners.
- Duration of exercise over the time limit **allowed**.
- Re-start of exercise without justification.
- Steps, landings and falls outside the floor boundary (See Articles 11.7).
- Attire and **accessory** infringements.

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- 46.3 The **Difficulty Judges** apply penalties to the Total score for:
- Static holds not held for the declared or required time
 - Failure to meet Special Requirements
 - Performance of forbidden elements
 - Elements not performed in the order declared

ARTICLE 47: APPEALS AGAINST SCORES

- 47.1 In the interests of justice, if the Difficulty Score does not appear to correlate with what was performed, or **there is** an arithmetical error in the calculation of the Difficulty Value, conversion to the Difficulty Score or in the calculation of the Final Score, an appeal may be made for review to the Superior Jury.
- 47.2 The DJ penalty score may need to be reconsidered if there is a change in the Difficulty Score after the appeal.
- 47.3 Appeals can be made **ONLY** for the Federation's own competitors.
- 47.4 No appeals can be made against Execution or Artistic scores, time faults or other penalties.
- 47.5 **On** publication of the Difficulty Score, any appeal for investigation is made at the very latest **before** the end of the next exercise that follows the release of a score. The designated card holder for the federation of the competing gymnast (**TR 8.4**) places the appeal card with the President of the Superior Jury or designated person.
- An appeal card must be delivered without verbal exchange.
 - The display board will indicate that an appeal is being considered.
 - The appeal card must be followed with a written explanation stating the basis for the appeal.
 - The written **request for inquiry** must be delivered within 4 minutes after the placement of an appeal card, **otherwise the appeal becomes obsolete**.
 - There is a fee for the appeal which increases with each appeal made by the Federation (TR 8.4).
 - The placement of an appeal card becomes a contract to pay the appropriate fee to the General Secretary or delegate by the end of the competition.
- 47.6 The President of the Superior Jury (**or delegate**) will immediately notify the SJ Difficulty Experts of the appeal. After verifying their own personal difficulty score, the SJ Experts will notify the CJP of the panel concerned that an appeal has been lodged. The CJP immediately requests the DJs to review the Difficulty mark.
- 47.7 If a resolution cannot be made **before the start time of the next competitors' exercise**, the calculated mark will be listed as 'provisional' and will be considered at the end of the round of competition and before any award ceremony.
- 47.8 If the appeal proves correct, the fee is returned. If the appeal is rejected, the fee is forfeit and transferred to the FIG Foundation Fund.

SECTION X

TABLES OF FAULTS AND PENALTIES

ARTICLE 48: CJP AND DJ PENALTIES

48.1 The penalties range from 0.1 – 1.00 as illustrated in the Tables of Faults.

48.2 FINAL SCORE PENALTIES BY CJP

CJP PENALTIES	Penalty
1. Duration of Exercise over the time limit	0.1 per second
2. Difference in heights of partners is less than one centimeter above the suprasternal point of the next tallest partner	Juniors: 0.3 Seniors: 0.5
3. Difference in heights of partners is at or below the suprasternal point of the next tallest partner	Juniors: 0.5 Seniors: 1.0
4. Late Tariff Sheet	0.3 per exercise
5. Re-start without justification	0.3
6. Stepping over the boundary line	0.1 each time
7. Landing on two feet outside the boundary	0.5 each time
8. Falling outside the boundary	1.0 each time
9. National Emblem not clearly visible on attire	0.3
10. Failure to observe publicity rules	0.3
11. Partner attire not identical or not complementary	0.3
12. Undergarments visible	0.3
13. Line of gymnastic trousers or legs of one piece suits not broken by light color.	0.3
14. Immodest neckline	0.3
15. Sleeves or legs of attire not close fitting (e.g. blouson sleeves)	0.5
16. Theatrical, religious, thematic, army or cabaret style attire (including hair accessories or theatrical make-up) Bikini style leotard, or impression of large area of nakedness	0.5
17. Wearing of jewelry, visible tattoos	0.3
18. Forbidden body part exposure	0.3 – 0.5
19. Adjustment of attire Loss of accessories (e.g. hair clips)	0.1 each time

48.3 FINAL SCORE PENALTIES BY DJ

DJ PENALTIES	Penalty
1. Time fault for each static pair/group element held less than declared amount of time	0.3 per second short
2. Static pair/group element held less than one second	0.9 time fault No difficulty value No SR credit
3. Individual static element held less than two seconds	0.3 per second short
4. Individual static element held less than one second	0.6 time fault No difficulty value No SR credit
5. Any element started and not completed	No difficulty value No SR credit
6. Each violation of Special Requirements for composition	1.0 for each violation
7. Performance of a Forbidden element	1.0 each time
8. Elements not performed in the order declared	0.3

ARTICLE 49: ARTISTIC FAULTS

49.1 For Artistic Faults, deductions are made from the maximum score of 10.00 using the following scale of penalties:

- Small Faults 0.1 – 0.2
- Significant Faults 0.3
- Serious Faults 0.5 or 1.0

The Tables of Artistic Faults are intended to provide Artistry Judges with a general guide to the range of errors which can occur in performance. Penalties are applied for the following:

Musical Interpretation	Maximum 2.0
Choreography	Maximum 2.0
Element Selection	Maximum 2.0
Use of Space	Maximum 1.0
Presentation	Maximum 1.0
Mass and Maturity	Maximum 1.0
Technical and Physical Preparation	Maximum 1.0

49.2 MUSICAL INTERPRETATION

Criteria for Evaluation	Small 0.1 – 0.2	Significant 0.3	Serious 0.5
1. Exercise lacks logical continuous flow.	Slight lack of flow	Significant loss of flow in parts	Lack of flow throughout exercise
2. Lack of harmony between music and choreography	Slight lack of harmony	Some disharmony throughout exercise	Music and choreography do not match throughout exercise
3. Mood and Facial Expressions do not change or do not match the music selection. Partner facial expressions different when they should be similar.	Slight lack of variety in mood or expression	Significant lack of change in mood or expression	Only one portrayed when music requires more
4. Ability to project emotion of music between partners, or from partners out to spectators	Slight lack of emotion in parts of exercise	Lack of emotion over much of exercise, or inconsistent between partners	No emotion expressed, or only expressed by one partner creating disharmony
5. Development of a story or musical theme		Portrayed in parts of exercise	Music is only background
6. Smoothness of flow in entry to elements, or big fault or fall affecting flow of exercise and logical interpretation of the music.	Slip, trip, or collision breaking harmony 0.1 each time	Waiting or stopping for 4+ seconds before difficult element 0.3 each time	Waiting after big fault or fall disrupting harmony 0.5 each time
7. Numerous technical faults in performance of elements impacting the flow and logical interpretation of music.	Small Faults in 1 or 2 parts of the exercise	Several Significant Faults	Technical Faults throughout the Exercise

Maximum deduction for Musical Interpretation is 2.0.

49.3 CHOREOGRAPHY

Criteria for Evaluation	Small 0.1 – 0.2	Significant 0.3	Serious 0.5
1. Lack of sufficient time for performance of choreography because the majority of exercise is devoted to elements of difficulty.	Slight lack of choreography	Obvious lack of time for choreography	Majority of exercise is performance of elements
2. Choreography does not create a pair/group identity through use of originality and creativity.	Slight lack of originality	Obvious lack of originality	No personal identity created
3. Lack of Amplitude in choreography	Some lack of amplitude in parts of exercise	Obvious lack of amplitude in parts of exercise	Lack of amplitude throughout entire exercise
4. Lack of variety and changes in partner relationships. (e.g. apart and together, mirror and side-by-side.)	Slight lack of variety	Only 3 or 4 relationships explored	Repeated use of the 1 or 2 types throughout exercise
5. Choreographic steps, leaps, turns etc. lack variety	Slight lack of variety	Obvious lack of variety	Repeated use of the same types of choreography
6. Synchronization errors in choreography or in performance of individual elements	Slight error 0.1 each time	Serious errors	
7. Technical mistakes in the performance of choreography.	Slight errors 0.1 each time	Serious errors	

Maximum deduction for Choreography is 2.0

49.4 ELEMENT SELECTION

Criteria for Evaluation	Small 0.2	Significant 0.3	Serious 0.5
1. The selection of pair/group elements lacks creativity and personal identity.		X	
2. Lack of variety in overall selection of pair/group and individual elements characteristic of exercise. (e.g. failure to use all types of individual elements in the balance exercise)	Slight lack of variety or repetition	Moderate lack of variety or repetition	Most elements similar
3. Selection of elements uncharacteristic of discipline		X	
Balance			
4. Repetition of shape of holds	Repeated 3 times	Repeated 4 times	Repeated more than 4 times
5. Repetition of points of support	Repeated 3 times	Repeated 4 times	Repeated more than 4 times
6. Repetition of similar mounts, entries, or motions	Two or three similar	More than three similar	Most elements similar
Dynamic			
7. Repetition of the same salto shape	Repeated 3 times	Repeated 4 times	Repeated more than 4 times
8. Repetition of similar types of rotation	Repeated 3 times	Repeated 4 times	Repeated more than 4 times
9. Repeated use of similar catch positions or landing positions	Repeated 3 times	Repeated 3 times	Repeated more than 4 times
Combined			
10. Uneven distribution of pair/group static and dynamic elements	Slight uneven distribution	Clear uneven distribution	Significant uneven distribution
(Note: In the Combined exercise, all balance and dynamic faults listed above are applied)			

Maximum deduction for Element Selection is 2.0.

49.5 USE OF SPACE

Criteria for Evaluation	Small 0.1 – 0.2	Significant 0.3	Serious 0.5
1. Choreography does not use entire floor: (e.g. quadrants, diagonals, perimeters, center)	1/3 not used	½ not used	Only 1/4 -1/3 used
2. Pair/group and individual elements not spread around the floor	1/3 not used	½ not used	Only 1/4 -1/3 used
3. Limited variety of pathways: (e.g. forward, backwards, sideways, curved etc.)		2 or 3 pathways used	1 or 2 pathways dominate
4. All levels, high, medium, low, are not used		Only 2 levels used	All work on one level
5. Elements unevenly distributed throughout the time of the exercise (e.g. all difficult elements in first minute of exercise.)	Slight uneven distribution	Obvious uneven distribution	All in 1 part of exercise

Maximum deduction for Floor and Space is 1.0.

49.6 PRESENTATION

Criteria for Evaluation	Small 0.1 – 0.2	Significant 0.3	Serious 0.5
1. Music containing words (Forbidden)			X
2. No clear start and/or end of exercise	False Start	Ending before music	Ending after the music
3. Failure to present to spectators or judges at start and end of exercise		X	
4. Assistance in performance	Verbal coaching of partner	Coaching from sidelines	Markings, mat, or coach present on floor Physical assistance 1.0
5. Display of poor sportsmanship in competition arena			X

Maximum deduction for Presentation is 1.0.

49.7 MASS/MATURITY, PREPARATION, PHYSICAL CONDITION

Criteria for Evaluation	Small 0.1 – 0.2	Significant 0.3	Serious 0.5
1. Partner selection illogical relative to body somatotypes	Clear but small difference	Obvious difference	Selection inappropriate
2. Difference in maturity between partners	Slight	Obvious	Adult/child Relationship
3. Technical Preparation between partners different	Slight difference between partners	Obvious differences in preparation	One partner poorly prepared in relation to other partner (s)
4. Physical Condition inappropriate for competition (e.g. overweight, or underweight)	Slight	Obvious	Inappropriate for competition

Maximum Deduction 2.0 (0.5 for each Criterion)

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ARTICLE 50: TECHNICAL FAULTS

50.1 Tables summarizing the seriousness of different kinds of technical faults are provided in Articles 50.5 – 50.10.

50.2 Execution Faults are penalized by deductions from the maximum score of 10.00 each time they occur, using the following scale of penalties:

- Small Faults 0.1 – 0.2
- Significant Faults 0.3
- Serious Faults 0.5 or 1.0

50.3 Deductions for performance of a single element, including its entry, cannot be more than 1.0, but non-completion of elements, landings and falls are considered separately.

50.4 TABLES OF TECHNICAL FAULTS

The Tables that follow are intended to be a general guide to the penalties that may be applied for Technical Faults. It is impossible to **list every** technical fault. It is expected that Judges will use this guideline as a basis for taking deductions for faults not included in these Tables.

50.5 AMPLITUDE

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Loss of stretch or amplitude or body tightness in execution of an element knees/ elbows/ ankles slightly bent; arching of back and hip flex	0.1 – 0.2	0.3	0.5
2. Lack of full extension of knees/ elbows/ ankles in elements requiring full extension	0.1 – 0.2	0.3	

50.6 BODY SHAPE, ANGLE AND LINE

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Handstands off vertical or ideal positions	0.1 - 0.2	0.3	0.5
2. Back arch and/or hip flexing when trying to maintain a straight position	0.1 - 0.2	0.3	0.5
3. Bend of arms in handstands and angle of knee, ankles, wrists according to shape of handstand	0.1	0.3	0.5
4. Legs above or below ideal position in holds. (e.g. legs below horizontal when performing a lever hold)	0.1 - 0.2	0.3	0.5
5. Leg split less than 180° or causing hips to twist, in split-leg handstands, walkovers, sitting	0.1 - 0.2	0.3	0.5

50.7 HESITATIONS, STEPS and SLIPS

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Hesitation of top or readjustments in climbing or transitions	0.1-0.2	0.3	
2. Hesitation in a motion phase of an element stopping smooth flow	0.1-0.2		
3. Hops or steps in supporting, catching or landing. 1-2 small; 3 or 1 big step medium; 4+ serious	0.1	0.3	0.5
4. Slip of a foot or hand in climbing, balancing or transitions and in catching.			0.5

50.8 INSTABILITY

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Instability or tremor of base(s) or tops as element builds, in climbing, support, static holds or in making transitions/motions.	0.1-0.2	0.3	0.5
2. Base switching from heels to toes or taking steps when trying to stabilize a hold or when catching	0.1-0.2	0.3	More than 3 steps 0.5
3. Readjustment of positions after catching or before throwing, pitching or stabilizing a balance	0.1	0.3	
4. A light touch of a partner or light touch of the floor in order to maintain balance on a partner or in landing.	0.1		
5. Significant support or steadying of a partner to maintain balance on a partner or in landing.		0.3	
6. One foot, one hand or other part of the body going through a platform or slipping off the point of support on Dynamic catches/landings on partner.			0.5
7. Sliding or falling onto one knee or putting one hand to the floor or one leg, head or shoulder onto or against the partner.			0.5
8. Momentary pressing of bodies or shoulders against top, by base(s), to steady a top.		0.3	
9. Pressing of base(s) trunk(s) or shoulders against top to steady a serious problem in keeping stability or to prevent a fall.			0.5
10. Additional support of the partner(s) to prevent a fall. (e. g. because of failure to catch or to effect an exact dismount).			1.0
11. Loss of tempo in consecutive dynamic elements.	Not considered as a link		
12. Error in catching, causing slight re-adjustment before continuing.	0.1-0.2		

50.9 ROTATION

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Over or under rotation in turns, twists, or saltos by 30°		0.3	
2. Over or under rotation in turns, twists, or saltos by 45° or more			0.5
3. Under rotation of saltos requiring some assistance of partners to complete salto.			0.5
4. Under/over rotation of saltos which requires complete support of partner (s) to complete salto and/or to prevent a fall.			1.0

50.10 NON-COMPLETION OF ELEMENTS AND FALLS

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Non-completion of an element without a fall			0.5
2. Early completion of an element, which is logical and controlled, but which clearly stops performance of the element being completed.			0.5
3. The partner coming to the floor and landing unintentionally or illogically, without control, from a point of balance or support, but without a fall.			0.5
4. Non-completion of a partner or individual element which has started but a fall has not occurred			0.5 No Difficulty Value is given
5. Forward or backward roll following a landing without first showing a held position on feet.			0.5
6. One foot or hand slipping from point of support on partner and hands being used to prevent a fall.			0.5
7. Either feet or both hands sliding through a platform, off shoulders or other points of support on the partners' bodies when attempting to balance or in catching.			1.0
8. Fall to the floor or on (a) partner(s) from a pyramid or pair element or off a platform without a controlled or logical landing.			1.0
9. Either feet or hands slip off shoulders or other point of support resulting in supporter(s) having to prevent a fall.			1.0
10. An uncontrolled landing or fall to or on the floor made on head, seat, front, back or side, hands and knees together, both hands and feet or both knees.			1.0
11. Complete distortion of a pair/group or Individual Element.			1.0

SECTION XI

CODE OF PRACTICE FOR JUDGES

Article 51: RESPONSIBILITIES OF FIG INTERNATIONAL BREVET JUDGES

- 51.1 Judges with an international brevet are integral to the development of Acrobatic Gymnastics.
- 51.2 They set and maintain competition standards for assessment of excellence, very good, **good, average, weak** and unsatisfactory performance by athletes.
- 51.3 They are expected to regularly assist coaches and athletes to achieve the quality competitive performances taking account of the prevailing Technical Regulations and Code of Points.
- 51.4 They have a commitment to the maintenance of a level of technical and artistry knowledge, comparable to the level of performance they are judging.
- 51.5 To maintain their Brevet status, they must have frequent competition experience at national, international and continental events and, whenever possible, world class events, using the current FIG Technical Regulations and Code of Points.

Article 52: BREVET CATEGORIES

- 52.1 There are four categories of Brevet Judges, I, II, III, and IV.
- 52.2 Category I is the highest level and Category IV is for beginners.
- 52.3 To be allowed to judge during a cycle, Brevet Judges must first attend an Intercontinental or International Course at which, after examinations, they will be awarded their Category for the cycle (see Appendix 4 **and FIG Judges' Rules**).
- 52.4 The conditions for obtaining a Category for a cycle and the competitions at which the judge is eligible to officiate are detailed in **Appendix 4 and Article 53.4 respectively**.

Article 53: JUDGING ELIGIBILITY

In accordance with the **FIG Judges' Rules**:

- 53.1 **Competitions at which Category IV and III judges may officiate are listed in Article 53.4. Category III judges** with exceptional examination results **at the Intercontinental Course** and qualification in the optional CJP examination will be given a star * rating. This will entitle them to officiate as CJP at some international events.
- 53.2 **The officiating entitlements of Category II judges are detailed in Article 53.4. Those** who participate in the Intercontinental Course and pass the 2 CJP Examinations will be given a star * rating **that will entitle them** to be considered as CJPs for World Age Group (11-16) **and Continental events**.

- 53.3 **Judges** who participate in the Intercontinental Course will be ranked. The highest ranked. Category I Judges (maximum 12) who meet the eligibility requirements will be identified as World Experts, indicated by star ** rating.
- 53.4 All Category I, II and III judges must be competent to officiate as Difficulty 2 **judges**.

Category	Judging Eligibility
IV	<ul style="list-style-type: none"> • Execution and Artistic Judge at International competitions registered by FIG
III*	<ul style="list-style-type: none"> • CJP at national events • CJP at International events • Execution, Artistic and DJ2 Judge at Continental, international competitions and tournaments approved by FIG (Specialists# may also officiate as DJ1 judges) • Execution, Artistic or DJ2 at World Events
III	<ul style="list-style-type: none"> • CJP at national events • Execution, Artistic and Difficulty 2 Judge at Continental, international competitions and tournaments approved by FIG • Execution, Artistic and DJ2 Judge at FIG Junior and Age Group events • Execution, Artistic or Difficulty Judge 2 at World Events
II*	<ul style="list-style-type: none"> • CJP at International and Continental events • CJP at World Age Group (11-16) events, • Difficulty I (specialists) and 2, Execution and Artistic Judge at FIG Junior and Age Group events, Continental and International competitions • Execution and Artistic Judge at FIG events
II	<ul style="list-style-type: none"> • CJP at International events • Difficulty, Execution and Artistic Judge at FIG Junior and Age Group events, Continental, international competitions • Execution and Artistic Judge at FIG events
I	<ul style="list-style-type: none"> • CJP, Difficulty 1 or 2; Execution and Artistic Judge at all FIG, Continental and International competitions • Course leader for an International Judging Course, if assigned by the TC Acro.
I**	<ul style="list-style-type: none"> • World Expert Judges, CJP at World Events • Difficulty Execution and Artistic Judge at all FIG Continental and International Competitions • Course leader for an International Judging Course, if assigned by the TC Acro.
#E	Difficulty Expert (all disciplines)
#2	Difficulty Specialist Pairs
#3	Difficulty Specialist Women's Groups
#4	Difficulty Specialist Men's Groups

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Article 54: JUDGE BREVET AND LOG BOOK

- 54.1 Each Judge receives a Brevet, FIG Pin and FIG Log Book, issued by the FIG General Secretary and signed by the FIG President and President of the FIG Technical Committee.
- 54.2 The Log Book is up-dated each time the Judge's Brevet is upgraded or lowered or takes a course.
- 54.3 The Judge's Category and all competitions in which the Judge has been actively judging is noted in the Log Book by the Judge, as well as the roles in which the judge has officiated.
- 54.4 The Judge's assessment grade for accuracy, integrity, consistency of judging and behavior at each competition over a cycle will be recorded by the judge in the Log Book.
- 54.5 The Judge is responsible for making the entries to the Log Book and presenting it after courses to the Course Leader and before the start of competitions to the President of the presiding Superior Jury. They are required to confirm accuracy of the entries, by signature.

Article 55: CONTINUOUS ASSESSMENT

- 55.1 Continuous assessment of judges' work takes place at all FIG events.
- 55.2 Continental Committees and national federations are invited to use a similar system for their own events.
- 55.3 At each FIG world level competition, a judge is assessed throughout the competition and after the competition by the TC-Acro for:

Accuracy Assessed by consideration of the deviation from the **final** scores allowed and video analysis after the competition. Accuracy is also assessed by consideration of ability **to apply the rules of the Code of Points** and to discriminate between the quality of different exercises (rather than all being given the same mark).

Bias/Integrity Assessed by consideration of the rankings given by a judge for the performed exercise in one round of the competition and over the whole competition and any favor or disfavor in the marks given to particular federations, when compared to other judges.

Consistency Assessed by consideration of any changes in the standard of marks given for evaluation of exercises (e.g. always being the lowest marker and suddenly becomes highest).

Discipline Assessment by consideration of the correctness **of** behavior before and during competition (e.g. concerning punctuality; speed of judging; respect of others **and the rules**; influencing other judges' marks; unethical actions).

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- 55.4 The judges' assessment for each criterion during a world class competition is converted into a score and a total is registered in each judge's profile for a cycle. This is communicated publicly through the FIG Newsletter/Bulletin.

Excellent	5 points
Very Good	4 points
Good	3 points
Satisfactory	2 points
Weak	1 point
Unsatisfactory	0 points

Article 56: ETHICS

- 56.1 During competitions, judges must evaluate exercises independently and without any prior discussion about the marks they will give.

- 56.2 Judges must honor the Judges' Oath throughout a competition.

“In the name of all judges and officials, I promise that we shall officiate in this competition with complete impartiality, respecting and abiding by the rules which govern them, in the true spirit of sportsmanship”.

(TR Reg. 7.12.1)

- 56.3 Judges must respect the work of colleague judges.
- They must not discuss the actions and work of other judges in ways which will discredit reputation.
 - Any criticism must be done in a professionally correct way by stating concerns at meetings and being prepared to openly defend statements with evidence.
- 56.4 Judges must respect the work of coaches and athletes by evaluating work honestly and without bias to the nationality of a team.
- 56.5 Judges are obliged to work with calm professionalism and integrity at all times. Displays of anger, disrespect of rules and other inappropriate behavior will be sanctioned.

Article 57: PRODECURE OF DRAWS AND ENTITLEMENTS

Eligibility for Competition Juries

- 57.1 Judges must have the qualification to judge at the particular competition (see Article 53), evidenced by possession of a brevet and the entries to their current Log Book. The Log Book is presented to the President of the Superior Jury **at the first judges' seminar.**
- 57.2 Excluding Chairs of Panels (CJP) the maximum number of judges from any one federation at a FIG event is 2. These judges must be citizens of their federations.
- 57.3 CJPs appointed by FIG are not regarded as members of a Federation for the period of competition. (**See TR 12.1**).

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- 57.4 With the exception of the **CJP and DJs**, the judges on a panel must be from different federations.

Draws

- 57.5 2 CJP's are appointed by draw to a FIG competition, **before** the **provisional** entry closure date, by the FIG TC Acro. They are selected from the Category I Brevet Judges of good standing. The highest ranked judges will be prioritized. A reserve substitute will be invited, if confirmation is not received by the target date from the Federation concerned; **a fine also is imposed** (TR 7.10.3d). No appeal is allowed.
- 57.6 10 DJs (2 per event) are drawn, **provisionally by the TC Acro, at least 6 months prior to the competition date and confirmed after the provisional closure date. This will allow** them time to study the Code and Tables, with reference to the particular event, prior to competition. Allocation of the drawn DJs to particular events will be the responsibility of the TC Acro and will be based on the specialist rankings. **The highest ranked specialists will take DJ1 positions. Federations** will be requested to confirm attendance of the appointees by target dates.
- 57.7 A participating Federation cannot refuse a drawn position, but may elect which of their 2 judges of good standing takes a position. If the Federation sends no judge and a reserve has to be substituted, the Federation will be fined for having no judge in accordance with **TR Section 5 2.3**. If a Federation withdraws from competition participation, a reserve Federation **judge** will substitute.
- 57.8 Judges for Execution and Artistic panels will be drawn in the period just prior to competition. Included in the draws will be all judges not officiating as Difficulty Judges in the particular event.
- 57.9 In the event of an illness, lateness or a sanction of a judge, a reserve judge will **be** assigned as a replacement, irrespective of nationality. This will not invalidate the replacement judge from officiating in his/her own drawn places. It is at the discretion of the Superior Jury, which takes into account the reason for earlier disqualification, to allow the replaced Judge to return to officiating later in the competition.

SECTION XII

SANCTIONS, APPEALS AND AWARDS

Article 58: SANCTIONS, APPEALS AND AWARDS

- 58.1 The FIG TC Acro is responsible for the education, control and surveillance of judges' work. It takes action, as necessary, in any competition. It investigates and takes action required, following the analysis of videos after the competition.
- 58.2 Sanctions and awards given by the FIG TC Acro are the same as for all other disciplines of the FIG (**see Judges' Rules (JR) 6.1.2**).
- 58.3 During competitions, in accordance with Technical Regulation 7.8.1, verbal warnings may be given for unsatisfactory behavior of judges, coaches, athletes and/or officials and for weak and unsatisfactory judging. After a competition, written warnings and/or sanctions may be made depending on the seriousness of the case **and in accordance with Judges' Rules 6.1.3; 6.3.2**.
- 58.4 Judges, coaches and athletes are permitted to appeal against a sanction at the next highest level of authority (**see JR 6.5**). There is no appeal permitted against verbal warnings.
- 58.5 Federations and are informed about unsatisfactory actions and behavior of their judges and **any imposed** warnings and sanctions, **in accordance with Judges' Rules 6.4.1 and 6.4.3**.

Article 59: SANCTIONS

- 59.1 Judges, coaches, competitors and competition officials are expected to work to the highest ethical standards.
- 59.2 The Superior Jury will give warnings **during competitions** to offenders about apparent incompetence, failure to apply the rules or inappropriate behavior (**TR 7.8.1**).
- 59.3 The first warning **during** competition is verbal. However, it is recorded by the Superior Jury and reported to the FIG TC Acro (**TR 7.9**).
- 59.4 A second warning may result in a suspension from judging, expulsion from the competition hall or other appropriate action (**JR 6.3.1**).
- 59.5 In the event of a third or very serious disciplinary matter by a competitor, coach or judge at any competition in the cycle, **the matter is referred to the FIG Disciplinary Commission for decision about action**.

Article 60: JUSTICE AND COMPETITIONS

- 60.1 The administration of justice at FIG Acrobatic Gymnastic competitions is the responsibility of the Superior Jury (TR 7.8.1), the Technical President (TR 7.9) and the Jury of Appeal (TR7.8.3).
- 60.2 Brevet Judges are accredited with the ability of judging accurately and in accordance with the Code of Points, Technical Regulations and the FIG rules of discipline and ethics.
- Large errors, evidence of bias or unethical behavior whilst officiating as a judge will result in immediate warning of sanction by the Chair of a Judges' Panel or the Superior Jury.
 - A second offence of any kind during the same cycle of competitions will result in **referral of the matter to** the FIG Disciplinary Commission.
- 60.3 The Chair of Judges is empowered to resolve:
- Any errors in recording scores.
 - Failure to see a major fault.
 - Evident errors in calculating difficulty.
- 60.4 Once a score has been confirmed by the CJP, only in very exceptional circumstances can it be changed (e.g. a score has been incorrectly registered or the Superior Jury takes action to avoid an injustice).
- 60.5 If mistakes are made and the position of a pair or group will be affected by more than one place, in the interests of justice, the Superior Jury is entitled to intervene by asking for a provisional score to be registered and resolving the injustice at the earliest opportunity and before an award ceremony takes place.
- A warning is issued to the judge(s) causing the problem, but
 - the Superior Jury investigates the justice of the warning immediately following competition.
- 60.6 If an appeal against the accuracy of a Difficulty Score is registered by a coach (see Article 47) within the allowed time, the CJP investigates the problem with the judges concerned and **tries** to resolve any problem.
- If this will take more time than is available before the start of the next exercise, the CJP registers a provisional score and resolves the problem at the earliest opportunity and before any award ceremony.
 - The Superior Jury investigates how the problem occurred immediately following competition and acts on the findings accordingly.
- 60.7 In accordance with Article 45.10, the CJP or Superior Jury, having checked the deviation from the published score, will give warning to any judges whose score is unjustifiably and **seriously** outside the maximum tolerance range (**Article 45.9**).
- A sanction is applied if this continues to happen.

Article 61: SANCTIONS AGAINST JUDGES

- 61.1 During competition, verbal warning can be given by the CJP or the President of the Superior Jury for:

- Repeated deviations below or above the tolerance **allowed**
 - Showing favoritism or disfavor towards **a pair, group or team.**
 - Taking part in obvious discussions and/or making agreements with the intent to collaborate over scores.
- 61.2 The President of the SJ, in consultation with the Superior Jury Experts, will replace a judge on a panel by a reserve judge if there is evidence of:
- Continued unjustified large deviations from score accepted by the CJP and Superior Jury after having been given verbal warning.
 - The judge having spoken with other judges and/or given signs to other judges or coaches following a verbal warning.
 - The Judge having used a mobile or other technology as a means of communication with anyone.
 - Corrupt behavior
 - Lack of attendance at the official activities and seminars **before or during competition**
- 61.3 Exclusion of a judge during competition can be followed with further sanctions **proposed to the Presidential Commission** by the **FIG Disciplinary Commission** depending on the seriousness of the problem.

Sanctions after a competition

- 61.4 Following analysis of marks given by panels and the Superior Jury and video review, sanctions can be applied to judges who evidently have judged without respect of the rules.
- 61.5 Sanctions may be proposed by the TC Acro and confirmed by the **FIG Disciplinary and Presidential Commissions (JR6.3.2; Statute 42.2)** and include:
- Written warning
 - Suspension of a judge for a specified period
 - Reduction of the Brevet Category
 - Exclusion or cancellation of the FIG Brevet
- 61.6 Sanctions given during FIG world events are to be respected at all international competitions organized by national federations, Continental Unions and FIG approved events. **Sanctions proposed or pronounced by a Continental Union must be communicated in writing to the FIG, through the General Secretary, with copy to the President of the FIG TC Acro (JR 6.3.2).**

Sanction against Federations

- 61.7 For all sanctions of judges, except verbal warnings, the relevant federation is informed.
- 61.8 For sanctions (except verbal warnings) against judges, the relevant Federation **will be** informed.
- 61.9 A judge with sanction is not allowed to be nominated for the next FIG competition.

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- 61.10 All written sanctions against judges, coaches and athletes will be **signed by the Secretary General and the President of the TC Acro and will be** communicated to National Federations **by the FIG Secretariat**.

Article 62: PROCEDURE OF APPEALS AGAINST SANCTIONS

- 62.1 Appeals against Superior Jury decisions, referenced to competitors, coaches, judges or competition officials, are made **during competition** to the Jury of Appeal.
- 62.2 Appeals made during competitions and actions taken **will be given attention in the post-competition analysis; the issues** must be recorded by the FIG TC Acro **President** in the competition report.
- 62.3 Judges who were subject to sanctions during a competition may ask the Jury of Appeal for review of the action. The decision of the Jury of Appeal is final and valid for the rest of the competition.
- 62.4 Further appeal against a **sanction is** made to the Disciplinary Commission following competition, with evidence of perceived injustice **and in accordance with the prevailing FIG policies for Appeals (JR 6.5)**.
- 62.5 Appeal against the decision of the Disciplinary Commission is made to the Tribunal, with evidence of perceived injustice.
- 62.6 Appeals against the decisions of a Chair of Panel are made to the President of the Superior Jury who will consider the matter. Consultation with appropriate persons may occur before further action is taken.
- 62.7 Appeals **to the Jury of Appeal can** only be made against disciplinary **sanctions. Appeals** cannot be made about scores.

Article 63: DISCUSSIONS AND RESOLUTIONS

- 63.1 With regard to marks given by judges, none may be changed once confirmed by the CJP, unless there is a Superior Jury intervention.
- 63.2 In matters referred to the Jury of Appeal, the Jury may invite persons concerned to contribute to discussions.
- 63.3 The decisions of the Jury of Appeal are final during the competition, but will be fully investigated and examined for justice during the after-competition analysis. With the agreement of the FIG Executive Committee, any gross injustice will be rectified.
- 63.4 Any interference in the appeal procedure or discussion between a member of the appealing Federation **with** the CJP, Difficulty Judge or member of the judging panel will immediately result in termination of the appeal process.

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Article 64: AWARDS TO JUDGES

- 64.1 For excellent and very good judgment during official competitions, a letter of commendation will be sent to the respective judge and a copy to the federation concerned **(JR 6.2.1)**.
- 64.2 For excellent and very good judgment at a minimum of 2 FIG official competitions during one Olympic Cycle, a judge will receive a FIG Diploma and the respective Federation a letter of commendation. In an exceptional case, the judge may be given the next higher qualification, if so decided by the FIG TC Acro. At the proposal of the FIG TC Acro, the EC can decide to award special prizes to the best judges.
- 64.3 The FIG Honorary Diploma with special insignia pin will be awarded to judges who have been active brevet judges for a minimum of 5 Olympic cycles during which they will have judged a minimum of 8 World events – World Championships, World Games and World Cup Finals – without sanction.
- 64.4 Information about awards to be given to judges will be communicated to national Federations by the FIG Secretariat in a letter signed by the Secretary General and the TC ACRO President.

APPENDICES



May 2008

PROCEDURE OF ATHLETE MEASUREMENT

APPENDIX 1

1. Before competitions, athletes will be measured to the nearest millimetre by a professional anthropometrist (a person who measures human bodies) in the presence of **ONE** official of the member federation and the designated representative of the Acrobatic Gymnastic Technical Committee, who records all measurements.
 - The Federation official and TC representative present each sign the protocol confirming the recorded measurement.
 - At least 1 member of the TC ACRO must be present for any measurement which is likely to be contested. In the case of any suspicion of an attempt to avoid correct measurement, 3 members of the Superior Jury, including the President, must be present.
2. Athletes in a partnership are obliged to present for measurement at the same time and must have their accreditation cards (tags) and passports with them. These are checked against the competition registration number for the partnership.
3. The Head of Delegation and coach have the responsibility to ensure presentation of their competitors for measurement.
4. Measurement may take place either before or after a training session on the scheduled days for measurement.
5. Athletes who have not presented for measurement on the scheduled days will be disqualified from participation in the competition. (See also CoP Article 38 **and TR 8.5**). For exceptional circumstances, such as illness, the President of the Superior Jury may make arrangements for the athlete to be measured at another time.
6. When the partnership is evidently within the size toleration, the passport age will be registered, but measurement will only occur when data is wanted for research purposes. Measurement, when requested, is not an option for the coach or athlete. The Superior Jury will measure or re-measure any partnership during competition if there is question about **size or** there is doubt about the accuracy of the data provided by the technicians. **A re-measurement, if requested or necessary, must take place by the conclusion of the first qualification exercise. Otherwise, the original measurement stands for competition.**
7. Athletes who perform as **supporting partners** (bases) are measured:
 - in bare feet wearing T-shirt or competition attire.
 - It must be possible for the suprasternal point (see diagram) to be felt by the technician making the measurement.
 - Athletes must stand in normal posture with feet together and knees pressed back. The shoulders and extremities are relaxed.
 - The vertical height from the floor to the suprasternal point is made using an anthropometer with spirit level.

8. Athletes who perform as **tops** are measured:
 - in bare feet wearing T-shirt or competition attire.
 - standing erect, in normal posture with feet together, knees pressed back and looking straight ahead.
 - hair must not interfere with the technician's ability to measure to the top of the head (no buns, pony tails or plaits unless they go into the neck).
 - The technician measures from the floor to the top of the head.
9. Athletes who perform as **middles** (second or third) are measured:
 - in bare feet wearing T-shirt or competition attire.
 - It must be possible for the suprasternal point (see diagram) to be felt by the technician making the measurement.
 - standing erect, in normal posture with feet together, knees **pressed back**.
 - Hair must not interfere with the technician's ability to measure to the top of the head (no buns, pony tails or plaits unless they go into the neck).
 - The technician measures from the floor to the top of the head **and** from the floor to the suprasternal point.
10. Athletes who do not co-operate with the instructions of the technician for any reason will receive one warning from the Superior Jury representative. Any further lack of co-operation will result in disqualification from competition.
11. All ages and measurements are recorded and signed as correct by the technician and delivered to the **Superior Jury**. The Superior Jury determines which athletes receive a penalty for size intolerance.
12. A deduction of 0.5 for seniors and 0.3 for juniors is made from the final score of each exercise performed, if the height of the shorter partner is less than one centimetre above the suprasternal point (see Diagram). If s/he is below the suprasternal notch, the penalty is 1.0 for seniors and 0.5 for juniors.
13. No deduction is taken if the height of the shorter partner exceeds by one centimetre or more the height of the suprasternal point of the partner who normally supports him/her. In the case of minimum height, a second measurement may be taken by the technician to confirm accuracy. The technician has the right to request the Superior Jury to also take a measurement if there might be **is** disagreement or question about the measurement. The Superior Jury decision will over-ride any previous decision made.
14. In application to groups, relative to the tallest partner, the next tallest must exceed the suprasternal point by one centimetre and so on.
15. In the event of an athlete trying to obstruct the measurement process, the pair/group will be disqualified from competition participation. The coach will be removed from the competition. The federation concerned will be given a warning **during the competition. The matter will be referred to the Disciplinary Commission after the event. A repeat of cheating by competitors from the same federation at any time during the competition cycle will result in a sanction of the federation.**

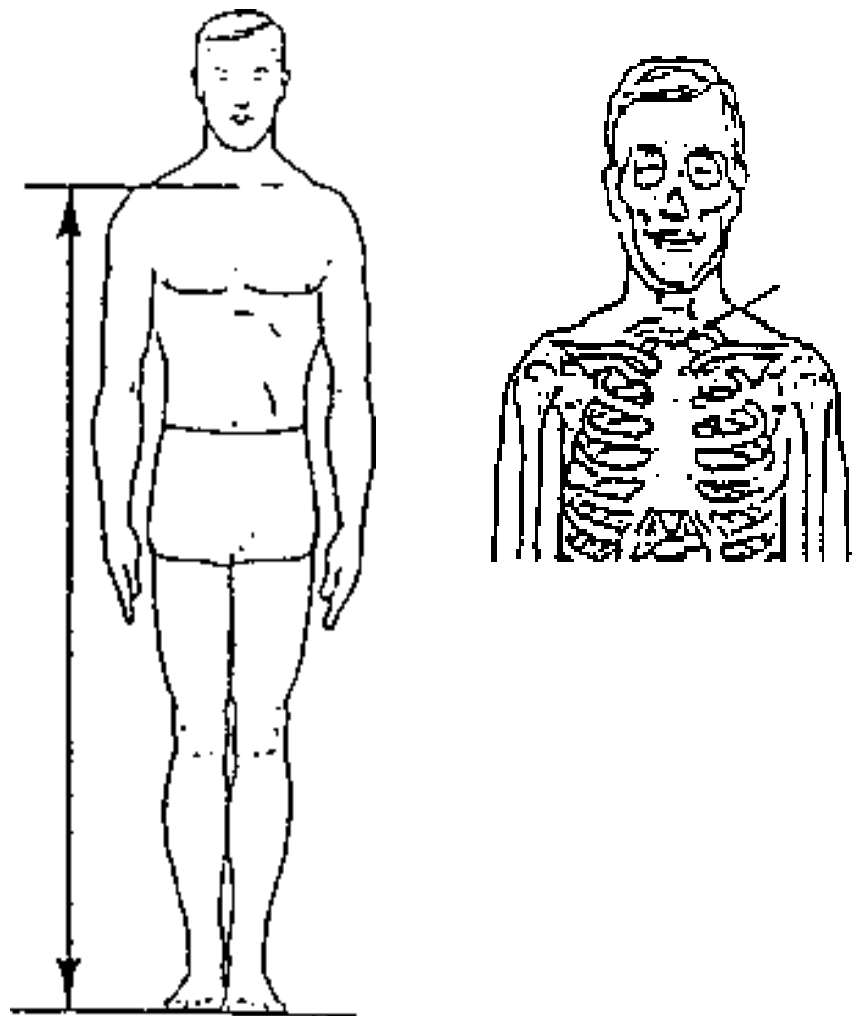
The Suprasternal Point

The inferior point of the jugular notch of the top of the breastbone (sternum).

Anthropometer

A rigid rod graduated in millimetres, giving a total range of 0 to 2,100 mm. with a straight crossbar or spirit level. The reading is taken on the vertical rod below the crossbar. Use of a spirit level ensures greater accuracy in the position of the crossbar.

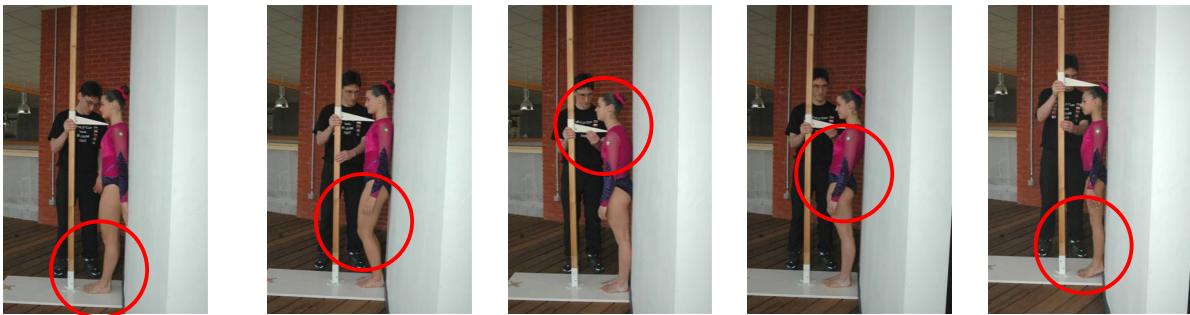
The apparatus must meet with the type and standards outlined in the Apparatus Regulations.



Correct Positions for Measurement



Errors in Position for Measurement



Error 1

Error 2

Error 3

Error 4

Error 5

Error 1: Feet not against the wall

Error 2: Knees bent

Error 3: Kyphosis forward

Error 4: Hips pushed to the front

Error 5: Heels lifted

APPENDIX 2

<p align="center">SUMMARY OF SPECIAL COMPOSITIONAL REQUIREMENTS FOR PAIR AND GROUP EVENTS</p>													
<p>Special Requirements for minimum number of elements of value = deduction 1.0 for each if missing.</p>													
Pair — Group Elements				Individual Elements				Catches Required			Dismounts		
BALANCE	DYNAMIC	COMBINED		BALANCE Cat 1	DYNAMIC Cat 2	COMBINED		Balance	Dynamic	Combined	Balance	Dynamic	Comb
		Balance	Dynamic			Cat 1	Cat 2						
6	6	3	3	3	3	2	2	—	2	1	—	3	2
6	6	3	3	3	3	2	2	—	2	1	—	3	2
6	6	3	3	3	3	2	2	—	2	1	—	3	2
2 PYR (3 holds)	6	1 PYR (3 holds)	3	3	3	2	2	—	2	1	—	3	2
2 PYR (3 holds)	6	1 PYR (3 holds)	3	3	3	2	2	—	2	1	—	3	2
Individual Elements —	<p>Must be performed simultaneously or in immediate succession; not more than 6 are given Difficulty Value.</p>												
	<p>In the Dynamic exercise there must be 1 salto from Category 2 elements of the Tables of Difficulty</p>												
	<p>In Combined Exercises there must be 1 Salto from Category 2</p>												

DIFFICULTY CONVERSION TABLES

APPENDIX 3

**DIFFICULTY CONVERSION
FOR
SENIOR BALANCE EXERCISES**

Difficulty Value	Difficulty Score	Difficulty Value	Difficulty Score	Difficulty Value	Difficulty Score	Difficulty Value	Difficulty Score
1-5	1,0	70-71	7,5	133	9,53	166	9,86
6-7	2,0	72-73	7,6	134	9,54	167	9,87
8-9	3,0	74-75	7,7	135	9,55	168	9,88
10-11	3,5	76-77	7,8	136	9,56	169	9,89
12-13	3,8	78-79	7,9	137	9,57	170	9,90
14-15	4,1	80-81	8,00	138	9,58	171	9,91
16-17	4,4	82-83	8,10	139	9,59	172	9,92
18-19	4,7	84-85	8,20	140	9,60	173	9,93
20-21	5,0	86-87	8,30	141	9,61	174	9,94
22-23	5,1	88-89	8,40	142	9,62	175	9,95
24-25	5,2	90-91	8,50	143	9,63	176	9,96
26-27	5,3	92-93	8,60	144	9,64	177	9,97
28-29	5,4	94-95	8,70	145	9,65	178	9,98
30-31	5,5	96-97	8,80	146	9,66	179	9,99
32-33	5,6	98-99	8,90	147	9,67	180	10,0
34-35	5,7	100-101	9,00	148	9,68		
36-37	5,8	102-103	9,04	149	9,69		
38-39	5,9	104-105	9,08	150	9,70		
40-41	6,0	106-107	9,12	151	9,71		
42-43	6,1	108-109	9,16	152	9,72		
44-45	6,2	110-111	9,20	153	9,73		
46-47	6,3	112-113	9,24	154	9,74		
48-49	6,4	114-115	9,28	155	9,75		
50-51	6,5	116-117	9,32	156	9,76		
52-53	6,6	118-119	9,36	157	9,77		
54-55	6,7	120-121	9,40	158	9,78		
56-57	6,8	122-123	9,42	159	9,79		
58-59	6,9	124-125	9,44	160	9,80		
60-61	7,0	126-127	9,46	161	9,81		
62-63	7,1	128-129	9,48	162	9,82		
64-65	7,2	130	9,50	163	9,83		
66-67	7,3	131	9,51	164	9,84		
68-69	7,4	132	9,52	165	9,85		

For every value 1 above 180 an additional 0,001 is given (For 10 value = 0,01)

**DIFFICULTY CONVERSION
FOR
SENIOR DYNAMIC EXERCISES**

Difficulty Value	Difficulty Score	Difficulty Value	Difficulty Score	Difficulty Value	Difficulty Score
1-5	1,0	70-71	7,50	133	9,73
6-7	2,0	72-73	7,60	134	9,74
8-9	3,0	74-75	7,70	135	9,75
10-11	3,5	76-77	7,80	136	9,76
12-13	3,8	78-79	7,90	137	9,77
14-15	4,1	80-81	8,00	138	9,78
16-17	4,4	82-83	8,10	139	9,79
18-19	4,7	84-85	8,20	140	9,80
20-21	5,0	86-87	8,30	141	9,81
22-23	5,1	88-89	8,40	142	9,82
24-25	5,2	90-91	8,50	143	9,83
26-27	5,3	92-93	8,60	144	9,84
28-29	5,4	94-95	8,70	145	9,85
30-31	5,5	96-97	8,80	146	9,86
32-33	5,6	98-99	8,90	147	9,87
34-35	5,7	100-101	9,00	148	9,88
36-37	5,8	102-103	9,06	149	9,89
38-39	5,9	104-105	9,12	150	9,90
40-41	6,0	106-107	9,18	151	9,91
42-43	6,1	108-109	9,24	152	9,92
44-45	6,2	110-111	9,30	153	9,93
46-47	6,3	112-113	9,36	154	9,94
48-49	6,4	114-115	9,42	155	9,95
50-51	6,5	116-117	9,48	156	9,96
52-53	6,6	118-119	9,54	157	9,97
54-55	6,7	120-121	9,60	158	9,98
56-57	6,8	122-123	9,62	159	9,99
58-59	6,9	124-125	9,64	160	10,00
60-61	7,0	126-127	9,66		
62-63	7,1	128-129	9,68		
64-65	7,2	130	9,70		
66-67	7,3	131	9,71		
68-69	7,4	132	9,72		

For every value 1 above 160 an additional 0,001 is given (For 10 value = 0,01)

**DIFFICULTY CONVERSION
FOR
SENIOR COMBINED AND FINAL EXERCISES**

Difficulty Value	D Score	Difficulty Value	D Score	Difficulty Value	D Score	Difficulty Value	D Score	Difficulty Value	D Score
1-5	1,0	70-71	7,50	133	9,03	166	9,36	199	9,69
6-7	2,0	72-73	7,55	134	9,04	167	9,37	200	9,70
8-9	3,0	74-75	7,60	135	9,05	168	9,38	201	9,71
10-11	3,5	76-77	7,65	136	9,06	169	9,39	202	9,72
12-13	3,8	78-79	7,70	137	9,07	170	9,40	203	9,73
14-15	4,1	80-81	7,75	138	9,08	171	9,41	204	9,74
16-17	4,4	82-83	7,80	139	9,09	172	9,42	205	9,75
18-19	4,7	84-85	7,85	140	9,10	173	9,43	206	9,76
20-21	5,0	86-87	7,90	141	9,11	174	9,44	207	9,77
22-23	5,1	88-89	7,95	142	9,12	175	9,45	208	9,78
24-25	5,2	90-91	8,00	143	9,13	176	9,46	209	9,79
26-27	5,3	92-93	8,05	144	9,14	177	9,47	210	9,80
28-29	5,4	94-95	8,10	145	9,15	178	9,48	211	9,81
30-31	5,5	96-97	8,15	146	9,16	179	9,49	212	9,82
32-33	5,6	98-99	8,20	147	9,17	180	9,50	213	9,83
34-35	5,7	100-101	8,25	148	9,18	181	9,51	214	9,84
36-37	5,8	102-103	8,30	149	9,19	182	9,52	215	9,85
38-39	5,9	104-105	8,35	150	9,20	183	9,53	216	9,86
40-41	6,0	106-107	8,40	151	9,21	184	9,54	217	9,87
42-43	6,1	108-109	8,45	152	9,22	185	9,55	218	9,88
44-45	6,2	110-111	8,50	153	9,23	186	9,56	219	9,89
46-47	6,3	112-113	8,55	154	9,24	187	9,57	220	9,90
48-49	6,4	114-115	8,60	155	9,25	188	9,58	221	9,91
50-51	6,5	116-117	8,65	156	9,26	189	9,59	222	9,92
52-53	6,6	118-119	8,70	157	9,27	190	9,60	223	9,93
54-55	6,7	120-121	8,75	158	9,28	191	9,61	224	9,94
56-57	6,8	122-123	8,80	159	9,29	192	9,62	225	9,95
58-59	6,9	124-125	8,85	160	9,30	193	9,63	226	9,96
60-61	7,0	126-127	8,90	161	9,31	194	9,64	227	9,97
62-63	7,1	128-129	8,95	162	9,32	195	9,65	228	9,98
64-65	7,2	130	9,00	163	9,33	196	9,66	229	9,99
66-67	7,3	131	9,01	164	9,34	197	9,67	230	10,00
68-69	7,4	132	9,02	165	9,35	198	9,68		

For every value 1 above 230 an additional 0,001 is given (For 10 value = 0,01)

**DIFFICULTY CONVERSION FOR JUNIORS 12-19
QUALIFICATIONS AND FINAL EXERCISES**

STATIC + COMBINED EXERCISES					DYNAMIC EXERCISES			
Difficulty Value	Difficulty score	Difficulty Value	Difficulty score		Difficulty Value	Difficulty score	Difficulty Value	Difficulty score
1-5	1.0	80-81	9.25		1-5	1.0	60-61	9.50
6-10	2.0	82-83	9.30		6-10	2.0	62-63	9.55
11-15	3.0	84-85	9.35		11-15	3.0	64-65	9.60
16-20	3.5	86-87	9.40		16-20	3.5	66-67	9.65
21-24	4.0	88-89	9.45		21-24	4.0	68-69	9.70
25	4.5	90-91	9.50		25	4.50	70-71	9.75
26	5.0	92-93	9.55		26	5.00	72-73	9.80
27	5.5	94-95	9.60		27	5.50	74-75	9.85
28	6.0	96-97	9.65		28	6.00	76-77	9.90
29	6.5	98-99	9.70		29	6.50	78-79	9.95
30-31	7.0	100-101	9.75		30	7.00	80	10.00
32-33	7.1	102-103	9.80		31	7.10		
34-35	7.2	104-105	9.85		32	7.20		
36-37	7.3	106-107	9.90		33	7.30		
38-39	7.4	108-109	9.95		34	7.40		
40-41	7.5	110	10.00		35	7.50		
42-43	7.6				36	7.60		
44-45	7.7				37	7.70		
46-47	7.8				38	7.80		
48-49	7.9				39	7.90		
50-51	8.0				40	8.00		
52-53	8.10				41	8.10		
54-55	8.20				42	8.20		
56-57	8.30				43	8.30		
58-59	8.40				44	8.40		
60-61	8.50				45	8.50		
62-63	8.60				46	8.60		
64-65	8.70				47	8.70		
66-67	8.80				48	8.80		
68-69	8.90				49	8.90		
70-71	9.00				50-51	9.00		
72-73	9.05				52-53	9.10		
74-75	9.10				54-55	9.20		
76-77	9.15				56-57	9.30		
78-79	9.20				58-59	9.40		

Performance of elements of no more than 20 values over the maximum for 10.00 is allowed. If exceeded a penalty of 1.00 is given

JUDGES BREVET REGULATIONS

APPENDIX 4

Article 1 GENERAL PRINCIPLES

1. **This appendix summarizes and** re-iterates articles in the prevailing FIG **Judges' Rules**.
2. National Federations recommend and finance the training of their candidates for the FIG International Brevet.
3. In presenting candidates for Brevet, federations adopt the responsibility to provide opportunities for Brevet Judges to maintain the minimum requirements for experience during the Olympic Cycle for which they have qualified.
4. A FIG International Brevet is valid for a judges' entire judging career, **in so far as Technical Regulation 7.6 is fulfilled**. However, to be **considered** active in this competition cycle, the judge must first attend an official intercontinental or international judges' brevet course **for the cycle**.
5. The Category of Brevet is not a constant. It is awarded in accordance with examination results and is held for one cycle only. The judge, at each competition of the cycle, must demonstrate consistency in meeting the criteria for the Category of Brevet held.
6. Up-grade from Category IV to III and from III to II is possible during a cycle by re-examination after the eligibility criteria have been met.
7. Down-grading in the cycle can result from sanction or inability to maintain the criteria for Category.

Article 2 Brevet Awards

1. To be awarded a Brevet, a judge must attend a relevant course and participate in the seminars and examinations.
2. There are four categories of Brevet Judges, I, II, III, IV. Category I is the highest level and Category IV is for beginners.
3. Category I can only be awarded at the **Intercontinental** Brevet course held at the beginning of a cycle.
4. The Intercontinental Course is open to brevet Judges who held Categories I, II, and III during the previous cycle and who have met the course eligibility criteria. **With the permission of the TC Acro and when numbers permit**, federations that only have Category IV judges may present 1 judge for the Intercontinental Course (**see FIG Judges' Regulations: Acro supplement**).
5. Categories II, III, and IV can be awarded to participants in the Intercontinental Brevet Course but also at Continental and International Brevet courses.
6. All judges who participate for the first time for award of the FIG Judge Brevet must attend a FIG-approved **International** Judges' Course at which they can obtain the Brevet Category IV or, if excellent examination results are obtained, **including a pass in the optional examination D2**, Category III.

7. To be allowed to judge during a cycle, brevet judges must first attend an intercontinental or international course at which, after examinations, they will be awarded their Category for the cycle. **Judges who wish to reconfirm their Category must pass the relevant examinations.**
8. To be eligible to participate in an Intercontinental or International Judges' Brevet Course, the candidates have to:
 - be members of a national gymnastics' federation affiliated to the FIG.
 - be designated by the national federation to participate in the course.
 - meet the requirements for eligibility relative to the course to be attended.
 - **have no pending or existing sanctions according to Article 6.2.3 FIG Judges Rules/Statutes 42.2c,d,e,g**
 - **be proficient in one official FIG language**
9. To be eligible for the Intercontinental Course the brevet judges also must have received no sanctions in the previous cycle.
10. FIG Technical Committee members from the previous cycle who are not re-elected or who retire from office, retain the same Brevet category as they held in the previous cycle, unless they are up-grading, in which case they are required to take the relevant examinations.

Article 3 BREVET CATEGORIES

Category	Conditions for Obtaining the Category
IV	Meets the national criteria for selection and/or have held Category IV Brevet during the previous Cycle.
	Be proposed by own National Federation for participation in International Judging Course
	Must obtain a pass standard in each aspect of theory and practical examinations A, B and E
III	Must have held the Category IV or III Brevet in the previous cycle
	Must have judged in at least 2 FIG approved world, continental and/or international competitions or tournaments during the previous cycle
	Must obtain a Pass in the theory and practical examinations A, B, D2 and E
	Participants in the Intercontinental course also will take examinations C1, C2 and D1. Those gaining a Pass in C1 will be Categorized III*. Those with a Pass in D1 will be considered for ranking as Difficulty Specialists.
II	Must have held the Category III or II Brevet in the previous cycle
	Must have judged in at least 4 FIG approved world, continental and/or international competitions or tournaments during the last cycle
	Must obtain Good Passes in theory and practical examinations A, B, E and Passes in C1 and D2.
	Participants in the Intercontinental course also will take Examination C2 and D1 and will be considered for ranking as Difficulty Specialists. Judges passing C2 will be categorized II*
I	Must have held the Category II or I Brevet in the previous Cycle
	Must have judged in at least 4 FIG approved international competitions, one of which must be a FIG World Class event, during the last cycle
	Must participate in an <i>Intercontinental</i> Judging Course
	Must obtain Good Passes in theory and practical examinations A; B; C1; D2, E. and Passes in C2 and D1

	The highest ranked (maximum 12) category I judges will be deemed World Expert Judges. These judges will be categorized I**
Expert Difficulty Judges	Expert Difficulty judges will be identified from the highest ranked judges across all the difficulty examinations at the Intercontinental Course, irrespective of Brevet Category.
Specialist Difficulty Judges	Specialist Difficulty Judges will be identified from the highest ranking in the specific disciplines of the difficulty examinations at the Intercontinental Course, irrespective of judging category.
#E	Difficulty Expert (all disciplines)
#2	Difficulty Specialists Pairs
#3	Difficulty Specialists Women's groups
#4	Difficulty Specialists Men's groups

Article 4 THE INTERCONTINENTAL JUDGES' BREVET COURSE

1. There is one Intercontinental Judges' Brevet Course for Acrobatic Gymnastics organized every four years at the start of an Olympic Cycle.
2. The **purposes** of the Intercontinental Judges' Brevet Course (IJBC) are to:
 - ensure that all participants completely understand and agree the interpretations of the new rules for the cycle.
 - organize theory and practical examinations in order that the participants may obtain the Judges' Brevet and Categories.
3. The conditions, duration and format of the Course are proposed by the FIG TC Acro and are approved, in principle, by the **FIG Presidential Commission.**
4. The IJBC is carried out by the FIG TC Acro of the previous cycle and appointed experts.
5. A fee (**see JR 4.2.1**) per participant Judge is to be paid to the FIG
6. Accommodation and travel expenses are at the cost of candidates' federations.
7. Judges who pass the examinations will be awarded Category I, II, III or IV according to the criteria achieved.
8. Application for participation in the IJBC must be made by the national federation of the judge and needs approval of the FIG. Refusal can occur when e.g. there has been a sanction of a judge in the previous cycle or a judge is not a citizen of the federation or more than the allowed number are requested.
9. All judges who participate in the Intercontinental Course must take all examinations.
10. Judges who fail all or part of the examination may repeat the examination, with the approval of the TC Acro, at an International or Continental course. The TC Acro will determine which examinations have to be retaken. Category I cannot be awarded to those who re-take examinations.
11. All international courses that follow the Intercontinental Course are patterned on the Intercontinental Course and are monitored by the FIG TC Acro.

Eligibility

12. Judges who held Brevet Categories I, II and III in the previous cycle are eligible to participate in the Intercontinental Course.
13. A judge who was sanctioned during the previous cycle, **or who has a pending or existing sanction**, may not participate.
14. All Category I judges of the previous cycle, who meet the eligibility requirements (see Article 71.) to take the Category I examinations for this cycle (i.e. they are “of good standing”) are entitled to attend the Intercontinental Course.
15. Federations are entitled to send 3 judges Category I, II or III, in addition to the Category I judges of good standing, to the Intercontinental Course.
16. **With the approval of the TC Acro**, federations with Category IV judges only, may send 1 judge (**see supplement to FIG Judges’ Rules, Art. 6.15**).
17. Technical Committee members elected for the first time are obliged to participate in the course and to take all examinations. They do not count in a federation’s allocation of judges and are exempt from examination fees.
18. **Presidents of Continental Union Acrobatic Gymnastic Committees who are active judges and officiate on Superior Juries must participate. They do not count in a federation’s allocation of judges.**

Article 5 CONTINENTAL AND INTERNATIONAL JUDGES’ BREVET COURSES

1. Continental Union Acrobatic Gymnastic Committees and national federations must apply, in writing, to the General Secretary of the FIG, for the permission of the TC Acro to organize an International Judges’ Brevet Course.
2. The continental and international brevet courses are carried out according to the directives of the FIG TC Acro. **They** include written and practical examinations on the Code of Points and Technical Regulations.
3. Application must be made at least 4 months prior to the start date of the proposed course.
 - A fee (**see JR 4.2.1**) per participant Judge is to be paid to the FIG
 - A course fee is paid to cover the costs (daily fee, travel and accommodation) of an independent tutor/examiner
 - Accommodation and travel expenses are at the cost of the course participants or as agreed by their respective Federations.
 - The conditions, duration and format of the course, as well as the content of the examinations, must be approved by the FIG TC Acro.
4. Each continental or international Judges’ Brevet course must be conducted by a member of the FIG TC Acro or a Category I Brevet Judge approved by the FIG TC Acro.
5. If a course is taking place in the country of a TC Acro member, another member of the FIG TC Acro or an approved Category I Brevet Judge from another federation must be present and must moderate the examination results. The cost must be covered by the organizing federation.

6. Judges who participate in the international courses may be:
 - new to Acrobatic Gymnastics
 - re-newing the Category of the previous Cycle (II, III or IV)
 - up-grading from category IV to III or from III to II
7. The results are sent to the FIG TC Acro, in the stipulated format, by the presiding examiner.
 - The FIG TC Acro awards the Categories, in accordance with the results and recommendations of the examiner
 - The TC Acro submits the examination results with proposed categories to the FIG Executive Committee for approval.
 - The FIG Secretariat informs the federations of the Brevet awards of their candidates.
8. Judges who pass the examination will be awarded Category II, III or IV according to the criteria in Article 7.
9. Those who fail all or part of the examination may repeat the examination at a time and place agreed by the FIG TC Acro. The TC Acro will determine which examinations have to be retaken. The repeat examination fee will be **CHF100**.

Article 6 EXAMINATIONS

1. All judges at the Intercontinental Brevet Course will take all examinations.
 - A Artistry
 - B Code
 - C1 Technical Regulations and Role of Chair
 - C2 Chair-Practical
 - D1 Difficulty Specialist
 - D2 Difficulty
 - E Execution (**Technical**)
2. All judges for qualification as Category II or III Brevet at an international course must take examinations:
 - A Artistry
 - B Code
 - C1 Technical Regulations and Role of Chair (**optional for Category III**)
 - D2 Difficulty
 - E Execution
3. **Only** candidates for Category III Brevet who had experience as Category III or IV judges in the previous cycle have the **option** to take:
 - C1 Technical Regulations and Role of Chair
4. Candidates for Category II* Brevet **must take** Examination C2 **at the Intercontinental Course**.
5. Candidates for Category IV Brevet take examinations:
 - A Artistry
 - B Code
 - E Execution
 - **D2 Difficulty (Optional)**

6. **Candidates** at the Intercontinental Course have their continuous assessment rating (CA) for the previous cycle added to their final score for examinations. The competition experience (EV) in the previous cycle of all competitors also is credited.
7. Brevet candidates at the Intercontinental Course will be ranked for the cycle.
 - The highest ranked Category I Judges (experts) will be favored for selection as CJP and DJI experts for the cycle.
 - The expert judges (Category I**) also can be selected to officiate as Execution and Artistry assistants or Difficulty Experts on the Superior Jury.
 - All Category I Judges will be regarded as able to judge at FIG events in any position.
8. The brevet candidates at the Intercontinental Course also will be ranked for Execution, Artistic, Difficulty Pair, Difficulty Women's Group and Difficulty Men's Group, to aid selection of specialists, when appropriate.

Article 7 CATEGORY AWARD CRITERIA

1. Minimum Experience Last Cycle

Category	Experience	Minimum Number
IV	None	0
III	International, continental or nationals events using FIG Code of Points and Technical Regulations	2
II	FIG World events and/or international, Continental or national events using FIG Code of Points and Technical Regulations	4
I	FIG World events	1
	FIG World events and/or international, continental or national events using FIG Code of Points and Technical Regulations	3

2. Minimum Criteria for Category Award

The FIG Acro TC sets the mark band for assessment of excellent, very good, good, pass and fail at the Intercontinental course.

EX	Excellent Pass
VG	Very Good Pass
GP	Good Pass
P	Pass
F	Fail

Exam	A	B	C1	C2	D1	D2	E	CA	EV	Overall
IV	P	P	0	0	0	0#	P	0	0	P
III	P	P	0#	0	0	P	P	0	P(2)	P
III*	P	P	P	0	0##	P	P	0	P(2)	P
II	GP	GP	P	0	0##	P	GP	0	P(4)	P
II*	GP	GP	P	P	P	GP	GP	0	P(4)	GP
I	GP	GP	GP	P	P	GP	GP	P(1)	P(5)	GP
#	Optional Examination									
##	Optional examination (available at Intercontinental Course only)									
*	Indicates that Judges in the Category have passed examinations allowing them to officiate in roles additional to those normally required for award of the Category, but with less responsibility than is required by judges in the next higher Category.									
**	World Expert Judges must achieve a VGP									
CA	Average Continuous Assessment rating from previous cycle									
EV	Event experience rating over 5 highest level events of previous cycle 1 point continental or International event 2 points Fig world event 3 points FIG appointment									

Article 8 DATA BASE OF BREVETED JUDGES

1. An historical record of all IFSA Judges is retained and respected in the consideration of awards.
2. The FIG TC Acro maintains a list of FIG brevet judges, which was started April 1999. The list of active Brevet Judges with their categories is available to competition organizers and federations on request to the FIG Secretariat and through reference to the FIG Website (Acrobatic Gymnastics).
3. Data from the continuous assessments made at World Class events are held by the FIG TC Acro. The assessment results for each FIG competition are published in the Newsletter. The final rating for the cycle is published after the last FIG world event.

GLOSSARY OF TERMS

APPENDIX 5

REGULATIONS	
FIG	Fédération Internationale de Gymnastique
TC ACRO	Acrobatic Gymnastics' Technical Committee
Acrobatics	The artistic mixture of gymnastics in a choreographed exercise performed in partnership with one or more athletes. The acrobats use combinations of climbing, building, balancing, flexibility, strength, throwing, flying, catching, swinging, rotation, twisting, tumbling, vaulting skills and agilities without the use and assistance of apparatus.
Statutes	The rules governing all gymnastic disciplines
TR	FIG Technical Regulations covering the rules of competitive participation in the sport of Gymnastics
STR-ACRO	FIG Special Technical Regulations for participation in the discipline Acrobatic Gymnastics. They are found in Section 7 of the Technical Regulations
Judges' Rules	The FIG Judges' Rules outline the general principles to be observed by all gymnastic disciplines. The Supplement for Acrobatic Gymnastics provides the detail of how the general rules are applied to the discipline. The supplement brings together all articles about judging contained in the Code of Points Section XI and Appendix 4
Code of Points	The regulations for participation in Acrobatic Gymnastic competitions which form a contract between competitors, coaches and judges and identify the criteria for structure and composition of exercises and for achievement of excellence in each aspect of Acrobatic Gymnastics
Shorthand	A system of notation symbols which provides a universal language for judges and is used in note-taking when evaluating performed exercises. The system is found in Appendix 6 of the Code of Points
Tables of Difficulty	A matrix from which elements of difficulty can be credited value. Each element or part of an element has a numerical value
Conversion Table	Table found in the Tables of Difficulty and in Appendix 3 of the Code of Points used to convert the Difficulty Value (raw score) into a Difficulty score for an Exercise
Tariff Sheet	The pictorial diagram of what competitors intend to perform at a competition. Each element of Difficulty is registered in the order of performance and is given a Difficulty Value as determined through reference to the Tables of Difficulty. The Tariff Sheet also provides a calculation of the maximum Difficulty Value for the exercise and the maximum Difficulty Score before performance.

EVENT CATEGORIES	
Events	The 5 disciplines of Acrobatic Gymnastics
♀ 2 W2	Women's Pair
♀ 3 W3	Women's group
♂ 2 M2	Men's Pair
♂ 4 M4	Men's Group
♂♀ MX2	Mixed Pair
EXERCISES	
Exercises	The competition routines of Balance, Dynamic and Combined characteristic of Acrobatic Gymnastics
Balance	The term applied to a competition exercise in which competitors must demonstrate strength, flexibility, agility, static holds, mounts and motions. Characteristically elements with static holds dominate the composition
Dynamic	The term applied to a competition exercise in which competitors characteristically must demonstrate ability to initiate, assist, interrupt and stop flight.
Combined	The term applied to a competition exercise An exercise in which competitors must demonstrate the characteristics of both the Balance and Dynamic exercises.
Artistry	The structure and artistic composition and design of a competition exercise
Execution	The technical merit of performance of a competition exercise
Difficulty	The value of elements selected for exercise composition
Difficulty Value	Each element of difficulty performed in an exercise has a Difficulty Value calculated through reference to the Tables of Difficulty
Open Difficulty	There are no restrictions to the amount of difficulty value that may be accredited for performance of an exercise and for determination of the Difficulty Score
Closed Difficulty	The amount of Difficulty Value accredited in an exercise is restricted. This occurs in Junior and Age Group competitions.
Tempo	When two elements in a Dynamic or Combined exercise are linked by being performed in immediate succession without a second preparation.
Individual Element	Elements of difficulty performed individually by competitors at the same time or in immediate succession in each competitive exercise.

Motion	The movement linking one static element to another
Mount	A movement from the floor or a partner into a static position at a higher point
Static hold	A position held by a Pair or Group for 1 or 3 seconds, as required
Salto	Also known as somersault
Transitional Pyramid	A pyramid in a Women's or Men's Group Exercise which has 2 or more parts linked by movement without going to the floor.
Dismount	Landing on the floor after flight from a platform (basket) or hold on a partner.
Identical Element	An identical element is identical in ALL its aspects. It has the same start and finish position, same shape, rotation and/or direction.
Holds	Static positions held for stipulated length of time
Short Holds	Static holds in Balance Exercises that fail to stay for the correct length of time. They are short of the requirement. A penalty of 0.3 per second is taken from the Total Score by the DJs for each short second.
JUDGES	
Superior Jury (SJ)	Superior Jury
Chair of Judges Panel (CJP)	The supervisor of a panel of judges who applies penalties to the Total Score for an exercise to define a Final Score for performance of a competition exercise.
Difficulty Judges (DJs)	The Difficulty Judges who collaborate in determining the Difficulty Score for an exercise performed at a competition. At each competition there are 2 judges appointed after draw to each of the 5 event categories
DJ1	Senior Difficulty Judge appointed to an event category before arrival at a competition by TC ACRO from the highest ranking Difficulty Judges for the competition cycle.
DJ2	Second Difficulty Judge on a Panel drawn before arrival at a competition from the participating judges.
Artistic Judge (AJ)	Artistic Judge. The judge marks a performed exercise for its artistry and artistic merit
EJ	Execution Judge. The judge marks a performed exercise for its technical merit and execution
Jury of Appeal	Highest authority at competitions. Receive appeals against the decisions of the Superior Jury.

JUDGING	Evaluation of exercises.
Open judging	All judges' scores are displayed to the public immediately after evaluation of an exercise
Special Requirement (SR)	Compulsory elements required for the composition of an exercise. These are checked by the Difficulty Judges who apply a 1.0 penalty to the Total score for performance for each missing requirement
Time of Exercise	Duration of an exercise which must not exceed 2 minutes 30 seconds.
Exercise duration penalty	For each second over time a penalty of 0.1 is deducted from the Total Score for an exercise
SCORES	
Scores	The calculation made from marks given for an exercise
Mark	The numerical calculation given by an Artistic or Technical Judge for a performed exercise by considering the penalties for faults which are deducted from a maximum mark of 10.00
A Score	Artistic Score for a competition performance. It is determined by averaging the middle 2 scores of an Artistic Judges' Panel of 4 judges after elimination of the highest and lowest scores. If there are only 3 judges all marks are averaged to determine the A Score.
E Score	Execution Score for a competition performance. It is determined by averaging the middle 2 scores of the Execution Judges' Panel of 4 judges after elimination of the highest and lowest scores. If there are only 3 judges all marks are averaged to determine the E Score.
D Score	Difficulty Score for a performed exercise. It is determined by the 2 Difficulty Judges on a judging panel in collaboration calculating the Difficulty Value of an exercise and then converting the score through use of a Conversion Table to a Difficulty Score.
Total Score	The sum of the A + D+ E scores for a performed exercise
Final Score	The score for a performed exercise after any penalties have been deducted from the Total Score by the CJP and DJs
CJP Penalties	The penalties taken from the Total Score for performance (A+E+D scores) by the Chair of Judges for size, exercise duration time faults, attire, line faults and late Tariff Sheets
DJ Penalties	The penalties taken from the Total Score for performance (A+E+D scores) by the DJs for Failure to meet Special Requirements, time faults in holds
Tolerance	The maximum range acceptable between the two middle scores given by Execution or Artistic judges AND the maximum range allowed between the highest and lowest scores for all execution / artistic judges before CJP or SJ intervention.
Panel of Judges	A group of 9-11 judges including a CJP (Chair), juries of Artistic, Execution and Difficulty judges. Each component of a Panel has a different focus point in the evaluation of an exercise.

BODY DIMENSIONS	
Anthropometer	A rigid rod graduated in millimeters giving a total range from 0 to 2,100 mm, with a straight crossbar or spirit level. A reading is taken on the vertical rod below the crossbar. The spirit level ensures greater accuracy in the position of the crossbar.
Anthropometrist	The trained person who takes body measurement readings
Mass	The weight and body mass of a competitor
Size	The height deviation between the suprasternal notch and the head height of partners
Suprasternal point	Suprasternal Point: the jugular notch at head of the top of the breast bone (sternum).
Body Types	The body type, somatotype or morphology of competitors assessed along a graded pattern from Endomorph to Endo-Meso to Mesomorph to Meso-Ecto to Ectomorph. Acrobats would normally work with partners in the same group or no more than one grade on either side of a body type. There are graduations between each body type.
Endomorph	'Pear' or Triangular shaped body with wider hip girdle than width of shoulder. Mass tends to be distributed more around hips than rest of body. Most often seen as bases in acrobatic partnerships.
Mesomorph	Muscular physique. Well proportioned mass giving appearance of oblong angular body. Hip width usually smaller or equal to shoulder width. Make good tops and bases
Ectomorph	Long lean physique. Long muscles. More often found as tops in partnerships. Need to have an element of muscularity.
Base	The supporting partner in a pair or group
Middle	The second supporter in a trio And second and third in a Men's four
Top	Usually the smaller partner of a pair and smallest of a group that balances on partner(s) or is the main flier in a dynamic exercise

SHORTHAND NOTATION

APPENDIX 6

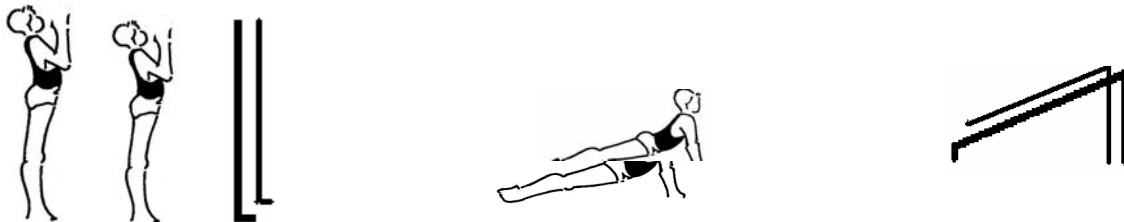
Shorthand notation allows everyone in the world to communicate information through a universal language about the exercise elements and what is performed in competition. The essence of the shorthand is that it can be read by others, irrespective of language, when needed. All judges must be able to use the shorthand when recording exercises and the penalties applied to performance during competition of specific elements.

SHORTHAND NOTATION	SYMBOL
Documents	
Technical Regulations	TR
Special Technical Regulations - Acro	STR
Code of Points	CoP
Tables of Difficulty	ToD
FIG Judges' Rules	JR
Statutes	ST
Appendix	app
Regulation	Reg.
Article	Art.
Judges	
Artistic	A
Chair of Judges Panel	CJP
Difficulty Judge 1	DJ1
Difficulty Judge 2	DJ2
Difficulty Judges	DJs
Execution Judge	EJ
Line Judge	LJ
Time Judge	TJ
Superior Jury	SJ
Jury of Appeal	JA
Event Categories	
Pairs	P2
Women's Pair	W2
Men's Pair	M2
Mixed Pair	MX2
Women's Group - Trio	W3
Men's Group - Fours	M4
Qualifications	Q
Finals	F
Exercises	
Balance	B
Dynamic	D
Combined	C
Scores	
Artistic	A
Difficulty	D
Execution	E
Final Score	FS
Penalty of CJP	PCJP




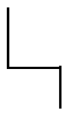



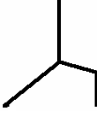











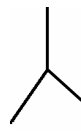
Penalty of Difficulty Judge	PDJ
Penalty Score	P
Total score after Penalties	T
Team Score	TS
Disqualified	DQ
Rank	R
Agree or disagree	
Yes; Correct	✓
No; Incorrect	X
Numbers (Arabic)	1;2;3;4;5;6;7;8;9;10

The symbols below illustrate a basic position or movement and can be used in combination to illustrate a total element and to show transition from one element to another.




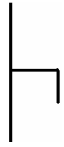
















The basic symbol indicates performance by one person. If two or more persons are involved a vertical line is added to the symbol. E.g.







1. Stand

basic stand		chair		free chair		lunge	
							
feet astride		front support		bridge		tripod	
							
free tripod		half needle					
							

2. Arabesque

arabesque		attitude		wine glass		wine glass split	
							
back bend		deep back bend		back scale		eye	
							
needle stand		front needle					
							

3. Split

box/side split		straight/side split					
							

4. Sit

leg straight		feet astride		Japania		stand on knees	
sit on knees		1 knee		knee arch			

5. Lying

back		front		right angel		front angel	
back angel							

6. Head

head stand		head support					

7. Shoulder/chest

shoulder stand		chest stand		big C			

8. Arm











half arm		half 1 arm		long arm		long 1 arm	
hands knotted		Y support		free			

9. Handstand


2 hands straight		1 hand straight		hands knotted		2 hands mexican	
1 hand mexican		2 split		2 disloc		2 flag	
planche		2 crocodile		2 straddle		lever	
russian lever							

10. Jump









side		split		split change leg		ring 1 foot	

ring 2 feet		straight		180°		360°	
							
540°		720°		straddle			
							

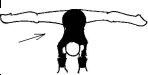



















11. Swing

cannonball/...							
							

12. Roll

forward		back		side		dive/swallow roll	
							

13. Wheel

cartwheel		1 arm cartwheel		aerial wheel		back walkover	
							
1 arm back		forward walkover		free walkover		Russian walkover	
							
Valdez		kip to stand					
							

14. Spring

handspring		flic		headspring		round off	
handspring 1-2		fly spring 2-2					


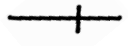

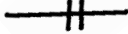
15. Salto's

whip		back		double back		triple back	
pike back		double piked		straight back		double straight	
180°		full in back out		front		double front	
pike front		straight front		side		barani	


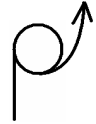




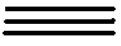

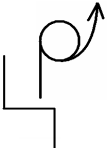

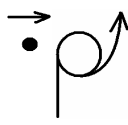
16. Spin

180°		360°		540°		720°	
900°		sit spin		needle spin			




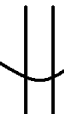








17. Log rolls

180°		360°					
							



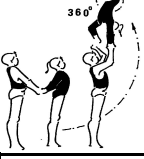






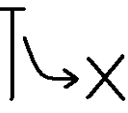


18. Pitch

2 hand pitch		pair pitch		basket (2)		platform (3)	
							
lap pitch		pitch over head		boost			
							

19. Catch

arms		arms (group)		wrap front		wrap back	
							
on shoulder		in hand					
							

20. Miscellaneous

steps		Diamidov		Butterfly		flairs	
							
cut to		cut back					
							



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