

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



2013 – 2016 CODE OF POINTS



Acrobatic Gymnastics

Approved by the FIG Executive Committee,
updated after the Intercontinental Judges' Course on February 2013
and the clarifications included in the Newsletter N°3 / Cycle 13



Acrobatic Gymnastics Code of Points 2013 - 2016

Effective January 2013

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 2013. 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 updated 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 Technical Symposium in Berlin, the rules have been modified. Following the strong opinions voiced during the Symposium, 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 2013-2016, 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 2009 - 2012 have contributed to the revision of the Code of Points and include:

Ms Tonya Case	USA	<i>President</i>
Ms. Irina Nikitina	RUS	<i>First Vice President</i>
Mr. Karl Wharton	GBR	<i>Secretary</i>
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Dr Michel Léglise	FIG	<i>EC Representative</i>

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 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.



President, FIG ACRO TC
2009 - 2012

**THE CODE OF POINTS
FOR ACROBATIC GYMNASTICS**

Edition 2013 - 2016

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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 (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. 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.

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
 - 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 Superior Jury...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 |

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 (See Article 3).

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 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 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 46.2.

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

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 Articles 46.3.

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 46.3.
- 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. (Specific JR Article 3).
- 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 President. 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

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.

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 There are Special Requirements (SR) 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 characteristic for the particular exercise.
- 17.7 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 and be characteristic of the exercise.
- 17.8 In all exercises, 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.

- 17.9 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.
- 17.10 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.
- 17.11 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:
1. Ordinary fixed pyramids, which have only 1 static hold of 3 seconds duration.
 2. Pyramids consisting of 2 or 3 holds of 3 seconds duration in each hold.
 3. Transitional pyramids for men's group only.

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.
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 for the exercise.
- 18.5 All pair/group static elements 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.
- 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 18.7 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 Execution considered in the E-score for the exercise, but they will be given no difficulty value.
- 18.12 Each pair/group may perform individual elements selected from Category 1 in the Tables of Difficulty. The individual elements will be given difficulty credit. However, they are not required.
- 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.

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

Restrictions for Pairs

- 19.3 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.

- 19.4 Bases may not repeat an identical motion in the same exercise, regardless of the position of the top.
- 19.5 The base may not change the point of support during a motion.
- 19.6 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. If there is no value for the motion of the base, there is no value for the work of the top.
- 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.
- 19.9 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.

Clarifications for Pairs

- 19.10 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.
- 19.11 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.
- 19.12 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 a minimum of 2 separate pyramids each selected from different categories from the Tables of Difficulty
- 20.2 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.
- 20.3 An unsupported handstand, chosen from any position, in the handstand table in the Tables of Difficulty, except the planche handstand position, 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 Women's Groups

- 20.5 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).
- 20.6 In the whole exercise, only 1 pyramid can have 2 tops working (i.e. Category 2 in the Tables of Difficulty.)
- 20.7 In the whole exercise, 1 pyramid may be performed with two base positions. Difficulty credit will be given for the work of the top and the two base positions, even if the base positions are from the same category. (However Article 20.10 still applies.)
- 20.8 Category 1 and Category 2 pyramids may be used in a pyramid with two base positions. They can not be used in two separate pyramid constructions. (However Article 20.7 still applies)
- 20.9 The top can receive difficulty value for the same position in the whole exercise:
- 2 times for a static hold
- 20.10 In 1 static pyramid, or pyramid with 2 base positions, difficulty value is given only for:
- 3 static holds of 3 seconds duration
 - 3 motions of the top only (or middle working as a top).
- 20.11 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.
- 20.12 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).
- 20.13 Difficulty value is not given for a motion of the top if a group cannot or does not claim difficulty value for a final position.

Clarifications for Women's Groups

- 20.14 After Special Requirements are met, additional pyramids may be performed from any category, unless restricted. 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.
- 20.15 A pyramid with 2 base positions is considered as 1 pyramid.
- 20.16 In pyramids with 2 base positions, the first base pyramid performed determines the category of the pyramid, however, all the restrictions regarding Cat 1 and Cat 2 pyramids still apply.
- 20.17 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).

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

- 21.1 Two (2) different pyramids are required. 1 pyramid must have only 1 base on the floor. 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 a minimum of 3 static holds each of 3 seconds duration. The 3 static hold requirement for Men's Group 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.) The handstand position may be chosen from any position in the handstand tables except the planche position.
- 21.5 For each missing element or other Special Requirement, a penalty of 1.0 is taken by the DJ.

Restrictions for Men's Group

- 21.6 Pyramids with 2 bases on the floor:
- Seniors: 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.
 - Age-Group 12 – 18 and 13 - 19 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 **AND** for 1 separate pyramid construction with two bases on the floor.
- 21.7 In the whole exercise, only 1 pyramid can have 2 tops working.
- 21.8 A pyramid with 3 bases on the floor does not satisfy Special Requirements. However, additional difficulty value can be given.
- 21.9 Transitions must be made without going to the floor. The base may not change the point of support during a motion
- 21.10 Difficulty value is given for a transition only when performed from a 3-second hold to a 3-second hold.
- 21.11 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
- 21.12 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.
- 21.13 During the whole exercise, the top can go to a position of no value 1 time for senior competition and 2 times for Age Group 12-18 and 13-19.
- 21.14 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.

Men's Group Clarifications

21.15 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. (Article 21.12 applies)

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

21.16 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 order of all pyramids in the exercise is optional.

21.17 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.
- When the top is in a position of no value during a transition, there is no value for the transition of the bases, only for the final static position(s).
- When the top uses an additional point of support during a transition (without any motion of the top) and then returns to the original start position, the top receives no value for the static position and the bases receive no value for the transition, only for the final static position(s)

21.18 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.

21.19 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. (Article 46.3) Execution Judges take technical faults for any errors which occur, including those for non-completion of an element or for a fall.

21.20 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 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 (Article 46.3). 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.

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 (Article 46.3). 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. 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. If technical faults occur, penalties are applied by the execution judges.
- 22.4 During construction of a pair or group balance element, and before the second partner is in place, a “slip” or fall in the climbing or building phase does not receive a time fault. However, after the second 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.

Individual elements

- 22.6 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 46.3) is applied and the Execution Judges take the relevant technical deductions.
- 22.7 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 46.3). 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 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.
- 23.3 CHARACTERISTIC 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. Note: Front handspring to one foot can only be performed in conjunction with another element.

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

Restrictions for Pairs and Groups

- 24.3 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 identical catch positions will be evaluated for difficulty.
 - Not more than 3 links will be evaluated in one exercise.
- 24.4 If more than 3 identical start or catch positions, 3 links or 3 dismounts are performed, only the **first 3** will be evaluated for difficulty.

Additional Restrictions for Women's Groups

- 24.5 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.
 - 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 Group

- 24.6 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.
- 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 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 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 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.
- 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 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.
- 27.4 There is 1 additional Special Requirement for groups; 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, or by the use of a planche position.
- 27.5 For each missing pair/group element, or other Special Requirement, there is a penalty of 1.0.

Restrictions

- 27.6 All of the Balance and Dynamic restrictions apply.
- 27.7 In the Combined Exercises, the individual elements performed by partners simultaneously or in immediate succession must be from the same category for difficulty value to be given.
- 27.8 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 for difficulty credit 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. 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.
- 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 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 29: ARTISTRY

General Principles

- 29.1 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.
- 29.2 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.
- 29.3 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.
- 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 must be simple and without music.

Article 30: CHOREOGRAPHY

- 30.1 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.
- 30.2 It is the aesthetic linking of elements of difficulty by 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.
- 30.3 Elements of difficulty and the choreography should use the entire floor.
- 30.4 The pair/group must work on all levels, low, medium and high.
- 30.5 There must be a variety of steps, pathways and partner relationships.
- 30.6 Choreography must demonstrate originality and create a personal identity unique to the pair or group.
- 30.7 All movements must be performed with full amplitude, using the maximum amount of space possible, or be performed with subtlety and modulation as indicated by the music.

Article 31: SELECTION OF ELEMENTS

- 31.1 Elements of difficulty must be characteristic of the discipline.
- 31.2 Pair, group and individual elements of difficulty must be selected for variety and originality and to demonstrate personal identity.
- 31.3 Starts, supports, static holds, mounts and motions must show versatility and variety in Balance and Combined Exercises.
- 31.4 Different shapes, amounts and axes of rotation, different catches and different landings must be shown in Dynamic and Combined Exercises.

Article 32: MUSICAL ACCOMPANIMENT

- 32.1 All exercises are performed to music, without words included. Voice may be used as an instrument. "Olé" blended into a musical phrase is allowed.
- 32.2 Music reproduction must be of the highest quality and on a CD.
- 32.3 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.
- 32.4 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.
- 32.5 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 the CJP and with a 0.3 penalty from the final score.
- 32.6 An exercise cannot be repeated once completed with or without music.

Article 33: MUSICALITY and EXPRESSION

- 33.1 Music selection must be appropriate for age, competition, and the ability of the gymnasts.
- 33.2 A good musical selection will help establish the structure, rhythm and theme of the exercise.
- 33.3 All exercises must be choreographed to harmonize logically and aesthetically with the rhythm and mood of the musical accompaniment.
- 33.4 The flow of the exercise must be without interruption between the choreography and the elements of difficulty. Pauses must be logical and not disrupt the flow of the exercise.
- 33.5 The pair/group must demonstrate the ability to project the emotion of the music through the use facial and body expression. There should be harmonization of expression between the partners.
- 33.6 Partners must demonstrate the ability to convey a mood, play a role, or demonstrate a character throughout the performance.

Article 34: PARTNERSHIP

- 34.1 There must be a visible connection and appropriate/tangible relationship between the partners.
- 34.2 Partners should be well matched to highlight the performance of their partner(s).
- 34.3 Partners should present a distinctive, uniform manner to maximize appropriate chemistry throughout the exercise.
- 34.4 Partners should have the ability to go beyond their own relationship to touch the audience and the jury.

Article 35: HEIGHT DIFFERENCES

- 35.1 This aspect of artistry and artistic merit is considered by the CJP.
- 35.2 Height difference between partners must be aesthetically logical.
- 35.3 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.
- 35.4 A deduction from the final score is made by the CJP, of 0.5 for less than one centimeter (1cm) above but no lower than the suprasternal notch. A deduction of 1.0 is made for being below the suprasternal notch. (See Appendix 1).

Article 36: PRESENTATION

- 36.1 This aspect of artistry is considered by the CJP.
- 36.2 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.
- 36.3 Athletes must present to spectators and judges before taking up their start positions and again before leaving the floor after the exercise.
- 36.4 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. The position must not be an element of difficulty from which an exit/dismount is required. The timing of the exercise continues until a final pose is held.
- 36.5 No marks may be made on the floor to assist performance.
- 36.6 Athletes must perform without the assistance of coaching or physical assistance.
- 36.7 Good sportsmanship must be maintained throughout the entire time in the competition arena.

Article 37: COMPETITION ATTIRE, ACCESSORIES AND AIDS

- 37.1 This aspect of artistry is considered by the CJP.
- 37.2 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.
- 37.3 Partners must wear identical or complementary attire.
- 37.4 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.
- 37.5 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" is forbidden.) The skirt must be integrated into the leotard. (It may not be removable.)

- 37.6 Men and boys may compete in leotards or shirts with gymnastic shorts or long gymnastic trousers. One-piece suits/unitards are allowed.
- 37.7 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.
- 37.8 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.
- 37.9 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.
- 37.10 Provocative, swimsuit, character outfits and photographs in the design are forbidden.
- 37.11 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..
- 37.12 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 2013-2016)
- 37.13 Advertising as specified in the FIG Competition clothing and advertising rules.
- 37.14 Each competition attire infringement is penalized by the CJP.

Accessories and Aids

- 37.15 Jewelry, including earrings and studs, necklaces, rings, bracelets, anklets, nose and navel studs, is not allowed.
- 37.16 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.
- 37.17 Hair clips, slides, bands and ribbons, if worn, must be secure. Character hair accessories (e.g. tiaras, feathers and flowers) are not allowed.
- 37.18 Face painting is not allowed; any make-up must be modest and not portray a theatrical character (animal or human).
- 37.19 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.
- 37.20 Each infringement is penalized by the CJP.

SECTION VII

EXECUTION AND TECHNICAL MERIT

Article 38: EXECUTION AND TECHNICAL MERIT

General Principles

- 38.1 Execution is concerned with the quality of the technical performance of an exercise not the technique used.
- 38.2 Each exercise is evaluated for its nearness to criteria for perfection of performance.
- 38.3 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.
- 38.4 Body shape and line are considered, including the exactness of angles, relative to the criteria for technical excellence agreed by coaches and judges.
- 38.5 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.
- 38.6 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 39: DIFFICULTY

- 39.1 The difficulty of an exercise is determined by consideration of the elements used in the composition of an exercise.
- 39.2 Difficulty values are given only for pair, group and individual elements characteristic of the particular exercise.
- 39.3 The Difficulty Values for pair, group and individual elements are provided in the FIG Tables of Difficulty for Acrobatic Gymnastics which are published separately.
- 39.4 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.
- 39.5 The amount of difficulty allowed for performance by the 12-18 or 13-19 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).
- 39.6 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.
- 39.7 In Combined Exercises special regulations apply.
- 39.8 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.
- 39.9 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 40: TARIFF SHEETS

- 40.1 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.
- 40.2 It is the responsibility of the coach to prepare tariff sheets that are correct and accurate.
- 40.3 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 Workplan).
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.

- 40.4 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 will not be accepted by e-mail or fax.
- 40.5 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.
- 40.6 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.
- 40.7 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 (Article 46.2). The timing of elements may not be included as an 'alternative' element.
- 40.8 Undeclared or changed elements that are performed will be considered for Special Requirements, but will be given no difficulty credit.

Clarification 40.7 and 40.8 : In all cases Restrictions described on Articles 24.3 & 24.4 will apply.

- 40.9 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.

- 40.10 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.
- 40.11 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 41: NEW ELEMENTS

- 41.1 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.

- 41.2 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.
- 41.3 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.
- 41.4 The evaluation request along with all documentation must be submitted by the national Federation before June 1 of each year.
- 41.5 Evaluation requests which do not meet the above criteria will not be considered.
- 41.6 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.

SECTION IX

EVALUATION OF EXERCISES

Article 42: EVALUATION

General Principles

- 42.1 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.
- 42.2 The Chair of Panel is responsible for ensuring that all the judges in a panel have reached their scores in accordance with the rules.
- 42.3 The Artistic Judges evaluate the artistic merit of the performed exercises to determine the **A Score**.
- 42.4 The Difficulty Judges collaboratively determine the difficulty value of an exercise. The total difficulty value is converted to a **D Score**.
- 42.5 The Execution Judges evaluate the technical merit of the performed exercises to determine the **E Score**.
- 42.6 The CJP deducts penalties, (**P**), from the **total score** that is determined by adding the A, E and D scores.

Article 43: SCORES AND SCORING

- 43.1 The E, A, D Scores, penalties and final score and rank are shown to the public.
- 43.2 For all competitions, the execution and artistry of performances are each evaluated from 0 – 10.0 to an accuracy of 0.001.
- 43.3 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

- 43.4 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

- 43.5 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.
- 43.6 The Difficulty Value is converted to a Difficulty (**D**) Score, using the Conversion Tables in the Tables of Difficulty.
- 43.7 The Difficulty Score for a performed exercise is displayed when agreed by both DJs.

E Score

43.8 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

43.9 The acceptable difference between the middle scores of an Execution or Artistic panel of judges 0.3.

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

43.11 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

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

43.13 There is no maximum score for an exercise performed by Seniors. The maximum score for an exercise performed by Age groups is 30.0.

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

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

Article 44: PENALTIES FROM THE TOTAL SCORE

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

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

44.2 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 words (forbidden).
- Re-start of exercise without justification.
- Steps, landings and falls outside the floor boundary
- Attire and accessory infringements.

44.3 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 45: APPEALS AGAINST SCORES

- 45.1 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.
- 45.2 The DJ penalty score may need to be reconsidered if there is a change in the Difficulty Score after the appeal.
- 45.3 Appeals can be made **ONLY** for the Federation's own competitors.
- 45.4 No appeals can be made against Execution or Artistic scores, time faults or other penalties.
- 45.5 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.
- 45.6 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.
- 45.7 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.
- 45.8 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 46: CJP AND DJ PENALTIES

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

46.2 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	0.5
3. Difference in heights of partners is at or below the suprasternal point of the next tallest partner	1.0
4. Poor Sportsmanship on the Field of Play	0.5
5. Late Tariff Sheet	0.3 per exercise
6. Re-start without justification	0.3
7. Music containing words	0.5
8. Failure to present to the judges at the start or end of exercise	0.3
9. Stepping over the boundary line	0.1 each time
10. Landing on two feet outside the boundary	0.5 each time
11. Falling outside the boundary	1.0 each time
12. Ending before or after the music.	0.3
13. Failure to observe publicity rules. (National Identification not clearly visible on attire.)	0.2
14. Adjustment of attire. Loss of accessories. Skirt does not fall back on the hips.	0.1 each time
15. Unless otherwise indicated in this table, all attire infringement penalties.	0.3 each occurrence
16. Immodest attire. (For example, neckline too low.)	0.5
17. Use of forbidden attire. (For example, character outfit.)	0.5
18. Verbal coaching of partner	0.1
19. Coaching from sidelines (field of play)	0.3
20. Markings, mat, or coach present on the floor	0.5
21. Physical assistance by the coach	1.0

46.3 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 47: ARTISTIC FAULTS

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

- Small Faults to Serious Faults:
 - Few (1-2) or slight = Small Faults: 0.1
 - Moderate or several (3-4) = Significant Faults: 0.3
 - More than 4 = Serious Faults: 0.5

The Tables of Artistic Faults are intended to provide Artistry Judges with a general guide to the range of errors that can occur in performance.

Penalties are applied for the following Artistry aspects:

Choreography	Maximum 3.0
Musicality	Maximum 3.0
Element Selection	Maximum 2.0
Partnership	Maximum 2.0

A maximum penalty of 0.5 can be deducted for each criteria within the Artistry aspects above.

47.2 CHOREOGRAPHY (Artistic Composition)

Criteria for Evaluation	Small 0.1	Significant 0.3	Serious 0.5
USE OF SPACE 1. Composition does not use entire floor: (e.g. quadrants, diagonals, perimeters, center) 2. All levels, high, medium, low, are not used	One portion of floor unused Slight lack of use	1/3 of floor not used One level unused	1/2 floor not used Work is on one level
VARIETY 3. Choreographic steps, pathways, changes in partner relationship lack variety, as required by the music selection. 4. Choreography lacks creativity and personal identity.	Slight lack of 1 or 2 aspects Slight lack	Lacking in several aspects Moderate lack	Lacking in most aspects No personal identity
CHOREOGRAPHY PERFORMANCE 5. Lack of Amplitude, either in fullness of movement or in subtlety and modulation. 6. Synchronization errors in the performance of choreography or individual elements.	Slight lack A few errors	Lacking in parts Several errors	Lacking throughout Errors throughout

Maximum Deduction is 3.0. (0.5 for each Criterion)

47.3 MUSICALITY and EXPRESSION

Criteria for Evaluation	Small 0.1	Significant 0.3	Serious 0.5
MUSIC SELECTION 1. Not appropriate for age, level of competition, ability of gymnasts 2. Lack of harmonization between selection of music, and overall performance, lack of story or musical theme.	Less than ideal Slight lack of harmony	Lacking in some aspects Loss of harmony in several places	Completely inappropriate Music is only background
FLOW 3. The exercise lacks logical continuous flow, cohesive with the rhythm and speed of the music. For example, pauses before difficult elements.	Slight loss of flow	Loss of flow in several parts	Loss of flow throughout
EXPRESSION 4. Partners do not project emotion of music or inconsistent between partners 5. Facial expression does not match music, is different when it should be similar, or lacks variety when variety is indicated. 6. Body expression does not match music, is different when it should be similar, or lacks variety when variety is indicated.	Slight lack of emotion Slight lack or mismatch of expression	Lack of emotion or inconsistent Significant lack of expression or difference of expression	No emotion portrayed Minimal expression or total mismatch

Maximum Deduction is 3.0. (0.5 for each Criterion)

47.4 ELEMENT SELECTION

Criteria for Evaluation	Small 0.1	Significant 0.3	Serious 0.5
1. Creativity of entries into and exits from elements of difficulty.	Slight lack	Few original	All common
2. Creativity of pair/group elements.			
Balance			
1. Repetition of shape of holds or points of support.	Some similar elements	Several types similar	Repeated use of similar elements
2. Repetition of mounts, motions or entries.			
Dynamic			
1. Repetition of the same salto shape or similar types of rotation.	Some similar elements	Several types similar	Repeated use of similar elements
2. Repetition of similar start or catch positions.			
Combined			
1. Lack of variety in balance element selection.	Slight lack of variety	Moderate lack of variety	Most elements similar
2. Lack of variety in dynamic element selection.			

Maximum Deduction is 2.0. (0.5 for each Criterion)

47.5 PARTNERSHIP

Criteria for Evaluation	Small 0.1	Significant 0.3	Serious 0.5
1. Lack of visible relationship between partners.	Slight lack of	Significant lack of	No relationship
2. Lack of symmetry impacts ability to highlight performance of partner(s).	Slight lack	Significant lack	Lacking throughout
3. Manner lacks distinction and uniformity, impacting chemistry when working together or apart.	Slight loss of uniformity	Significant loss of uniformity	Lacking throughout
4. Lack of sufficient time to develop the relationship between partners because the exercise is devoted to elements of difficulty.	Slight lack of time to develop the relationship	Obvious lack of time to develop the relationship	Exercise is a succession of elements of difficulty.

Maximum Deduction is 2.0. (0.5 for each Criterion)

ARTICLE 48: TECHNICAL FAULTS

48.1 Tables summarizing the seriousness of different kinds of technical faults are provided in Article 48.

48.2 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 0.3
- Serious Faults 0.5 or 1.0

48.3 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.

48.4 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.

48.5 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 flexion.	0.1	0.3	0.5
2. Lack of full extension of knees/ elbows/ ankles in elements requiring full extension.	0.1	0.3	

48.6 BODY SHAPE, ANGLE AND LINE

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Handstands off vertical or ideal positions	0.1	0.3	0.5
2. Back arch and/or hip flexing when trying to maintain a straight position	0.1	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	0.3	0.5
5. Leg split less than 180° or causing hips to twist, in split-leg handstands, walkovers, sitting	0.1	0.3	0.5

48.7 HESITATIONS, STEPS and SLIPS

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Hesitation of top or readjustments in climbing or transitions	0.1	0.3	
2. Hesitation in a motion phase of an element stopping smooth flow	0.1		
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

48.8 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	0.3	0.5
2. Base switching from heels to toes or taking steps when trying to stabilize a hold or when catching	0.1	0.3	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 and /or floor			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		

48.9 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

48.10 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.			1.0
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.			1.0
6. One foot or hand slipping from point of support on partner and hands being used to prevent a fall.			1.0
7. 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.			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

CODE OF POINTS ACROBATIC GYMNASTICS

APPENDICES



APPENDIX 1

PROCEDURE OF ATHLETE MEASUREMENT

- 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.
1. The Federation official and TC representative present each sign the protocol confirming the recorded measurement.
 2. At least 1 member of the TC ACRO shall be present for any re-measurement or 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.
- 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.
 - The Head of Delegation and coach have the responsibility to ensure presentation of their competitors for measurement.
 - Measurement may take place either before or after a training session on the scheduled days for measurement.
 - Athletes who have not presented for measurement on the scheduled days will be disqualified from participation in the competition. For exceptional circumstances, such as illness, the President of the Superior Jury may make arrangements for the athlete to be measured at another time.
 - 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 conclusion of the first qualification exercise. Otherwise, the original measurement stands for competition.
 - Re-measurement is taken as the best of the original and 2 other measurements. No more than these 3 measurements will be allowed. If an athlete obstructs the measurement being taken, after one warning the measurement process will stop and disqualification action is taken by the President of the Superior Jury. (See Article 10)
 - 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 measured using an anthropometer with spirit level.

- 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.
 - 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.
 - Athletes who do not co-operate with the instructions of the technician for any reason will receive **one** warning only from the Superior Jury representative. Any further lack of co-operation will result in disqualification from competition.
 - 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.
 - A deduction of 0.5 is made from the final score of each exercise performed if the height of the shorter partner is less than one centimeter above **but not lower than** the suprasternal notch (see Diagram). If s/he is below the suprasternal notch, the penalty is 1.0.
 - No deduction is taken if the height of the shorter partner exceeds by one centimeter 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.
15. In application to groups, relative to the tallest partner, the next tallest must exceed the suprasternal point by one centimeter and so on.
16. 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.

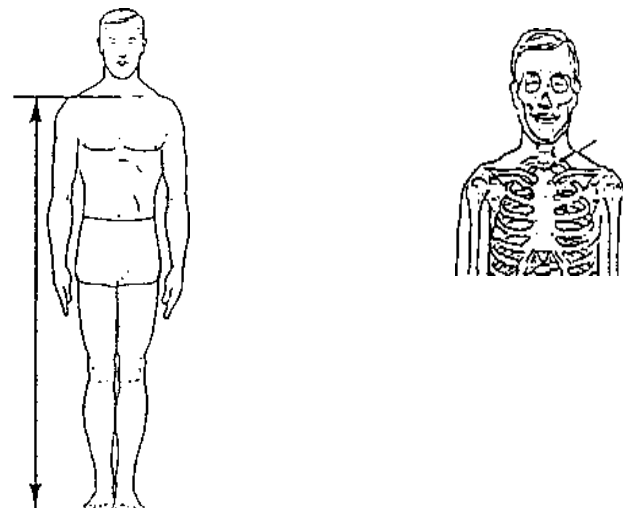
The Suprasternal Point

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.

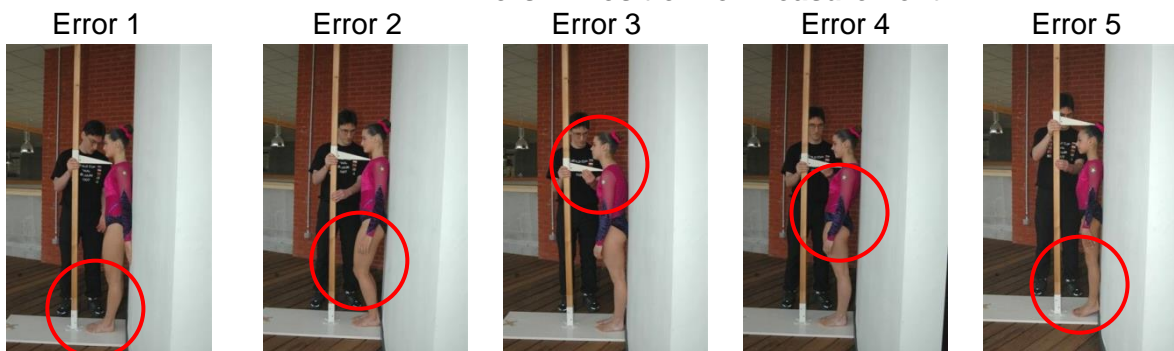
The apparatus must meet with the type and standards outlined in the Apparatus Regulations.



Correct Positions for Measurement



Errors in Position for Measurement



- Error 1: 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

GLOSSARY OF TERMS

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 other athletes involving 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 5 of the Technical Regulations
Judges' Rules	The FIG General Judges' Rules outline the general principles to be observed by all gymnastic disciplines. The Specific Judging Rules for Acrobatics provide details related to Acrobatic Gymnastics only-Appendix 4 outlines the use of Ircos as well as the use of reference judges and the role of the Superior Jury.
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 3 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 Elements		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 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.
Execution Judge (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.
Reference Judge (RJ)	

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. (A 2 second overtime tolerance is accepted before penalties are applied.)
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 calculating the Difficulty Value of an exercise and then converting the value 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	
Athropometer	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

APPENDIX 3









SHORTHAND NOTATION

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

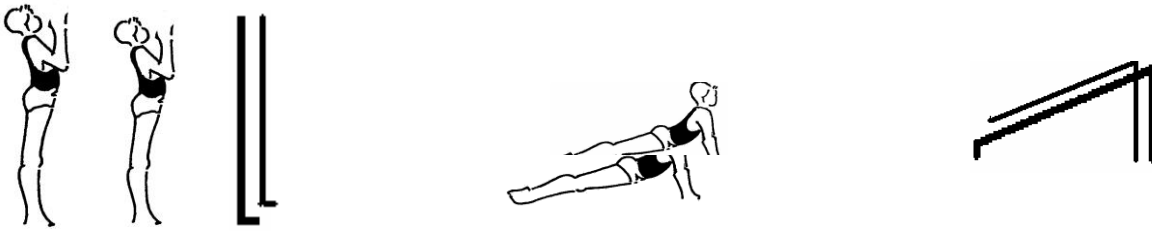
SYMBOL

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
Artistic Judge	AJ
Reference Judge	RJ
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








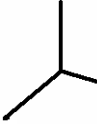











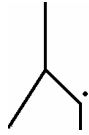
ARTISTRY JUDGING		
Musical Interpretation		
Flow		
Harmony		=
Loss harmony		≠
Mood		
Story/theme		山
Choreography		
Lack of choreography		
Originality		§
Amplitude		
Relationships		
Synchrony		
Steps;		»
Jumps		↑↓
Leaps;		∧
Pirouettes;		∂
Element Selection	Σ	
Variety		V
Shapes		• ▲ —
Twist		t
Balance		≡
Repetition		®
Creativity		§
Use of Space		
Floor perimeter		□
Area used		□ / 1/3 1/4; 3/4
Centre		O
Diagonals		X
Paths → forward; ← back ~ curved; ∞ loops		E
Levels; ↑ high; ↓ low; ↔ middle		I
CJP Penalties		
Words with music		J+
End before/after music		&
Coach present		C
Presentation to judges	Ψ	
Height deviation		T
Late submission of Tariff Sheet		∅
Duration of Exercise		⊖
Restart of Exercise		F
Floor Boundary Faults		□
Attire		♥
Accessories		u
DJ Penalties		
SR pair/group elements		Pg
SR individual elements		I

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					
							




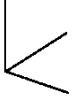

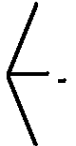

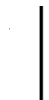






2. Arabesque

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		Japana		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	
			











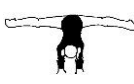















7. Shoulder/chest

shoulder stand		chest stand		big C	
					


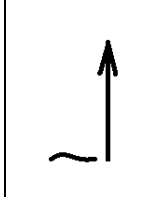
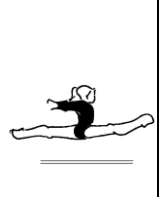
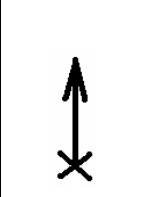
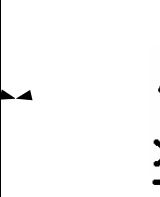
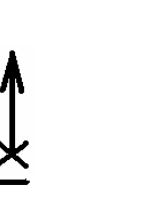
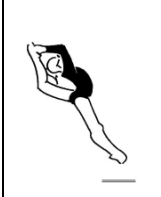
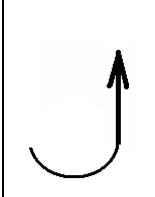

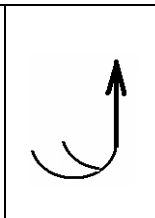




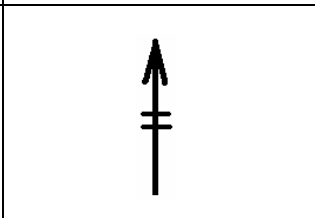
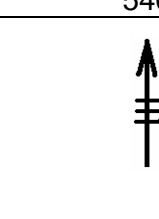

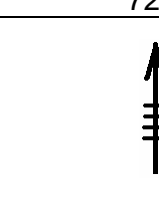


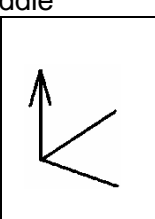
8. Arm

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


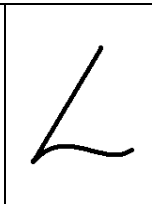
9. Handstand

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							
							


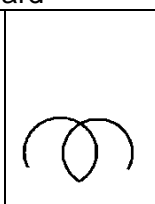
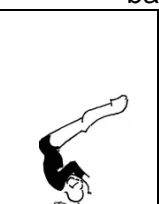
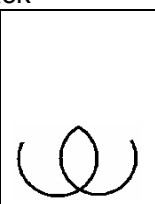
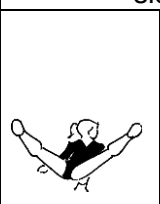
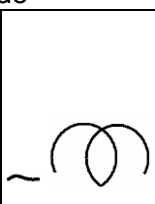
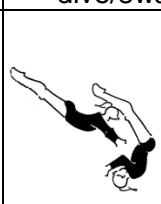
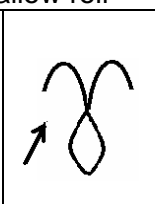
10. Jump

side		split		split change leg		ring 1 foot	
							
ring 2 feet		straight		180°		360°	
							
540°		720°		straddle			
							





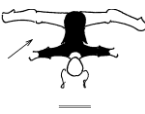

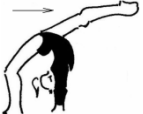



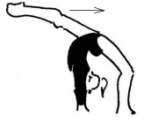

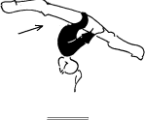







11. Swing

cannonball/...	
	

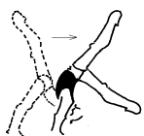
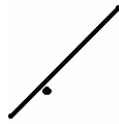







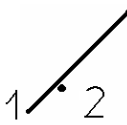

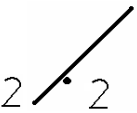
12. Roll

forward		back		side		dive/swallow roll	
							







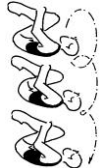








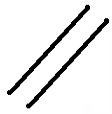
















13. Wheel

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





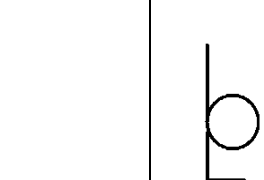

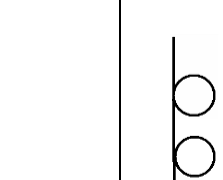

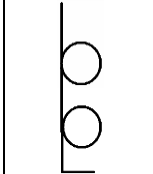


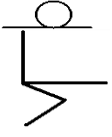


14. Spring

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		staight front		side		barani	
							









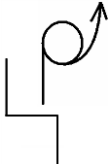



16. Spin

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













17. Log rolls

180°		360°	
			



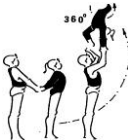






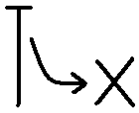


18. Pitch

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					
							

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



APPENDIX to the CODES of POINTS (COP)

(MAG / WAG / RG / TRA / AER / ACRO)

Documents included:

- A) Rules For the Duties of the Superior Jury and Supervisors at FIG Competitions as well as for the Jury of Appeal and Competitions' Supervisory Board
- B) Rules for Reference Judges
- C) Rules for the use of IRCOS (*Instant Replay and Control System*)

All these rules have been updated and decided by the Executive Committee (EC) and the Presidential Commission in October/November 2012. They must be added as an appendix to the COP. In case of contradictions between these rules and the Code of Points (COP) these rules shall prevail.

Introduction

In an effort to harmonize and simplify many aspects of the FIG disciplines, the FIG Executive Committee (EC) has taken the decision to remove a number of procedures from the Code of Points (COP) and has decided these rules to be under the authority of the EC. Concentrating these rules into one document allows the EC to be more flexible and react quicker if needed. Since these rules apply to all the disciplines then a more common understanding and better harmonization can be achieved. The following rules are applicable for the 2013-16 cycle, and will be changed only by a decision of the EC. These rules must be added as an appendix to the COP. In case of contradictions between these rules and the COP these rules shall prevail.

Abbreviations and definitions

The following abbreviations and definitions will be used in this document:

FIG	Fédération International de Gymnastique
EC	Executive Committee
TC	Technical Committee
LOC	Local Organizing Committee
TR	Technical Regulations
RJS	Reference Judges' System
R-Judge	Reference Judge
RE	Reference Judge for Execution
RA	Reference Judge for Artistry
RD	Reference Judge for Difficulty
R-Score	The Reference Score, calculated by taking the average of the two R-Judges' scores
E-Jury Score	The score for Execution of an exercise/routine after the highest and lowest E-Judges' scores have been deleted (in ART and RG = the <u>average</u> of the remaining scores; in TRA = the <u>sum</u> of the remaining scores)
E-Score	The final score for Execution of an exercise/routine (whether the R-score has been included or not)
A-Jury Score	The score for Artistic of an exercise after the highest and lowest A-Judges' scores have been deleted
A-Score	The final score for Artistic of an exercise (whether the R-score has been included or not)
Delta and	The difference between the E-Jury Score and the RE-Score or the A-Jury Score the RA-Score
Gap	The difference between the two R-Judges' Scores
JEP	Judges' Evaluation Program
CJP	Chair of Judges' Panel
CIS	Commentator Information System
IRCOS	Instant Control and Replay System

A) RULES FOR THE DUTIES OF THE SUPERIOR JURY AND SUPERVISORS AT FIG COMPETITIONS AS WELL AS FOR THE JURY OF APPEAL AND COMPETITIONS' SUPERVISORY BOARD

1. Jury of Appeal and Competitions' Supervisory Board

The Jury of Appeal and Competitions' Supervisory Board was introduced by the EC of the FIG. It has a political and controlling function and it supervises the whole FIG competitions. The members make sure that the competitions run within all current rules, Technical Regulations (TR) and the Statutes of the FIG. They do not interfere directly, but draw the responsible person's attention to the problem, requesting him or her to deal with it (TC, LOC, FIG Staff).

The Jury of Appeal and Competitions' Supervisory Board consists of two members of the EC appointed by the Presidential Commission (one of them acting as President), and a third competent person who was involved neither in the decision of the Competition Jury, nor in the decision of the Superior Jury. The Technical President concerned or any other appropriate person may be called as consultant. The details of the tasks and competences have been decided by the EC as follows:

The Jury of Appeal and Competitions' Supervisory Board supervises the total competition operation and all its preceding phases. In particular, it:

- oversees the drawing of lots for the judges and the correct application of the drawing of lots of the gymnasts
- oversees the rotation and starting orders of the teams
- ensures the collaboration between the Competitions Director and the Venue Manager, collaborates with Longines (SwissTiming) and all the other operational facilities to ensure that the competition flows well
- ensures the competition protocols for the various ceremonies, press conferences and orientation meetings are organized
- oversees the composition of the juries and the conduct of the judges
- may request a video analysis, not for the modification of the scores, but rather to verify the conduct of the judges immediately after the competition. Should serious discrepancies occur, it might suggest that the EC reviews the matter

2. Composition of the Superior Jury

At official FIG Competitions and the Olympic Games, the Technical Committees (TC) will constitute the Superior Jury and act as Supervisors for the Olympic disciplines and assigned responsibilities for Aerobic and Acrobatic Gymnastics.

2.1. Role and duties of the TC President *

The TC President or their representative will serve as President of the Superior Jury. In carrying out their responsibilities and those of the Superior Jury they are expected:

- To direct the competition as outlined in the TR.
- To call and chair all judges' meetings and instruction sessions.
- To apply the Judges' Regulations relevant to that competition.
- To apply the Rules for Reference Judges at the competitions where applicable.
- To apply the Rules for the use of IRCOS at the competitions where applicable.
- To deal with requests for evaluation of new elements.
- To make sure that the time schedule published in the Workplan is respected.
- To deal with inquiries as outlined herein.
- In cooperation with the members of the Superior Jury, to issue warnings or to replace any person acting in any judging capacity who is considered to be unsatisfactory or to have broken his/her oath.

- To conduct a global video analysis (post competition) with the TC to determine errors in judgment and to submit the results of the judges' evaluation for possible sanction to the FIG Disciplinary Commission.
- To supervise the measurement of the apparatus specifications according to the FIG Apparatus Norms.
- In unusual or special circumstances to nominate a judge to the competition
- To control the work of the Supervisors and intervene if deemed necessary. Except in case of an inquiry, time or line errors, generally no change of score is allowed after the score has been flashed on the score board.
- To submit a report to the EC, which must be sent to the FIG Secretary General as soon as possible, but no later than 30 days after the event, which contains the following:
 - General remarks about the competition including special occurrences and conclusions for the future
 - Detailed list of all interventions (score changes before and after publication)
 - Technical analyses of the D-Judges' scores
 - Detailed analyses of the judges' performance including proposals for rewarding the best judges and sanctions against the judges who failed to meet expectations.

* See below for specificities for all disciplines

2.2 Role and duties of the TC Members *

During each phase of the competition, the members of the TC or those individuals designated will serve as members of the Superior Jury and Supervisors. Their responsibilities include:

- To participate in the direction of the judges' meetings and instruction sessions and guide the judges to perform the correct work on their respective apparatus
- To apply the "Judges' Regulations" control with fairness, consistency and completely in accordance with the currently valid regulations and criteria
- To apply the Rules for Reference Judges at the competitions where applicable
- To apply the Rules for the use of IRCOS at the competitions where applicable
- To oversee the total evaluation and the final score for each exercise
- To assure that the gymnast is given the correct score for his/her performance or intervene as ruled herein
- To check the apparatus used at training, warm-up and competition with the FIG Apparatus Norms
- To conduct the Post Competition Video Review and analyze the Execution (E) and Difficulty (D) scores of the judges including the Reference Judges (R-Judges), where applicable. These Control Scores shall be basis of the Review where the Judges' Evaluation Program (JEP) system is used.

*See below for specificities for all disciplines

2.3. Procedures for all interventions (except inquiries)

Intervention of the Supervisors can only be made through the President of the Superior Jury. In case of an intervention, the President of the Superior Jury must contact the judges concerned and inform them of the score given by the Supervisor. The judges have the choice to change their score. In case judges decide not to change the score, the President of the Superior Jury may overrule them.

The President of the Superior Jury shall keep a record of all interventions and all changes of scores. This must be included in the report of the event.

2.3.1. D-Score

Intervention of the Supervisors for the D-Score shall take place:

- In case of an inquiry by the coach for their own gymnast.
- In case of deviation between the Supervisor's score and the judges' D-Score as outlined in the specifications for each discipline.

2.3.2. E-Score and A-Score – Impossible Scores

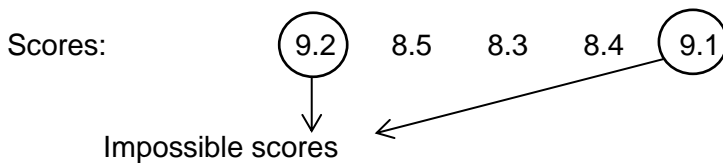
Intervention of the Supervisors for the E-, or A-Score shall take place only in case of impossible score.

An impossible score is defined as follows:

a) - When penalties/compulsory deductions* are higher than the individual judge's score:

Maximum score: 10.00 pts

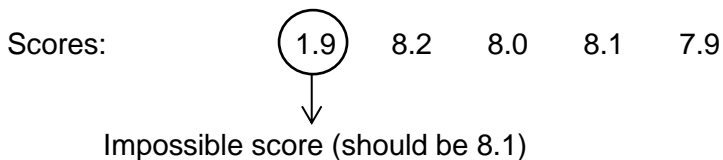
Penalty/Compulsory deductions (e.g. fall ART): 1.0 pts



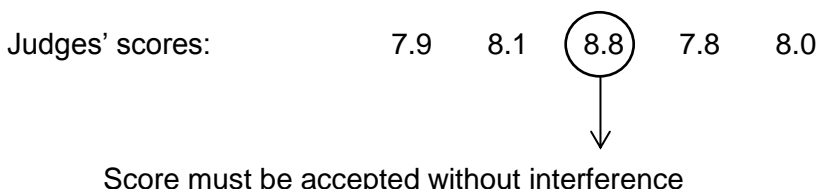
* e.g. of Penalty/Compulsory deductions: (these are only a few examples, the list is not meant to be complete.)

- ART – Fall 1.0 pts;
- RG – Loss of apparatus 0.3/0.7 pts, Finishing without the music and the apparatus 1.0 pts;
- TRA – Touch other than the bed during a routine 0.5 pts, Verbal or other signs from coach 0.3 pts each;
- ACRO – Fall 1.0 pts, Missing time in balance elements 0.3 each second;
- AER – Fall 0.5 pts, etc.

b) - When obviously a judge entered the deductions and not the score or vice-versa:



2.3.3 E-Score and A-Score – Possible Scores When the scores have a big difference:



2.3.4 D-Score/E-Score or Final Score (according to the disciplines)

a) - When a penalty is missed or not applied correctly by the person in charge:

e.g.:

- Line penalties
- Time penalties
- Attire penalties
- Disciplinary (behaviour) deductions

All scores not included in the principles above, will be considered as possible scores, even if the differences between the judges' scores are too big as shown below:

2.3.5 Automatic correction of deviations

- a) **ART / RG / TRA / AER / ACRO** (R-Judges)
See "Rules for Reference Judges"

2.3.6 Prevention of publication of impossible scores on the scoreboards and TV

In order to be able to intervene before the final score is released to the public, the respective Supervisor and the President of Superior Jury is given the possibility to stop the publication of the final score and to block the result system in order to intervene. For this purpose the result system shall provide a clearly marked **stop** device or key which must be activated by either the Supervisor or the President of the Superior Jury within 10 (ten) seconds after the last score appeared.

Should the publication of the score not have been stopped within 10 seconds, the score is released automatically. The result system shall block automatically in case of non-allowed deviations between the D-Scores of the judges' panel and the D-Score of the Supervisor as described in the clarifications specific for each discipline here below as well as in the case of a deviation of more than 2.00 pts between any score given within a specific panel.

2.4. Procedures for inquiries

2.4.1 The inquiry is received by the person and place defined in the respective discipline.

2.4.2 This person immediately informs the Event Coordinator and the President of the Superior Jury.

2.4.3 The Event Coordinator immediately informs Longines (SwissTiming) and the speaker.

2.4.4 The President of Superior Jury decides when the inquiry shall be dealt with (either at the end of the Rotation or Group for Qualifications or before the score of the following gymnast is shown for all Finals) and informs the Event Coordinator. The Event Coordinator informs Longines (SwissTiming) and the speaker.

2.4.5 The inquiry shall activate a video review of the exercise by an independent and neutral panel composed of the President of the Superior Jury and 2 Members of the Superior Jury who were not involved in the generation /creation/review of the original score. The panel will also take into consideration the score given by the respective Supervisor. The decision of the panel is final and cannot be appealed. If the score of the panel is equal to the D-Score, the appeal shall be rejected; if the score of the panel is different than the D-Score, the original D-Score shall be replaced with the score of the panel. The President of the Superior Jury shall inform the Event Coordinator. The Event Coordinator informs Longines (SwissTiming) and the speaker.

2.4.6 In the case the score is changed, the President of the Superior Jury informs the Supervisor and the D-Judges concerned.

2.4.7 The President of the Superior Jury shall keep a record of all inquiries and decisions taken.

2.4.8 The modified score must be given immediately to Longines (SwissTiming), the Event Coordinator and the speaker.

3. Clarifications specific for Artistic Gymnastics (MAG and WAG)

The TC Presidents are also responsible for the following:

- To deal with requests for raising the Horizontal Bar, Rings, or Uneven Bars, leaving the competition area, and other issues that may arise.

The TC Members also have the following responsibilities:

- The Supervisors (one Supervisor per apparatus for CI, CIV and CII and two per apparatus for CIII) shall first of all judge and supervise the D-Score. The Supervisors' D-Score must be registered in the result system (e.g. Longines / SwissTiming). The Supervisors shall first type in their score, before the result system allows them to see the final and individual judges' scores.
- To record the entire exercise content in symbol notation.
- To calculate the D-Score (Control Scores) for the purpose of evaluation of the D-Panels.
- Intervention of the Supervisors for the D-Score shall take place in case of more than 0.5 deviation between the Supervisor's Score and the D-Score.

The interventions' procedures also include:

The intervention of the Supervisor through the President of the Superior Jury for either the D-and/or possibly the E-Scores shall activate a video review of the exercise by an independent and neutral panel. (i.e. composed of persons who were not involved in the generation/creation/review of the original score) The panel is set up of the President of the Superior Jury and 2 independent Supervisors not involved in the D-, or E-Score or its supervision.

4. Clarifications specific for Rhythmic Gymnastics

The 6 RG TC members have a function as Supervisors as follows:

- If two judges' panels are working simultaneously:
 - 2 TC members give a Control Score for Difficulty for one panel
 - 2 TC members give a Control Score for Difficulty for the other panel
 - 2 TC members give a Control Score for Execution for both apparatus or the TC may draw one Cat. I or II judge as Supervisor among the present judges in the competition.
- If the competition does not run alternatively (e.g. Ind. Apparatus Finals):
 - 2 TC members give a Control Score for Difficulty
 - 2 TC members give a Control Score for Execution
- The D- and E-Scores are registered in the Longines (SwissTiming) System. The members of the Superior Jury (not President) shall first type in their score, before the result system allows them to see the final and individual judges' score.

Intervention of the Supervisor for the D-Score shall take place only in case of an inquiry.

Position of Superior Jury (Head Table)

Execution Supervisor (panel 1 and 2)	Difficulty Supervisor (panel 1)	Difficulty Supervisor (panel 1)	President of the Superior Jury	Difficulty Supervisor (panel 2)	Difficulty Supervisor (panel 2)	Execution Supervisor (panel 1 and 2)
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5. Clarifications specific for Trampoline Gymnastics

The duties of the 6 TC members as Supervisors are as follows:

- If 2 judges' panels are working simultaneously:
 - (IND/TUM/DMT) For each panel 2 TC members is responsible for the Control Score in Execution and 1 for the Control Score in Difficulty.
 - (SYN) For each panel 2 TC members are responsible for the Control Score in Execution/per trampoline and 1 TC member shall give a Control Score in Difficulty.
- If the competition is not run "alternatively":
 - (IND/TUM/DMT) 3 TC members are responsible for the Control Score in Execution and 1 TC member for the Control Score in Difficulty
 - (SYN) 2 TC member is responsible for the Control Score in Execution/per Trampoline and 1 TC members for the Control Score in Difficulty.

5.1 D-Score

The respective Supervisors must intervene through the President of the Superior Jury when their D-Score is different than the score of the D-Judges. Difficulty in TRA must be exact. No deviations between the scores are allowed.

5.2 E-Score

There are no Reference Judges in all TRA disciplines.

5.3 Role of the Chair of Judges' Panel

The role of the Chair of Judges' Panel (CJP) is defined in the COP.

5.4 Position of the Superior Jury (Head Table)

Execution Supervisor (panel 1)	Execution Supervisor (panel 1)	Difficulty Supervisor (panel 1)	President of the Superior Jury	Difficulty Supervisor (panel 2)	Execution Supervisor (panel 2)	Execution Supervisor (panel 2)
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6. Clarifications specific for Aerobic Gymnastics

The duties of the 6 TC members are as follows:

- 2 TC members act as Supervisors and are responsible for the Control Score in Difficulty
- 2 TC members act as Supervisors and are responsible for the Control Score in Artistic
- 2 TC members act as Supervisors and are responsible for the Control Score in Execution

6.1 D-Score

D-Scores are given by the two D-Judges and the CJP who agree on one score. This score is final and there shall be no intervention of the Superior Jury except in case of an inquiry.

6.2 A-Score and E-Score

Rules for Reference Judges will apply.

6.3 Position of Superior Jury (Head Table)

Execution Supervisor	Artistic Supervisor	President of the Superior Jury	Difficulty Supervisor	Difficulty Supervisor	Execution Supervisor	Artistic Supervisor
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7. Clarifications specific for Acrobatic Gymnastics

The duties of the 6 TC members are as follows:

- 2 TC members act as Supervisors and are responsible for the Control Score in Execution
- 2 TC members act as Supervisors and are responsible for the Control Score in Artistry
- 2 TC members act as Supervisors and are responsible for the Control Score in Difficulty

7.1 D-Score

The D-Supervisors must intervene through the President of the Superior Jury when the score of the D-Judges and the score of the D-Supervisors is different. Difficulty in ACRO must be exact. No deviations between the scores are allowed.

The D-Supervisors must intervene through the President of the Superior Jury when a time fault is not deducted correctly by the D-Judges. If the D-Judges and the D-Supervisor do not agree, the President of the Superior Jury will take the final decision.

7.2 A-Score and E-Score

Rules for Reference Judges will apply.

7.3 Position of the Superior Jury (Head Table)

Execution Supervisor	Artistic Supervisor	President of the Superior Jury	Difficulty Supervisor	Difficulty Supervisor	Execution Supervisor	Artistic Supervisor
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November 2012

FEDERATION INTERNATIONALE DE GYMNASTIQUE



Prof. Bruno GRANDI,
President



André F. GUEISBUHLER,
Secretary General

B) RULES FOR REFERENCE JUDGES

Introduction

The Reference Judges' System (RJS) has been introduced to establish an automatic and time-saving correction system in case of problems with E- and A-Scores. The FIG's decision to introduce R-Judges comes in an effort to uphold greater sport justice in competition. By creating a control body completely independent of the traditional judges' panel, the FIG intends to correct any unintentional or intentional severe mistakes.

1. Principles

- In Artistic Gymnastics the R-Judges will be used for Execution. The R-Judges (2 per jury) will judge all apparatus in all parts of the respective competitions (C-I, C-II, C-III and C-IV; where applicable).
- In Rhythmic Gymnastics the R-Judges will be used for Execution and Difficulty. The R-Judges (2 per Jury) will judge all apparatus in all parts of the respective competitions (C-I, C-II and C-III where applicable) for individuals and for groups.
- In Trampoline Gymnastics (all disciplines) there are no R-Judges.
- In Aerobic Gymnastics the R-Judges will be used for Execution and Artistic. The R-Judges (2 in each E-Jury and 2 in each A-Jury) will judge all exercises in all parts of the respective competitions for individuals, pairs, trios, groups, AERO step and AERO dance.
- In Acrobatic Gymnastics the R-Judges will be used for Execution and Artistic. The R-Judges (2 in each E-Jury and 2 in each A-Jury) will judge all exercises in all parts of the respective competitions for pairs and groups.

2. Detailed calculation system and examples

In the RJS, a comparison between the E-Jury Score and the RE-Score is made. In case the delta between these two scores **exceeds** the pre-defined allowed tolerances (see tables below), the average of the RE- and E-Jury Scores forms the "final" E-Score and replaces the E-Jury Score

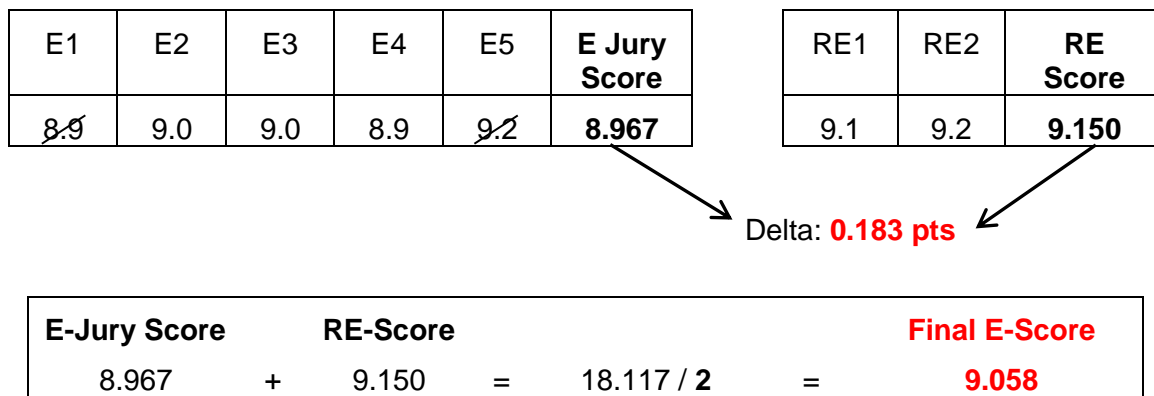
2.1. ARTISTIC GYMNASTICS

The RE-Score (the first column) decides the maximum allowed delta (the second column) between the RE-Score and the E-Jury Score:

RE-Score	Allowed delta between RE-Score and E-Jury Score
9.600 – 10.00	0.05 pts
9.400 – 9.599	0.10 pts
9.000 – 9.399	0.15 pts
8.500 – 8.999	0.20 pts
8.000 – 8.499	0.30 pts
7.500 – 7.999	0.40 pts
0.000 – 7.499	0.50 pts

In case the delta is equal to or less than the allowed tolerance, the score of the E-Jury stands; in case the delta is greater than the allowed tolerance the average of the RE- and E-Jury Scores form the "final" E-Score.

Calculation of the “Final” E-Score (in case of too large *delta*):



Exceptions:

In case the gap between the scores of the 2 RE-Judges is bigger than pre-defined tolerances (see table below), the RE-Score is not taken into account at all (i.e. the calculation of the E-Score is made the “traditional” way and the E-Jury Score stands).

The E-Jury Score (the first column) decides the maximum allowed gap (the second column) between the two RE-Judges:

E-Jury Score	Allowed gap between RE1 and RE2
9.600 - 10.000	0.0 pts
9.400 – 9.599	0.1 pts
9.000 – 9.399	0.2 pts
8.500 – 8.999	0.3 pts
8.000 – 8.499	0.4 pts
7.500 – 7.999	0.5 pts
< 7.500	0.6 pts

2.2. RHYTHMIC GYMNASTICS

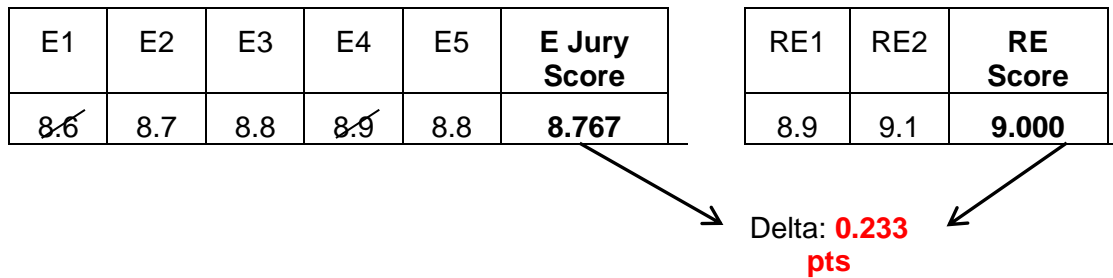
2.2.1. E-Scores

The RE-Score (the first column) decides the maximum allowed delta (the second column) between the respective RE-Score and the E-Jury Scores:

RE-Score	Allowed delta between RE-Scores and E-Jury Scores
9.300 – 10.000	0.10 pts
8.700 – 9.299	0.20 pts
8.100 – 8.699	0.30 pts
7.500 – 8.099	0.40 pts
0.000 – 7.499	0.50 pts

In case the delta is equal to or less than the allowed tolerance, the score of the E-Jury stands; in case the delta is greater than the allowed tolerance the average of the RE- and E-Jury Scores forms the “final” E-Score.

Calculation of the “Final” E-Score (in case of too large *delta*):



E-Jury Score		RE-Score				Final E-Score
8.767	+	9.000	=	17.767 / 2	=	8.884

Exceptions:

In case the gap between the scores of the 2 RE-Judges is bigger than pre-defined tolerances (see table below), the RE-Score is not taken into account at all (i.e. the calculation of the E-Scores are made the “traditional” way and the E-Jury Score stands).

The E-Jury Score (the first column) decides the maximum allowed gap (the second column) between the two RE-Judges:

E-Jury Score	Allowed gap between RE1 and RE2
9.500 - 10.00	0.1 pts
9.000 - 9.499	0.2 pts
8.500 - 8.999	0.3 pts
8.000 - 8.499	0.4 pts
7.500 - 7.999	0.5 pts
<7.500	0.6 pts

2.2.2. D-Scores

There shall be two RD-Judges per panel.

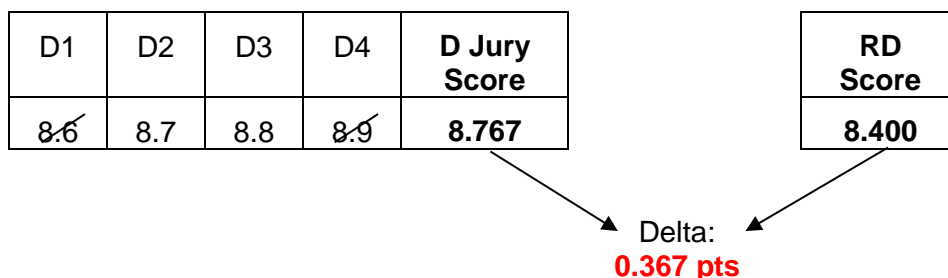
The two RD-Judges shall be seated next to each other and agree on a common score.

The RD-Score (the first column) decides the maximum allowed delta (the second column) between the respective RD-Score and the D-Jury Score:

RD-Score	Allowed delta between RD-Score and D-Jury Score
0.000 – 10.000	0.30 pts

In case the delta is equal to or less than the allowed tolerance, the score of the D-Jury stands; in case the delta is greater than the allowed tolerance the average of the RD- and D-Jury Scores forms the “final” D-Score.

Calculation of the “Final” D-Score (in case of too large *delta*):



D-Jury Score		RD-Score			Final D-Score
8.767	+	8.400	=	17.167 / 2	= 8.584

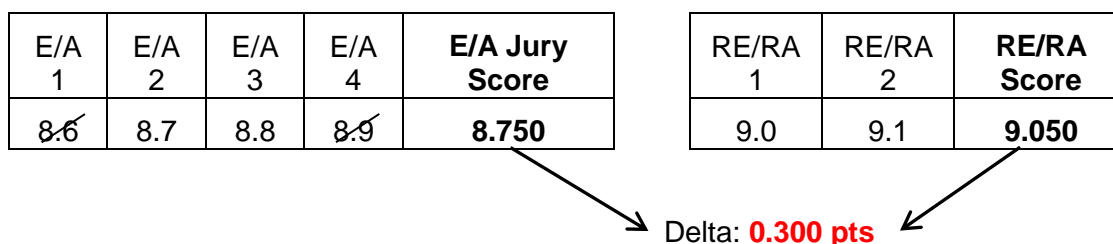
2.3. AEROBIC GYMNASTICS

The RE/RA-Score (the first column) decides the maximum allowed delta (the second column) between the respective RE/RA-Score and the E/A-Jury Scores:

RE/RA-Score	Allowed delta between RE/RA-Scores and E-/A-Jury Scores
9.000 – 10.00	0.10 pts
8.000 – 8.999	0.20 pts
7.500 – 7.999	0.30 pts
0.000 – 7.499	0.40 pts

In case the delta is equal to or less than the allowed tolerance, the score of the E/A-Jury stands; in case the delta is greater than the allowed tolerance the average of the RE/RA- and E/A-Jury Scores forms the “final” E/A-Score.

Calculation of the “Final” E/A-Score (in case of too large *delta*):



E/A-Jury Score		RE/RA Score			Final E/A-Score
8.750	+	9.050	=	17.800 / 2	= 8.900

Exceptions:

In case the gap between the scores of the 2 RE/RA-Judges is bigger than pre-defined tolerances (see table below), the RE/RA-Score is not taken into account at all (i.e. the calculation of the E/A - Scores are made the “traditional” way and the E/A-Jury Score stands).

The E/A-Jury Score (the first column) decides the maximum allowed gap (the second column) between the two RE/RA-Judges:

E/A-Jury Score	Allowed gap between RE1/RE2 and RA1/RA2
9.000 – 10.00	0.10 pts
8.000 – 8.999	0.20 pts
7.500 – 7.999	0.30 pts
0.000 – 7.499	0.40 pts

2.4. ACROBATIC GYMNASTICS

The RE/RA-Score (the first column) decides the maximum allowed delta (the second column) between the respective RE/RA-Score and the E/A Jury Scores:

RE/RA-Score	Allowed delta between RE/RA-Scores and E/A-Jury Scores
9.700 – 10.00	0.00 pts
9.400 – 9.699	0.00 pts
8.900 – 9.399	0.10 pts
8.000 – 8.899	0.20 pts
7.000 – 7.999	0.30 pts
< 6.999	0.40 pts

In case the delta is equal to or less than the allowed tolerance, the score of the E/A-Jury stands; in case the delta is greater than the allowed tolerance the average of the RE/RA- and E/A-Jury Scores forms the “final” E/A-Score.

Calculation of the “Final” E/A-Score (in case of too large *delta*):

E/A 1	E/A 2	E/A 3	E/A 4	E/A Jury Score	RE/RA 1	RE/RA 2	RE/RA Score
9.6	9.5	9.6	9.4	9.550	9.7	9.7	9.700

Delta: **0.150 pts**

E/A-Jury Score		RE/RA Score		Final E/A-Score
9.550	+	9.700	=	19.250 / 2 = 9.625

Exceptions:

In case the gap between the scores of the 2 RE/RA-Judges is bigger than pre-defined tolerances (see table below), the RE/RA-score is not taken into account at all (i.e. the calculation of the E/A-Scores are made the “traditional” way and the E/A-Jury Score stands).

The E/A-Jury Score (the first column) decides the maximum allowed gap (the second column) between the two RE/RA-Judges:

E/A - Jury Score	Allowed gap between RE1/RE2 and RA1/RA2
9.700 – 10.00	0.00 pts
9.400 – 9.699	0.10 pts
8.900 – 9.399	0.20 pts
8.000 – 8.899	0.30 pts
7.000 – 7.999	0.40 pts
< 6.999	0.50

3. Selection of Reference Judges

- a) All R-Judges for the respective FIG competitions are proposed by the respective TC, following the below selection criteria:
 - 1: High examination results, particularly in Execution (and Difficulty for RG and Artistic for AER/ACRO)
 - 2: Category
 - 3: May represent the same Federations as the D-Judges
- b) All R-Judges for the respective FIG competitions will be appointed by the FIG Presidential Commission, following the proposal from the respective TC President, at least 3 months prior to the event
- c) Only Category I and II judges without sanctions during the current and previous cycles may be appointed as R-Judges
- d) When the R-Judges are appointed, the following important criteria will be taken into account: experience, integrity and honesty.
- e) If a judge or federation rejects the nomination as an R-Judge, this judge may not be selected as D-Judge or nominated as E-, or A-Judge for the same competition.

4. Assignments for R-Judges

4.1 In Artistic Gymnastics, a draw will be made among the R-Judges to determine their judging positions in each phase of the competition.

Assignment & draw principles and procedures:

- a) No panel may include 2 judges from the same Federation (with the exception of the Supervisor) R1 and R2-Judges must represent different Federations. (See TR Section 1 Reg. 7.8.2) Therefore the following points b) to e) must be respected.
- b) The R-Judges must represent different Federations than the E1-E5-Judges
- c) If an R-Judge, in the draw, is from the same Federation as a D1- or D2- Judge, he/she is placed at the next apparatus horizontally across in “Olympic order”
- d) If an E-Judge, in the draw, is from the same Federation as a D1-, D2-, R1-, or R2-Judge, he/she is placed at the next apparatus horizontally across in “Olympic order”
- e) C-III/Apparatus Finals: R-Judges must, if possible, be neutral; if an R-Judge, in the draw, is from the same Federation as a D1-, or D2-Judge or is not neutral, he/she is placed at the next apparatus horizontally across in “Olympic order”

4.2. In Rhythmic Gymnastics the R-Judges’ positions will be appointed by the FIG Presidential Commission, following the proposal from the TC President.

Assignment & draw principles and procedures:

- a) No panel may include 2 judges from the same Federation. (See TR Section 1 Reg. 7.8.2) Therefore the following points b) and c) must be respected
- b) RE1-, and RE2-, as well as RD1-, and RD2-Judges must represent different Federations
- c) The RE-Judges must represent different Federations than the E1-E5-, and D1-D4-Judges . The RD-Judges must represent different Federations than the E1-E5-, and D1-D4-Judges. This must be strictly observed when drawing the E-and D-judges in each panel.

4.3 In Aerobic Gymnastics the R-Judges' positions will be appointed by the FIG Presidential Commission, following the proposal from the TC President.

Assignment & draw principles and procedures:

- a) No panel may include 2 judges from the same Federation (See TR Section 1 Reg. 7.8.2) Therefore the following points b) and c) must be respected
- b) RE1-, and RE2-, as well as RA1-, and RA2-Judges must represent different Federations
- c) The R-Judges must represent different Federations than the CJP, the D1-D2-Judges, the A1-A4-Judges and the E5-E8-Judges. This must be strictly observed when drawing the various judges into each panel.

4.4 In Acrobatic Gymnastics the R-Judges' positions will be appointed by the FIG Presidential Commission, following the proposal from the TC President.

Assignment & draw principles and procedures:

- a) No panel may include 2 judges from the same Federation (See TR Section 1 Reg. 7.8.2) Therefore the following points b) and c) must be respected
- b) RE1-, and RE2-, as well as RA1-, and RA2-Judges must represent different Federations
- c) The R-Judges must represent different Federations than the CJP and the E1-E4-Judges. This must be strictly observed when drawing the various judges into each panel. However R-Judges may represent same Federations as D1- and D2-Judges.

5. Representation

Although all R-Judges are appointed (nominated) by the FIG Presidential Commission, the R-Judges are to be "labelled" according to their nationality, i.e. they will be presented as representing their National Federation (e.g. USA or RUS) on scoreboards, on printed judges' lists and results, in TV graphics, etc.

6. Publication & display of R-Scores

a) Scoreboards

- On scoreboards in the competition venue (matrix boards, video walls, plasma screens, etc) the individual R-Judges' scores and the R-Score will not be displayed.

b) Outputs (including PDF files)

- Printed results during the competition (after each phase of the competition) to be distributed to the delegations, media, etc: the individual R-Judges' scores and the R-Scores will not be included
- Printed results during the competition (after each phase of the competition) to be distributed to the respective TC, the FIG President, the FIG Secretary General and the Jury of Appeal and Competitions' Supervisory Board: the individual R-Judges' scores and the R-Score will be included
- Printed results at the end of the competition / championships ("complete statement of results, including the scores awarded by each judge") distributed to the member federations: the individual R-Judges' scores and the R-Scores will be included
(to indicate that an R-Score has been used to calculate the exercise score, an asterisk (*) shall be used)

c) TV graphics

- On the TV graphics at competitions where R-Judges are used, the individual R-Judges' scores and the R-Score will not be displayed

d) Commentator Information System

- Only on the CIS of the respective Superior Jury, the FIG President, the FIG Secretary General and the Jury of Appeal and Competitions' Supervisory Board the individual R-Judges' scores the R-Scores will be shown

7. Placement of R-Judges

The placement of the R-Judges in the different disciplines and for the different apparatus or panels is as per the attached drawings agreed with Longines (SwissTiming) and approved by the respective TC Presidents.

8. Implementation of the RJS

Current Olympic Cycle (2013-2016):

- ART/RG/TR/AER/ACRO: All competitions listed in paragraph A of Reg. 4.11.4.1 of the
the
FIG TR (Section 1)

Note: "Other competitions may use R-Judges, but it is not compulsory."

9. Score calculation without the Reference Judges

In all competitions where Reference Judges are not appointed, the calculation of the valid score(s) is made as described in the specific Code of Points. Any intervention by the Superior Jury is possible only in case of impossible scores as described in this document.

10. Miscellaneous

- a) It is understood that after the competition the TC shall analyse the D-, E- and (where applicable) A-Scores of the judges, including the R-Judges scores.
- b) The R-Judges have exactly the same rights and responsibilities as the other judges, as outlined in the respective COP.

These rules have been updated and decided by the EC in October 2012. They must be added as an appendix to the COP. In case of contradictions between these rules and the COP these rules shall prevail.

FEDERATION INTERNATIONALE DE GYMNASTIQUE



Prof. Bruno GRANDI,
President



André F. GUEISBUHLER,
Secretary General

Appendices:

- A. Placement of R-Judges - ART
- B. Placement of R-Judges - RG
- C. Placement of R-Judges – AER
- D. Placement of R-Judges – ACRO

C) RULES FOR THE USE OF IRCOS

Directives for the restricted use of IRCOS during the competition

In order to avoid abusive and excessive use and video judging and in order to guarantee the competition runs on schedule, the use of IRCOS must be strictly restricted and ruled as follows:

IRCOS may be used only in case of an inquiry

Exceptions:

- a) IRCOS shall be available at all times for the President of the Superior Jury, the Jury of Appeal and Competitions' Supervisory Board as well as the FIG President and Secretary General.
- b) IRCOS shall be available for the Supervisors after having given their scores.
- c) IRCOS shall be available for the D-Judges only in case of intervention of the Supervisor or the President of the Superior Jury.
- d) IRCOS shall be available for the D-Judges in MAG and WAG upon request in the case of "0-vault".

Reasoning:

The IRCOS was **NOT** introduced to replace the existing judging system by a video judging system.

IRCOS has the following purposes:

During the competition:

Support tool for: The President of the Superior Jury
 The Jury of Appeal and Competitions' Supervisory Board
 The Panel treating inquiries
 The Supervisors in case of impossible scores and D-scores where applicable
 The D-Judges in case of intervention of the Supervisor or the President of the Superior Jury

After the competition:

Tool for Control and analyses of the judging
 Education video for coaches, judges and the Academies
 Member federations' coaches and other interested persons
 These Directives for the use of IRCOS have been updated and decided by the EC in October 2012, they replace all previous editions and must be added as an appendix to the COP. In case of contradictions between these rules and the COP these rules shall prevail.

FEDERATION INTERNATIONALE DE GYMNASTIQUE



Prof. Bruno GRANDI,
President



André F.GUEISBUHLER,
Secretary General

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



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