

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



2017 – 2020 CODE OF POINTS



Acrobatic Gymnastics

Approved by the FIG Executive Committee....

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Acrobatic Gymnastics Code of Points 2017 - 2020

Effective January 2017

PREAMBLE

The Fédération Internationale de Gymnastique (FIG) Acrobatic Gymnastics Technical Committee is pleased to present the ratified Code of Points for implementation from the 1st January 2017. The Code is guided by the current FIG Statutes, General Technical Regulations, and the Technical Regulations particular to Acrobatic Gymnastics. The FIG Judges' Rules and Acro Specific Judges' Rules are also important documents which influence the Code. The up-dated and extended Tables of Difficulty are published separately but are integral to the Code of Points (CoP).

Following consultation with Acrobatic Gymnastics experts during various meetings over this cycle, most importantly the rules have been modified. The wish for a stable code without sweeping changes has been respected. Therefore, these modifications do not substantially impact the preparation of gymnasts. Building on the re-organization of the Code for the previous cycle, the modifications further simplify the rules to make them more easily understood.

All aspects of artistry judging have been carefully reviewed. The criteria have been substantially reduced and the method of judging simplified. Definitions have been harmonized with other disciplines wherever possible.

Acknowledgements

In re-structuring the Code of Points for the competition cycle 2017-2020, 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 better reward the creativity, difficulty and hard work of coaches and athletes. The modifications should make it possible for newcomers to develop high level performances quickly and allow them to participate confidently and safely in international competition 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.

The members of the FIG Acrobatic Gymnastics Technical Committee 2013 - 2016 have contributed to the revision of the Code of Points and include:

Ms. Rosy Taeymans	BEL	<i>President</i>
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For their assistance, the Technical Committee for Acrobatic Gymnastics is indebted to the following:

The guidance and support of the FIG President, Professor Bruno Grandi, is much appreciated. His advice and pressure for development of the discipline have been invaluable to the progress made during the last four years.

The specialist advice and support of the General Secretary André F. Gueisbuhler, and the FIG Secretariat Team is acknowledged. The assistance of Mr. Rui Vinagre as our Sport manager is of particular note. The generosity of the Technical Presidents of the other gymnastic disciplines and the expertise of their Committees have helped to shape this Code. Similarly, the contributions of the various FIG Commissions that have guided the harmonization of the rules of the disciplines have been welcomed.

Rosy Taeymans
President, FIG ACRO TC
2013 – 2016

**THE CODE OF POINTS
FOR ACROBATIC GYMNASTICS**

Edition 2017 - 2020

Table of Contents

INTRODUCTION	6
SECTION I – PURPOSES AND GOALS	
Article 1 – Purposes and Goals	7
SECTION II – EVENTS AND COMPETITIONS	
Article 2 – Character of Events and Competitions	8
SECTION III – COMPETITION ORGANIZATION AND MANAGEMENT	
Article 3 – Administration of Competitions	9
Article 4 – The Jury of Appeal	9
Article 5 – The Superior Jury	9
Article 6 – Rights and Obligations of Competitors	10
Article 7 – Rights and Obligations of Coaches	11
SECTION IV – JUDGES	
Article 8 – Superior Jury	13
Article 9 – Composition of Judges' Panels	13
Article 10 – Rights and Obligations of Judges	13
Article 11 – Chairs of Judges' Panels	15
Article 12 – Difficulty Judges	17
Article 13 – Artistry and Execution Judges	18
Article 14 – Judges Uniform	19
SECTION V – STRUCTURE AND COMPOSITION OF EXERCISES	
Article 15 – The Structure of Exercises	20
Article 16 – Length of Exercises	20
Article 17 – Composition of Exercises	20
Article 18 – Characteristics of Balance Exercises	21
Article 19 – Special Requirements for Pairs Balance Exercises	22
Article 20 – Special Requirements for Groups Balance Exercises	23
Article 21 – Time Faults for Pair/Group Individual Elements	24
Article 22 – Characteristics of Balance Exercises	25
Article 23 – Special Requirements for Dynamic Exercises	26
Article 24 – Faults in Dynamic Exercises	27
Article 25 – Characteristics of Combined Exercises	27
Article 26 – Special Requirements for Combined Exercises	27
Article 27 – Performance of Individual Elements in All Exercises	28

SECTION VI – ARTISTRY	
Article 28 – Artistry	29
Article 29 – Performance/Choreography	29
Article 30 – Musicality and Expression	30
Article 31 – Partnership	30
Article 32 – Musical Accompaniment	30
Article 33 – Height Differences	31
Article 34 – Competition Attire, Accessories and Aids	31
SECTION VII – EXECUTION AND TECHNICAL MERIT	
Article 35 – Execution and Technical Merit	33
SECTION VIII – DIFFICULTY	
Article 36 – Difficulty	34
Article 37 – Tariff Sheets	34
Article 38 – New Elements	36
SECTION IX – EVALUATION OF EXERCISES	
Article 39 – Evaluation	37
Article 40 – Scores and Scoring	37
Article 41 – Penalties from the Total Score	38
Article 42 – Appeals Against Scores	38
SECTION X – SCORES AND SCORING	
Article 43 – CJP and DJ Penalties	40
Article 44 – Artistic Faults	41
Article 45 – Technical Faults	42
APPENDICES	
Appendix 1 – Procedure for Athlete Measurement/ TB CHANGED!	51
Appendix 2 – Glossary of Terms	54
Appendix 3 – Guidelines Execution judging + Shorthand Notation	
Appendix 4 – Appendix to the Code of Points	68
▪ Rules for the Duties of the Superior Jury and Supervisors at the FIG Competitions as well as for the Jury of Appeal and Competitions' Supervisory Board	
▪ Rules for Reference Judges	
▪ Rules for the Use of IRCOS (<i>Instant Replay and Control System</i>)	
	58
Appendix 5 – Leotards TB added	

INTRODUCTION

1. The Code of Points (CoP) serves as a contract for participation in Acrobatic Gymnastics competitions between the TC-ACRO, gymnasts, coaches and judges. Clarifications on the interpretation of some articles may be needed from time to time and will be communicated to Member Federations through officially published newsletters.
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, 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. A copy of texts in all permitted languages 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. The content of this Code of Points takes into account the directives of the FIG Executive Committee and its constituent Commissions. The purpose and goals which are detailed in Section 1 reflect the particular attention given by the FIG TC ACRO in forming the Code of Points and the rationale for the action.
7. National Federations may adjust the rules for internal events to meet their particular developmental needs.
8. 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.
9. The Code of Points is to be applied without discrimination against participation because of gender, race, faith or cultural background. There are restrictions of age for certain events.
10. Events for athletes with disabilities will be welcomed and supported.

SECTION I

PURPOSES AND GOALS

Article 1: PURPOSES AND GOALS

- 1.1 The primary purpose of the Code of Points is to ensure, inspire and encourage the development of all aspects of Acrobatic Gymnastics.
- 1.2 The Code of Points and Tables of Difficulty work together to provide an objective means of structuring, organizing and evaluating all events of the competitive discipline of Acrobatic Gymnastics.
- 1.3 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.
- 1.4 The Code provides a framework for newcomers to the sport to develop the knowledge and skills that will enable them to participate in national and international competition. In addition, the Code seeks to guide and contribute to the continuous improvement of the knowledge and skills of high level athletes, coaches and judges.
- 1.5 To improve understanding of those involved in the different gymnastics disciplines, the structure and terminology within this COP has been harmonized, whenever practical, with those applied in the other disciplines.
- 1.6 The COP provides easily understood rules to help spectators share in the enjoyment of watching world class athletes.

DRAFT

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 two types of competitions:
- Competition 1 All around
 - Competition 2 Team (See TR)
- 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 of the FIG Technical Regulations.
- 2.4 Rules for participation in competitions also are provided in the FIG Technical Regulations. Some are elaborated in the Code of Points. Regulations specific to Acrobatic Gymnastics are provided in the Special Technical Regulations for Acrobatic Gymnastics. 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
 - **Code of Ethics**
 - 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
- Floor Manager
- Stewards
- Technical staff
- Press

Article 4: THE JURY OF APPEAL

- 4.1 The Jury of Appeal assures observance of the FIG Statutes, Technical Regulations, Media, Publicity and other FIG Rules and Guidelines.
- 4.2 See Appendix 4, Duties of the Jury of Appeal...Article 1.

Article 5: THE SUPERIOR JURY

- 5.1 See Appendix 4, Duties of the Superior Jury... Article 2.
- 5.2 The Superior Jury supervises all aspects of a competition from preparation to the conclusion. This includes: liaising with the host federation and all persons listed in Article 3.1; preparing 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.
- 5.3 At FIG events, the Superior Jury is normally composed of the Technical Committee President, and the other six members of the ACRO TC. See also Specific Rules for each event.
- 5.4 The Superior Jury members must have no responsibilities related to national teams throughout the entire competition period.
- 5.5 With the exception of matters concerning disciplinary sanctions, all decisions of the Superior Jury are final during the competition. These decisions will be fully evaluated immediately after the competition and any serious errors of judgment rectified.

Responsibilities of the Superior Jury (other than referred on Appendix 4)

- 5.6 To oversee the size measurement process to ensure it is conducted according to the details outlined in Appendix 1.
- 5.7 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.

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.
- 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.
- 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.
- 6.5 To restart an exercise when, due to reasons beyond their control, the 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.
- 6.7 To meet the prevailing age regulations for the particular event, defined in the Technical Regulations.
- 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.
- 6.9 To know and adhere to the training and competition schedule.
- 6.10 To be ready for the competition, in the correct attire, 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.
- 6.14 To present for size measurement at the designated time and place.

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.
- 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.
 - The medals and prize money will be awarded according to the new rankings.
- 6.17 For exceptional circumstances, such as illness, the President of the Superior Jury may excuse absence from a medal ceremony without penalty.
- 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.

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.
- 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.
- 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.

Obligations of Coaches

- 7.6 To act at all times honestly, with integrity, and 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, the Codes of Discipline and Ethics and the 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.
- 7.11 It is the coach's responsibility to ensure that the Tariff Sheets are correct before submission.
- 7.12 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.
- 7.13 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 for a serious violation of rules at World Championships and a second warning in another FIG event in the same cycle, the second warning 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 to coaches and federations 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
- 2 Artistry Experts
- 2 Execution Experts
- 2 Difficulty Experts

8.2 At FIG world-class competitions, the Superior Jury members are normally members of the Acrobatic Gymnastic Technical Committee. In the absence of a Technical Committee member, a Superior Jury replacement may be appointed from Category 1 or 2 judges.

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 |
| ▪ 2 Reference Execution Judges (appendix 4 WCH) | RE |
| ▪ 2 Reference Artistic Judges(app 4 WCH) | RA |

9.2 The procedure for appointments and draws of judges to particular events are detailed in the Specific Judges Rules for Acrobatic Gymnastics Article 3.

9.3 When the number of judges allows, Time and Line Judges are appointed from those judges not drawn to officiate on panels.

9.4 If a Federation is allowed to present 2 judges for competition, one may be nominated by their Federation to specialize, whenever possible, 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.

9.5 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.

9.6 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 are 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, provided they work according to the FIG Codes of Ethics and Code of Discipline and other rules.

Obligations of Judges before competition

- 10.2 To be in possession of a valid FIG Brevet and present it and the Log book 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, Technical Regulations, Judges Rules and Codes of Ethics and Discipline.
- 10.4 Prior to their submission, to assist their own national coaches to check all Tariff Sheets from their own federations.
- 10.5 To bring the official execution and artistry forms to the competition for recording exercises.
- 10.6 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

- 10.7 To know the Judges Oath and to support its values and to be present at its public declaration during the opening ceremony.
- 10.8 To strictly observe the Technical Regulations, Code of Points, Judges Rules' 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 and Codes of Ethics and Discipline.
- 10.9 To wear the official uniform. Judges will not be allowed to officiate if they are not in the correct uniform.
- 10.10 To hold no other responsibility during the competition.
- 10.11 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, and will be accompanied by formal warning.
- 10.12 To follow all directives of the Superior Jury and the CJP.
- 10.13 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.
- 10.14 To keep a written record, including shorthand notation (See Appendix 3), 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).

- 10.15 To register all scores immediately after the end of an exercise.
- Judges may not change their scores after they have been registered, unless the CJP gives permission. (All changes are registered by the CJP and are considered during the competition analysis).
 - Permission or request to reconsider a score may be made if there was an error in the registration of a mark.
- 10.16 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 procedure for appointing CJP is detailed in the Specific Judges Rules for Acrobatic Gymnastics.
- 11.2 The appointments of CJPs are communicated to the national Federations and the Organizing Committee concerned by the TC ACRO President, through the FIG Secretariat.
- 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.
- 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.

Obligations of CJP before competition

- 11.8 To have studied the Code of Points, Judges' Rules, Statutes and related Technical Regulations.
- 11.9 To organize, monitor, help 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.
- 11.12 To inform and 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.

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 Articles 43.2.

11.20 Receive the marks of judges, check the range of marks of judges.

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

11.22 Intervene:

- When the DJ's can't resolve an issue related to the Difficulty Value of an element or the D Score in accordance with Articles 43.3.

11.23 Intervene:

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

11.24 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

11.25 Release the scores A, E, D, Final Score and Penalties for public display (when there aren't Reference Judges) unless the score is stopped by the SJ President within the time allowed, or request a provisional score to be displayed if delay for inquiry is needed.

11.26 The CJP is informed by the Superior Jury if an inquiry into a D score is pending.

At official FIG competitions, the inquiry is managed according to the Appendix 4, Duties of the Superior Jury...Article 2.4 Procedures for inquiries.

In the case of an inquiry at events where there is not a full Superior Jury, the CJP:

- Consults with Difficulty Judges concerned and asks for justification of their marks.
- After checking own records, works with the Superior Jury President to resolve the problem.
- Appropriate action will be taken during the competition and a full inquiry will take place after competition, in accordance with the Judging Rules and Code of Ethics.

11.27 Verifies the accuracy of the score sheets before the President of the Superior signs the final results.

11.28 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 At the World Championships there will be 2 DJs from two different federations for each event category. A DJ is responsible for a maximum of 3 categories.

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. 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 Tariff sheet inaccuracies that are found during competition will be corrected at the time the error is found, even if the coach was not notified prior to the start of competition. However, such errors by a difficulty judge may result in sanctions.

12.5 The DJs calculate the proposed Difficulty Value for the exercise. After the value is determined, tariff sheets must be signed and dated by the DJs.

12.6 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.

12.7 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. The change **MUST** be reported to the CJP and the Superior Jury Difficulty Experts.

Responsibilities of Difficulty Judges during Competition

- 12.8 Collaboratively evaluate the difficulty value and Difficulty Score of the performed exercises in strict accordance with the Code of Points.
- 12.9 Advise the Chair of any penalties to be applied to the final score.
- 12.10 Record on the Tariff Sheets,
- Elements performed
 - Changes to element values
 - Time faults
 - Revised difficulty values
- 12.11 Identify penalties which will be taken from the final score by the DJs, according to Articles 43.3.
- 12.12 If an issue related to the Difficulty Value of an element or the D Score cannot be resolved, request the assistance of the CJP. If an issue still cannot be resolved, the CJP requests the help of the relevant Superior Jury President. 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.
- 12.13 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.

Article 13: ARTISTRY AND EXECUTION JUDGES

- 13.1 For FIG events Artistry and Execution Judges are assigned to panels by draw. (See Specific Judges Regulations 2017, Article...).
- 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 Supervisor or SJ President in case of an impossible score. A change is not compulsory; the judge may refuse. However, a refusal to reconsider a mark may result in warning and sanction. The written record of errors made by the judge will be immediately requested and the situation will be reviewed in the competition analysis.

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

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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 on a sprung gymnastics' floor 12 x 12 meters that complies with the FIG Apparatus Norms. For the balance and combined exercises, Men's Four may use a landing mat, (20cm-50cm high) to assist landings from pyramids.
- 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.
All Special Requirements must be met within the declared elements on the Tariff sheet

Article 16: LENGTH OF EXERCISES

- 16.1 All exercises have a maximum duration of 2 minutes 30 seconds. There is no minimum duration. There is a 2 second tolerance before the overtime of exercise penalty is applied.
- 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/group 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.
- 17.4 Combined Exercises must demonstrate elements characteristic of both the Balance and Dynamic Exercise.
- 17.5 The number of elements for difficulty is limited to a maximum of 8 pair/group elements in **all** exercises
- 17.6 There are Special Requirements (SR) for the composition of each exercise.
- 17.7 In all exercises, the pair or group must perform the required number and type of partner elements characteristic for the particular exercise.
- 17.8 In all exercises, individual elements may be performed for difficulty credit. However, they are not required. They must be selected from the Tables of Difficulty

17.9 INDIVIDUAL ELEMENTS

Static Holds and Strength:	E.g. handstands; headstands; foot stands; elbow, shoulder and chest stands and holds; power lifts.
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.
Tumbling	R, Flic flac, salto's handspring...Elements must be preceded by motion and land on one or two feet according to the character.

In all exercises the **maximum** number of individual elements that may be performed for difficulty credit by each partner is **three (3)**.

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.

- 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.

17.10 In all exercises, performance of a forbidden element will result in a penalty of 1.0 for each violation. A forbidden element does not count for Difficulty and Special Requirements.

17.11 In one exercise, identical elements or links (pair, group or individual) are credited for difficulty **only once**. Repeated identical elements are not considered for fulfillment of Special Requirements. **To be considered as "identical", the element must be identical in ALL aspects.**

17.12 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.

18.2 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 and finishing with a 3 second hold.
Motion by the Top: Motion of the Base in Pairs:	Movement from one position to another position and finishing with a 3 second static hold.
Group Transitions:	From one point of support to another

- 18.3 All pair/group elements performed for difficulty credit must be declared on the tariff sheet and must be held for a minimum of 3 seconds
- 18.4 When a mount or a motion is declared for difficulty credit, the final position must be held for 3 seconds.

Article 19: SPECIAL REQUIREMENTS FOR PAIRS BALANCE EXERCISES

19.1 Pair exercises must include a minimum of 6 Characteristic Balance Elements. Each element must have a minimum difficulty value of 1 and no flight phase.

19.2 An unsupported handstand, chosen from any position, in the handstand table in the Tables of Difficulty, must be performed by the top.

19.3 For each missing element or other Special Requirement, there is a penalty of 1.0.

Restrictions for Pairs

19.4 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.

19.5 The bases may not repeat an identical motion in the same exercise, regardless of the position of the top.

19.6 The base may not change the point of support of the top during a motion.

19.7 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.

19.8 When a base or top is in a position that does not receive difficulty value, because of repetition or restriction, or because there is a "0" value in the Tables of Difficulty, no additional difficulty is given for the static position or motion of the partner.

Clarifications for Pairs

19.9 Definition of an element of difficulty:

- Static Hold of the Top + Base position
- Mount + Static Hold + Base position
- Motion of the Top + Static Hold + Base position
- Start position of the Top + Motion of the Base + Static Hold + Base position
- Start position of the Top + Motion of the Top + Motion of the Base + Static Hold + Base position

19.10 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 GROUPS BALANCE EXERCISES

- 20.1 There must be a minimum of 2 separate pyramids each selected from different categories from the Tables of Difficulty.
- 20.2 There must be a minimum of 3 static holds of 3 seconds each.
- 20.3 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 can not be met by the middle acting as the top).
- 20.4 For each missing element or other Special Requirement, there is a penalty of 1.0.

Restrictions for Groups

- 20.5 Transitions must be made without any partner dismounting the pyramid and going to the floor and the top must be in a position of value (static hold or motion)
- 20.6 Difficulty value is given for a transition only when performed from a 3-second hold to a 3-second hold.
- 20.7 The top can receive difficulty value for the same position in the whole exercise:
- 2 times for a static hold
 - 2 times for a transition
- 20.8 In 1 static pyramid, or pyramid with more than 1 base position, difficulty value is given only for 3 or 4 (TBD) static holds of 3 seconds duration
- 20.9 When partners move at the same time, it is considered to be 1 motion. However, when the partners move at different times it is regarded as two different motions.
- 20.10 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 or motion. (Exception: Pyramid with two tops working).

Clarifications for Groups

- 20.11 After special requirements are met, additional pyramids may be performed, but all performed pyramids must be from a different category.
- 20.12 Each pyramid must be a new construction starting from the floor.
- 20.13 A pyramid with more than one base position is considered as 1 pyramid.
- 20.14 In pyramids with more than one base position, the first base pyramid performed determines the category of the pyramid
- 20.15 Category 2 pyramids are pyramids with 2 tops working. In this special category, 1 of the tops may change position and receive 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 static hold only one time. (The base position is also given difficulty value only one time).
- 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 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, all base values are given

In a pyramid without transition, but with more than 1 static hold, the highest base difficulty value is given.

20.18 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 value.
- **The top is not allowed to use an additional point of support during a transition**

20.19 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.

20.20 Definition of an element:

- **Value of the Base Position + Static position of the Top**
- **Static position of the Top and/or Middle + Base position**
- **Motion of the Top and/or Middle + Static position of the Top and/or Middle + Base position**
- **Start position of the Top + Transition + Final position of the Top + new Base position**
- **Start position of the Top + Motion of the Top + Transition + Final position of the Top + new Base position**
- **Value of Mount + Final position + Base position**

20.21 Men's four: One mat for landing from pyramids for Balance and Combined Exercises is permitted, if placed in contact with the perimeter of the floor. The mat must remain in place for the entire exercise. The coach is responsible for the placement of the mat prior to the exercise and for removal of the mat immediately following the exercise.

Article 21: TIME FAULTS FOR PAIR/GROUP AND INDIVIDUAL ELEMENTS

21.1 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 (Article 43.3). The element receives difficulty value and the element counts for Special Requirements. This rule also applies to a static hold following a motion. If technical faults occur, penalties are applied by the execution judges.

21.2 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 (Article 43.3). The element is not considered for Special Requirements. Judges apply penalties for any technical faults that occur and either 0.5 for non-completion of the element or 1.0 for a fall.

- 21.3 If the final position of a mount, **and the static position following a motion**, is not held for one second, no difficulty is given and a time fault of **0.9** is taken. The element cannot be used for Special Requirements. If technical faults occur, penalties are applied by the execution judges.
- 21.4 During construction of a pair or group balance element, and before **the top** is in place, a “slip” or fall in the climbing or building phase does not receive a time fault. The appropriate technical penalties are applied. The element may be repeated for difficulty credit.
- 21.5 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.
- 21.6 In **transitional pyramids**, 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. (Article 43.3) Execution Judges take technical faults for any errors which occur, including those for non-completion of an element or for a fall.

Individual elements

- 21.7 If an individual element with a static hold is attempted but is held for 1 second only, it is given difficulty value. However, a time fault of 0.3 (Article 43.3) is applied and the Execution Judges take the relevant technical deductions.
- 21.8 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. A time fault of 0.6 is applied by the Difficulty Judges (Article 43.3). The Execution Judges apply penalties for any technical faults that occur and either 0.5 for non-completion of the element or 1.0 for a fall.

Article 22: CHARACTERISTICS OF DYNAMIC EXERCISES

- 22.1 Competitors must demonstrate assisted and individual flight, using a variety of directions, rotations, twists, different body shapes and springs.
- 22.2 The characteristic of dynamic elements is that flight is involved and contact between the partners is brief and assists or interrupts flight.

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.

- 22.3 Landings on the floor may be supported or unsupported. However, control must be demonstrated.
- 22.4 All catches must demonstrate control. Technical faults will be applied for lack of control.

22.5 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.

22.6 Individual elements are selected from the Tables of Difficulty.

Article 23: SPECIAL REQUIREMENTS FOR DYNAMIC EXERCISES

23.1 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.

23.2 For each missing element and other Special Requirement, there is a penalty of 1.0.

Restrictions for Pairs and Groups

23.3 The following restrictions affect the difficulty value of an exercise.

- 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 **horizontal** catch positions will be evaluated for difficulty.
- Not more than 3 links will be evaluated in one exercise.

Additional Restrictions for Women's Groups

23.4 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 actively 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. Assisting the landing in a dismount is not considered to be an active role. The element will not count for Difficulty or Special Requirements.
- **Not more than 5 landings (dismounts + dynamic elements) on the floor.**

Additional Restrictions for Men's Group

23.5 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 identical start positions from 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 element 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 element is added. (The values are taken from the pairs Tables of Difficulty.)
- 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 (regardless of variant) 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 24: FAULTS IN DYNAMIC EXERCISES

- 24.1 If a dynamic element is started and is not completed, the Execution Judges take the relevant technical deductions plus either 0.5 for non-completion 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.
- 24.2 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 25: CHARACTERISTICS OF COMBINED EXERCISES

- 25.1 Combined Exercises are composed of elements characteristic of both the Balance and the Dynamic Exercises.
- 25.2 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 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.

Article 26: SPECIAL REQUIREMENTS FOR COMBINED EXERCISES

- 26.1 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.
- 26.2 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.
- 26.3 For each missing pair/group element, or other Special Requirement, there is a penalty of 1.0.

Restrictions

- 26.4 All of the Balance and Dynamic restrictions apply.
- 26.5 In Combined Exercises, not more than 2 dismounts will contribute towards the difficulty value of the exercise.

Article 27: PERFORMANCE OF INDIVIDUAL ELEMENTS IN ALL EXERCISES

- 27.1 Only the individual elements performed simultaneously or in immediate succession by partners are considered for difficulty. The number of elements performed by each can be different.
- 27.2 If one partner does not perform an individual element, those performed by the other partner (s) are not considered for difficulty value.
- 27.3 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

- 27.4 The execution of individual elements of each partner is evaluated separately.
- 27.5 If an individual element is started but not completed, a penalty of 0.5 is given by the Execution Judges for non-completion 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. In some instances time faults are applied to individual elements that require a static hold e.g. headstand.

SECTION VI

ARTISTRY

Article 28: ARTISTRY

General Principles

- 28.1 Artistry is concerned with the choreographic structure and design of an exercise, and the variety of content including the selection of elements of difficulty. It also includes the relationship between partners, movement and music.
- 28.2 An artistic performance reflects the unique qualities of the pair or group's style, expression, and musicality. It is the ability to transcend all of the requirements of the sport to touch the audience and judges.
- 28.3 An exercise is presented to spectators and judges. It must establish an identity particular to each pair and group and be enhanced gymnastic attire that complements the choreography.
- 28.4 Athletes must present before taking up their start positions and again before leaving the floor after the exercise.
- 28.5 Artistic judging begins from the start of the exercise and ends with final position . The walk-on and off must be simple and without music. The start position may not include the building phase of an element of difficulty value.
- 28.6 The ending must coincide with the end of the music and be a static position. The position must not be an element of difficulty from which an exit/dismount is required.
- 28.7 No marks may be made on the floor to assist performance.
- 28.8 Athletes must perform without the assistance of coaching or physical assistance.
- 28.9 Good sportsmanship must be maintained throughout the entire time in the competition arena.

Article 29: PERFORMANCE / CHOREOGRAPHY

- 29.1 Choreography is defined as the mapping out of the body's movements, both gymnastic and artistic, over space and time, as well as in relation to the other performance partners.
- 29.2 It is the aesthetic linking of elements of difficulty by movement eg choreographic steps, leaps and turns. It demands the creative use of space and the use of a variety of pathways, levels, directions, body shapes, rhythm and speed.
- 29.3 Elements of difficulty and the choreography should use the space and floor.
- 29.4 The pair/group must work on all different levels
- 29.5 There must be a variety of movements.
- 29.6 Choreography must demonstrate originality and create a personal identity for the pair or group.
- 29.7 Movements must be performed with amplitude, using the maximum amount of space possible, or be performed using subtlety and nuance as indicated by the music.

Article 30: MUSICALITY and EXPRESSION

- 30.1 A good musical selection will help establish the structure, rhythm and theme of the exercise.
- 30.2 All exercises must be choreographed to harmonize logically and aesthetically with the rhythm and mood of the musical accompaniment.
- 30.3 The flow of the exercise must be without interruption between the choreography and the elements of difficulty. Pauses **which are** logical and not disrupt the flow of the exercise **are allowed**
- 30.4 The pair/group must demonstrate the ability to project the emotion of the music **throughout their performance** There should be harmonization of expression between the partners.

Article 31: PARTNERSHIP

- 31.1 There must be a **logical relationship and connection between the individuals within their partnership**
- 31.2 Partners should have the ability to go beyond their own relationship to touch the audience.

Article 32: MUSICAL ACCOMPANIMENT

- 32.1 All exercises are performed to music. The voice may be used as an instrument and meaningless words are allowed
Music and lyrics may be used in one exercise with respect to the FIG code of ethics. Inappropriate lyrics (ie. sexual, offensive..) are forbidden. The coach must highlight which exercise is used with lyrics(words) and write it on the tariff sheet
A max penalty of 0,5 is taken by the CJP when more than one exercise with lyrics(words) is performed and/or when it is not declared on the tariff sheet
- 32.2 Music reproduction must be of the highest quality.
- 32.3 The timing of the exercise continues until a final pose is held.
- 32.4 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.
- 32.5 If competitors do not start or they stop their exercise because the music is incorrect or there is another technical failure, the CJP/SJ President 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/SJ President, has the discretion to re-schedule the exercise at the end of the group.
- 32.6 If the competitors stop because of poor quality or incorrect music, which relates to the responsibility of the coach, a re-start will be at the discretion of CJP/SJ president and-with a 0.3 CJP penalty from the final score.
- 32.7 An exercise cannot be repeated once completed with or without music.

Article 33: HEIGHT DIFFERENCES

- 33.1 This aspect of artistry and artistic merit is considered by the CJP.
- 33.2 Height difference between partners must be aesthetically logical.
- 33.3 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.
- 33.4 A deduction from the final score is made by the CJP according Appendix 1.

Article 34: COMPETITION ATTIRE, ACCESSORIES AND AIDS

- 34.1 The choice of competition attire, accessories and aids are for the consideration of the CJP. **It must be gymnastic in character and design.** Attire must be elegant and complement the artistry of an exercise. It should not divert attention from the performance of the gymnasts nor require adjustment during an exercise.
- 34.2 Partners must wear identical or complementary attire.
- 34.3 Women and girls may perform in leotards, one-piece unitards or leotards with skirts. Tights are allowed. Leotards may be with or without sleeves, but dance style leotards with narrow straps are not allowed.
- 34.4 Skirts must cover, but not fall further than the pelvic area of the leotard, tights or unitard.
- The style of the skirt (cut or decoration) is free, but the skirt must always fall back on the hips of the gymnast.
 - The look of “ballet tutu” and “Hawaiian grass” skirt and “dress style” is forbidden.)
 - The skirt must be integrated into the leotard (It may not be removable.)
- 34.5 Men and boys may compete in leotards or shirts with gymnastic shorts or long gymnastic trousers. One-piece suits/unitards are allowed.
- 34.6 **The competitive attire should respect the gender in design.**
- 34.7 Very dark color legs of trousers, unitards or tights 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. The length and type of the fabric covering the legs must be identical on both legs. Only the decoration may be different.
- 34.8 For safety reasons, loose clothing, raised attachments and accessories are not allowed. All attire for men and women must be close fitting to allow the judges to properly evaluate body lines.
- 34.9 All attire must be modest including the use of proper undergarments. The cut of the leg of leotards must not go above the iliac crest (hipbone). The neckline must be no further down than half the sternum in the front, or below the lower line of the shoulder blades in the back. Lace and transparent material on the torso must be fully lined.
- 34.10 Provocative, swimsuit, character outfits and photographs in the design are forbidden.
- 34.11 Competitors may perform with or without footwear which must be flesh color or white, clean and in good repair. For men, when they wear trousers, footwear (gym shoes, socks) must be worn..

34.12 The identification of the athlete's federation must be clearly visible on competitive attire. This may be woven into the fabric or form part of its design.(As in FIG Competition clothing and advertising rules cycle 2017-2020)

34.13 Advertising as specified in the FIG Competition clothing and advertising rules.

34.14 Each competition attire infringement is penalized by the CJP.

Accessories and Aids

34.15 Jewelry, including earrings and studs, necklaces, rings, bracelets, anklets, nose and navel studs, is not allowed.

34.16 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.

34.17 Hair clips, slides, bands and ribbons, if worn, must be secure. Character hair accessories (e.g. tiaras, feathers and flowers) are not allowed.

34.18 Face painting is not allowed; any make-up must be modest and not portray a theatrical character (animal or human).

34.19 Equipment, such as belts or head-rolls to aid execution of elements, is not allowed. Taping and support bandages must be of neutral color. Any exceptional support, such as a knee brace that is not of neutral color, may be worn without penalty if the federation makes application to the Technical Committee for special permission.

34.20 Each infringement is penalized by the CJP.

SECTION VII

EXECUTION AND TECHNICAL MERIT

Article 35: EXECUTION AND TECHNICAL MERIT

General Principles

- 35.1 Execution is concerned with the quality of the technical performance of an exercise not the technique used.
- 35.2 Each exercise is evaluated for its nearness to criteria for perfection of performance.
- 35.3 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.
- 35.4 Body shape and line are considered, including the exactness of angles, relative to the criteria for technical excellence agreed by coaches and judges.
- 35.5 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.
- 35.6 Criteria for Evaluation
- 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 36: DIFFICULTY

- 36.1 The difficulty of an exercise is determined by consideration of the elements used in the composition of an exercise.
- 36.2 Difficulty values are given only for pair, group and individual elements.
- 36.3 The Difficulty Values for pair, group and individual elements are provided in the FIG Tables of Difficulty for Acrobatic Gymnastics which are published separately.
- 36.4 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.
- 36.5 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.
- 36.6 In Combined Exercises special regulations apply.
- 36.7 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.
- 36.8 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.

Article 37: TARIFF SHEETS

- 37.1 A Tariff Sheet is the illustrated declaration, **computer generated**, 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.
- 37.2 It is the responsibility of the coach to prepare tariff sheets that are correct and accurate.
- 37.3 Delegations must submit **1** Tariff Sheet for each exercise to be performed by each pair and group in the national team no later than 48 hours before the start of competition (except if there is a different information on the Work plan).
The deadline for submitting the Tariff Sheets are as follow:
- Qualifications – At the accreditation.
Finals – Until 1 hour after the end of the qualification event.
- 37.4 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 **can be** accepted by e-mail in special circumstances, but not by fax.

- 37.5 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 will be applied by the CJP.
- 37.6 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.

37.7 Only the elements used for difficulty must be included on the Tariff sheet. If more elements are declared, the first 8 count for difficulty and a deduction of 0,3 will be applied by the DJ's for incorrect Tariff Sheet.

- 37.8 Only elements which are declared on the Tariff Sheets and which are performed will be evaluated for difficulty. A maximum of 1 alternative skills may be declared on the tariff sheet. If more than 1 is declared, the Tariff Sheet will be returned for correction and will be given a penalty for late submission (Article 43.2). The timing of elements may not be included as an 'alternative' element.

Clarification: In all cases Restrictions described on Articles 23.3 & 23.4 will apply.

- 37.9 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. The DJs will allow re-submission of an adjusted Tariff Sheet no later than 90 minutes before the start of competition.

If problems are found with tariff sheets during competition, the correct difficulty must be applied. The DJ may be subject to sanction for failure to identify tariff sheet errors during the evaluation period.

- 37.10 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.

- 37.11 If a change of some elements is to be introduced in a Final, or a different exercise is to be performed, **the new TS or the changes highlighted on a revised TS** must be submitted at the 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 38: NEW ELEMENTS

- 38.1 The TC-ACRO will evaluate new elements four times during a cycle. The element is regarded as new if it cannot be found in the existing Tables or published bulletins and is not recorded as forbidden.
- 38.2 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.
- 38.3 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 along with an e-mailed video of the element.
- 38.4 The evaluation request along with all documentation must be submitted by the national Federation before June 1 of each year.
- 38.5 Evaluation requests which do not meet the above criteria will not be considered.
- 38.6 Element evaluations will be published following evaluation at the next ACRO TC meeting and will be valid for performance from 1st January in the following year.

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SECTION IX

EVALUATION OF EXERCISES

Article 39: EVALUATION

General Principles

- 39.1 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.
- 39.2 The Chair of Panel is responsible for ensuring that all the judges in a panel have reached their scores in accordance with the rules.
- 39.3 The Artistic Judges evaluate the artistic merit of the performed exercises to determine the **A Score**.
- 39.4 The Difficulty Judges collaboratively determine the difficulty value of an exercise. The total difficulty value is converted to a **D Score**.
- 39.5 The Execution Judges evaluate the technical merit of the performed exercises to determine the **E Score**.
- 39.6 The CJP deducts penalties, (**P**), from the **total score** that is determined by adding the A, E and D scores.

Article 40: SCORES AND SCORING

- 40.1 The E, A, D Scores, penalties and final score and rank are shown to the public.
- 40.2 For all competitions, the execution and artistry of performances are each evaluated from 0 – 10.0 to an accuracy of 0.001.
- 40.3 The Difficulty Score for an exercise has no maximum for seniors: It is 'open'. In Age Group events, difficulty is strictly controlled, to a maximum

A Score

- 40.4 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

- 40.5 The sum of the difficulty values of elements successfully performed in an exercise are totaled to provide a raw score which defines the total Difficulty Value (DV) of an exercise.
- 40.6 The Difficulty Value is converted to a Difficulty (**D**) Score. **DV divided by 100 = D-score**
- 40.7 The Difficulty Score for a performed exercise is displayed when agreed by both DJs.

E Score

40.8 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 **multiply by two.** Accuracy is to 0.001 without rounding the final digit.

Total Score

40.9 The total score is the score before any penalties by the CJP and/or Difficulty Judges are made.

40.10 There is no maximum score for an exercise performed by Seniors.

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

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

Article 41: PENALTIES FROM THE TOTAL SCORE

41.1 The CJP totals all the penalties and deducts them from the Total Score. This is shown by the formula:

$$\text{Total Score} - \text{Penalties} = \text{Final Score}$$

41.2 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.
- Music containing **lyrics(words) in more than one exercise**
- Re-start of exercise without justification.
- Steps, landings and falls outside the floor boundary
- Attire and accessory infringements.

41.3 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 42: APPEALS AGAINST SCORES

42.1 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.

42.2 The DJ penalty score may need to be reconsidered if there is a change in the Difficulty Score after the appeal.

42.3 Appeals can be made **ONLY** for the Federation's own competitors.

42.4 No appeals can be made against Execution or Artistic scores, time faults or other penalties.

42.5 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 gymnasts 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.
- 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.

42.6 The President of the Superior Jury (or delegate) will immediately notify the SJ Difficulty Experts and the CJP of the panel concerned of the appeal. The CJP immediately requests the DJs to review the Difficulty mark.

42.7 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.

42.8 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.

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SECTION X

TABLES OF FAULTS AND PENALTIES

ARTICLE 43: CJP AND DJ PENALTIES

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

43.2 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 of the next tallest partner by appendix 1	TBD
3. Poor Sportsmanship on the Field of Play	0.5
4. Late Tariff Sheet	0.3 per exercise
5. Re-start without justification	0.3
6. Music containing lyrics(words) in more than one exercise or not indicated on the correct TS	0.5
7. Failure to present to the judges at the start or end of exercise	0.3
8. Stepping over the boundary line	0.1 each time
9. Landing on two feet outside or falling outside the boundary	0.5 each time
10. Starting before the music or Ending before or after the music.	0.3
11. Failure to observe publicity rules. (National Identification not clearly visible on attire.)	0.2
12. Adjustment of attire. Loss of accessories. Skirt does not fall back on the hips.	0.1 each time
13. Unless otherwise indicated in this table, all attire infringement penalties.	0.3 each occurrence
14. Immodest attire. (For example, neckline too low.)	0.5
15. Use of forbidden attire. (For example, character outfit.)	0.5
16. Verbal coaching of partner	0.1
17. Coaching from sidelines (field of play)	0.3
18. Markings, mat, or coach present on the floor	0.5
19. Physical assistance by the coach	1.0

43.3 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 one second	0.3 time fault
4. Individual static element held less than one second	0.6 time fault No difficulty value
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 44: ARTISTIC JUDGING

Artistic evaluation is not only “WHAT” the competitor(s) perform but also “HOW” they perform and “WHERE” they perform it.

44.1 For Artistic the following Artistry criteria’s are evaluated in a **positive** way using the provided scale:

Partnership	Maximum 2.0
Expression	Maximum 2.0
Performance	Maximum 2.0
Creativity	Maximum 2.0
Musicality	Maximum 2.0

Artistic is judged on all the criteria in the Artistic Section of the COP by using the provided scale

44.2 DESCRIPTIONS of the criteria’s:

1. Partnership

Partnership selection that creates a logical relationship between individuals in pair or groups that is characterised by a visible connection.

2. Expression

- Making the judges / audience know your thoughts or feelings, character, attitude
- Gymnasts convey a particular emotion

3. Performance

The act, process or art of performing using amplitude, space, pathways, levels, Synchronization .

4. Creativity

Display imagination, originality, inventiveness, inspiration, ingenuity, Variation in : composition , entries / exits.

5. Musicality

Express the music throughout the performance:

- Gymnast matches movement and form to the rhythm, melody and mood of the music being played;
- Synchronise with music beats;
- Vary the magnitude or speed / tempo of movements with music ;
- Use expressive movements that are influenced by melody, variations in rhythm and mood or combinations of these.

44.3 SCALE FOR EACH CRITERIA

Excellent: 2.0	The routine includes/shows an outstanding level of the criteria
Very Good: 1.8 – 1.9	The routine includes/shows high level of the criteria
Good: 1.6 – 1.7	The routine includes/shows good level of the criteria
Satisfactory: 1.4 – 1.5	The routine includes/shows average level of the criteria
Poor: 1.2 – 1.3	The routine includes/shows low level of the criteria
Unacceptable: 1.0 – 1.1	The routine includes/shows an unacceptable level of the criteria

44.4 REFERENCE RANGE OF ARTISTIC SCORE:

- Excellent routines Score between 9.6 to 10
- Very good routines Score between 9.0 to 9.5
- Good routines Score between 8.0 to 8.9
- Satisfactory routines Score between 7.0 to 7.9
- Poor routines Score between 6.0 to 6.9
- Unacceptable routines Score between 5.0 to 5.9

ARTICLE 45: TECHNICAL FAULTS

45.1 Tables summarizing the seriousness of different kinds of technical faults are provided in Article 45.

45.2 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
- Significant Faults 0.2 - 0.3
- Serious Faults 0.5
- Fall 1.0

45.3 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.

45.4 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 in the performance of pair/group elements, individual elements or choreography. 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.

45.5 AMPLITUDE

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Loss of stretch or amplitude or body tightness in execution.	0.1	0.2-0.3	0.5
2. Lack of amplitude of flight in dynamic elements	0.1	0.2-0.3	0.5

45.6 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	0.2-0.3	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°	0.1	0.2-0.3	

45.7 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	0.2-0.3	
3. Loss of power in a motion that result in a restart of this motion			0.5
4. Hops or steps in supporting, catching or landing. 1-2 small; 3 or 1 big step medium; 4+ serious	0.1	0.2-0.3	0.5
5. Slip of a foot or hand in climbing, balancing or transitions			0.5

45.8 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	0.2-0.3	
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.		0.2-0.3	
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.		0.2-0.3	
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).			0.5

45.9 ROTATION

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Over or under rotation in turns, twists, or saltos		0.2-0.3	0.5
2. Under rotation of saltos requiring some assistance of partners to complete salto.		0.2-0.3	
3. Under/over rotation of saltos which requires complete support of partner (s) to complete salto and/or to prevent a fall.			0.5

45.10 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. 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
3. One foot or hand slipping from point of support on partner and hands being used to prevent a fall.			0.5
4. Either feet or hands slip off shoulders or other point of support resulting in supporter(s) having to prevent a fall.			0.5

<p>5. Both 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 = FALL</p>			1.0
<p>6. 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.= FALL</p>			1.0
<p>7. 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. = FALL</p>			1.0
<p>8. Forward or backward roll following a landing without first showing a held position on feet. = FALL</p>			1.0

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