

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



# 2017 – 2020 CODE OF POINTS



## Acrobatic Gymnastics

Approved by the FIG Executive Committee

# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



## Acrobatic Gymnastics Code of Points 2017 - 2020

Effective January 2017

### PREAMBLE

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

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

Based on the experience of the past cycle, the scoring system for the COP has been modified. The modification reflects a common understanding that the execution score should be the most important aspect.

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

## **Acknowledgements**

In re-structuring the Code of Points for the competition cycle 2017-2020, consistent care has been taken to retain the philosophy of the originators of Acrobatic Gymnastics, previously known as Sports Acrobatics. Systems have been proposed which will better reward the creativity, difficulty and hard work of coaches and athletes. The modifications should make it possible for newcomers to develop high level performances quickly and allow them to participate confidently and safely in international competition alongside experienced veterans.

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

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

Ms. Rosy Taeymans	BEL	<i>President</i>
Ms. Tonya Case	USA	<i>Vice President</i>
Ms. Irina Nikitina	RUS	<i>Vice President</i>
Mr. Karl Wharton	GBR	<i>Secretary</i>
Ms Nikolina Hristova	BUL	<i>Member</i>
Mr. Yuriy Goliak	UKR	<i>Member</i>
Mr. Frank Böhm	GER	<i>Member</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 as our Sport manager is of particular note. The generosity of the Technical Presidents of the other gymnastic disciplines and the expertise of their Committees have helped to shape this Code. Similarly, the contributions of the various FIG Commissions that have guided the harmonization of the rules of the disciplines have been welcomed.



Rosy Taeymans  
President, FIG ACRO TC  
2013 – 2016

**THE CODE OF POINTS  
FOR ACROBATIC GYMNASTICS**

**Edition 2017 - 2020**

**Table of Contents**

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

Article 28 – Artistry	29
Article 29 – Performance/Choreography	29
Article 30 – Musicality and Expression	30
Article 31 – Partnership	30
Article 32 – Musical Accompaniment	30
Article 33 – Height Differences	31
Article 34 – Competition Attire, Accessories and Aids	31
<b>SECTION VII – EXECUTION AND TECHNICAL MERIT</b>	
Article 35 – Execution and Technical Merit	33
<b>SECTION VIII – DIFFICULTY</b>	
Article 36 – Difficulty	34
Article 37 – Tariff Sheets	34
Article 38 – New Elements	36
<b>SECTION IX – EVALUATION OF EXERCISES</b>	
Article 39 – Evaluation	37
Article 40 – Scores and Scoring	37
Article 41 – Penalties from the Total Score	38
Article 42 – Appeals Against Scores	38
<b>SECTION X – SCORES AND SCORING</b>	
Article 43 – CJP and DJ Penalties	40
Article 44 – Artistic Judging	41
Article 45 – Technical Faults	43
<b>APPENDICES</b>	
Appendix 1 – Procedure for Athlete Measurement	46
Appendix 2 – Limitation of elements	49
Appendix 3 – Guidelines Execution judging	51
Appendix 4 – Glossary of Terms	56
Appendix 5 – Shorthand Notation	59
Appendix 6 – Attire	65
Appendix 7 – Code-TRA-ACRO-AER-2017_Invalid_Results-2017-	71

## INTRODUCTION

1. The Code of Points (CoP) serves as a contract for participation in Acrobatic Gymnastics competitions between the TC-ACRO, gymnasts, coaches and judges. Clarifications on the interpretation of some articles may be needed from time to time and will be communicated to Member Federations through officially published newsletters.
2. In cases of any contradiction between the Code of Points and the Technical Regulations, the Technical Regulations will prevail.
3. In all cases of interpretation of text, the English version will take precedence.
4. The “Fédération Internationale de Gymnastique”, in accordance with the Technical Regulations, holds copyright to all publications. In compliance with the laws of copyright, permission is given by the FIG to translate and publish the Code of Points from English into other languages. A copy of texts in all permitted languages must be given to the FIG in electronic format.
5. The Tables of Difficulty may not be reproduced at any time other than by the FIG. Copying the original or using the content to produce alternative publications without written permission and payment of copyright fee will result in prosecution.
6. The content of this Code of Points takes into account the directives of the FIG Executive Committee and its constituent Commissions. The purpose and goals which are detailed in Section 1 reflect the particular attention given by the FIG TC ACRO in forming the Code of Points and the rationale for the action.
7. National Federations may adjust the rules for internal events to meet their particular developmental needs.
8. All Continental Union and international events approved by the FIG must strictly observe all rules detailed in the Technical Regulations and Code of Points, unless otherwise agreed in writing by the TC-ACRO.
9. The Code of Points is to be applied without discrimination against participation because of gender, race, faith or cultural background. There are restrictions of age for certain events.
10. Events for athletes with disabilities will be welcomed and supported.

## **SECTION I**

### **PURPOSES AND GOALS**

#### **Article 1: PURPOSES AND GOALS**

- 1.1 The primary purpose of the Code of Points is to ensure, inspire and encourage the development of all aspects of Acrobatic Gymnastics.
- 1.2 The Code of Points and Tables of Difficulty work together to provide an objective means of structuring, organizing and evaluating all events of the competitive discipline of Acrobatic Gymnastics.
- 1.3 Acrobatic gymnasts and coaches will find the Code of Points and its related documents useful guidelines for pre-competition training and the creation of exercises.
- 1.4 The Code provides a framework for newcomers to the sport to develop the knowledge and skills that will enable them to participate in national and international competition. In addition, the Code seeks to guide and contribute to the continuous improvement of the knowledge and skills of high level athletes, coaches and judges.
- 1.5 To improve understanding of those involved in the different gymnastics disciplines, the structure and terminology within this COP has been harmonized, whenever practical, with those applied in the other disciplines.
- 1.6 The COP aims to provide 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
  - Code of Ethics
  - Determination of finalists
  - Definition of team places
  - Resolution of ties
  - Determination of placing and awards



## SECTION III

### COMPETITION ORGANIZATION AND MANAGEMENT

#### Article 3: ADMINISTRATION OF COMPETITIONS

3.1 All FIG events should include the following:

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

#### Article 4: THE JURY OF APPEAL

4.1 The Jury of Appeal assures observance of the FIG Statutes, Technical Regulations, Media, Publicity and other FIG Rules and Guidelines.

4.2 See Appendix 4, Duties of the Jury of Appeal...Article 1.

#### Article 5: THE SUPERIOR JURY

5.1 See Appendix 4, Duties of the Superior Jury... Article 2.

5.2 The Superior Jury supervises all aspects of a competition from preparation to the conclusion. This includes: liaising with the host federation and all persons listed in Article 3.1; preparing training and competition equipment and facilities; monitoring the conduct of athletes, coaches, judges and officials throughout training and competition; managing seminars for judges; evaluating the event after closure of the competition halls.

5.3 At FIG events, the Superior Jury is normally composed of the Technical Committee President, and the other six members of the ACRO TC. See also Specific Rules for each event.

5.4 The Superior Jury members must have no responsibilities related to national teams throughout the entire competition period.

5.5 With the exception of matters concerning disciplinary sanctions, all decisions of the Superior Jury are final during the competition. These decisions will be fully evaluated immediately after the competition and any serious errors of judgment rectified.

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

- 5.6 To oversee the size measurement process to ensure it is conducted according to the details outlined in Appendix 1.
- 5.7 To appoint a delegate to be present during the re-measurement of any competitors causing or likely to cause contentious decision or by request of the anthropometrist for any reason.

## **Article 6: RIGHTS AND OBLIGATIONS OF COMPETITORS**

### **Rights of Competitors**

- 6.1 To compete in only one category of events in any one competition.
- 6.2 To be provided with safe training facilities, in conditions comparable to those which will be used during the competition.
- 6.3 To be informed by the coach and Head of Delegation of the training schedule. At least one session must be on the competition floor in the competition hall and, whenever possible, with TV lighting.
- 6.4 To warm up before performance of each exercise, according to the schedule, on a regulation floor with comparable conditions (except TV lighting) to those of the competition hall, with no more than 6 pairs or groups on the floor at one time.
- 6.5 To restart an exercise when, due to reasons beyond their control, the exercise cannot be completed (e.g. the electricity shuts off during performance).

### **Obligations of Competitors**

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

## **Sanctions**

- 6.15 Failure of a competitor to adhere to any of the regulations will result in a warning or sanction from the President of the Superior Jury.
- 6.16 Failure to present for a medal ceremony or to willfully disregard the rules for presentation on the podium will result in the following sanctions in accordance with TR 8.5:
- The medal and prize money are lost.
  - The competition rankings will be revised.
  - The medals and prize money will be awarded according to the new rankings.
- 6.17 For exceptional circumstances, such as illness, the President of the Superior Jury may excuse absence from a medal ceremony without penalty.
- 6.18 A second offence of any kind will result in sanctions.
- 6.19 Competitors who do not appear for measuring at the requested time or who obstruct measuring (try to cheat) by not following instruction for measuring or try to obtain favorable measurement by any means, will be disqualified from participation in a competition.

## **Article 7: RIGHTS AND OBLIGATIONS OF COACHES**

### **The Rights of Coaches**

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

### **Obligations of Coaches**

- 7.6 To act at all times honestly, with integrity, and good sportsmanship, and in the best interest of the sport of Acrobatic Gymnastics.
- 7.7 To behave towards all competitors, judges, coaches and officials in a respectful, courteous and polite way and to operate in accordance with Human Rights, Child Protection Laws, and the FIG Code of Ethics.
- 7.8 To ensure the safety of their own and other competitors.
- 7.9 To know and strictly adhere to the Technical, Anti-doping and Publicity Regulations, the Codes of Discipline and Ethics and the Code of Points.

- 7.10 To make no verbal, mobile telephone or other contact with judges from any team during the warm-up periods or competitions. Infringement will result in the immediate disqualification of the judge(s) concerned from officiating for the particular competition session, accompanied by formal warning of both the judge and the coach.
- 7.11 It is the coach's responsibility to ensure that the Tariff Sheets are correct before submission.
- 7.12 To inform the Difficulty Judges for the event category for exceptional reasons of any minor adjustments to the content of the exercise, through drawings, with values, at least 30 minutes before the start of competition.
- 7.13 To wear their national track suits in the competition arena and to braid or tie long hair.

### **Sanctions**

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

## SECTION IV

### JUDGES

#### Article 8: SUPERIOR JURY

8.1 The Superior Jury is composed of:

- The TC President
- 2 Artistry Experts
- 2 Execution Experts
- 2 Difficulty Experts

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

#### Article 9: COMPOSITION OF JUDGES' PANELS

9.1 A panel of judges for each event of Acrobatic Gymnastics normally is composed of:

- |   |     |
|---|-----|
| ▪ 1 Chair of Judges Panel                       | CJP |
| ▪ 2 Difficulty Judges                           | DJ  |
| ▪ 4 Execution Judges                            | EJ  |
| ▪ 4 Artistic Judges                             | AJ  |
| ▪ 1 Line Judge (Optional)                       | LJ  |
| ▪ 1 Time Judge (Optional)                       | TJ  |
| ▪ 2 Reference Execution Judges (appendix 4 WCH) | RE  |
| ▪ 2 Reference Artistic Judges(app 4 WCH)        | RA  |

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

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

9.4 If a Federation is allowed to present 2 judges for competition, one may be nominated by their Federation to specialize, whenever possible, as an Execution Judge, the other as an Artistic Judge, but all judges at FIG competitions must be prepared to officiate as both Execution and Artistry Judges.

9.5 If only 1 judge is presented by a federation, the judge will officiate as a Difficulty, Execution and/or Artistry Judge as determined by draw of the panels.

9.6 All judges of Acrobatic Gymnastics must have the means of communicating in an official language. Interpreters must be in designated positions in the competition arena so that they are easily available when needed.

#### Article 10: RIGHTS AND OBLIGATIONS OF JUDGES

##### Rights

10.1 All judges have the right to be respected for their knowledge and expertise as judges in the areas of responsibility adopted, provided they work according to the FIG Codes of Ethics and Code of Discipline and other rules.

### **Obligations of Judges before competition**

- 10.2 To be in possession of a valid FIG Brevet and present it and the Log book for inspection and signature by the Superior Jury at all FIG, Continental and international events.
- 10.3 To be prepared for competition prior to arrival at the event through study of the Code, Technical Regulations, Judges Rules and Codes of Ethics and Discipline.
- 10.4 Prior to their submission, to assist their own national coaches to check all Tariff Sheets from their own federations.
- 10.5 To bring the official execution and artistry forms to the competition for recording exercises.
- 10.6 To attend all scheduled seminars, practical judging sessions and instruction meetings before, during and after the competition. Failure to do so will result in disqualification from officiating, unless extenuating circumstances are agreed by the Superior Jury.

### **Obligations of Judges during competition**

- 10.7 To know the Judges Oath and to support its values and to be present at its public declaration during the opening ceremony.
- 10.8 To strictly observe the Technical Regulations, Code of Points, Judges Rules' and Judges' Oath. Failure to do so will result in a verbal warning from the President of the Superior Jury which may be through a CJP. In the case of a second offence at this competition or any subsequent competitions within the cycle, the judge will be sanctioned in accordance with the prevailing FIG Judges' Rules and Codes of Ethics and Discipline.
- 10.9 To wear the official uniform. Judges will not be allowed to officiate if they are not in the correct uniform.
- 10.10 To hold no other responsibility during the competition.
- 10.11 To make no contact with any coach or athlete by any method during warm-up or competition sessions. Contact will result in immediate dismissal from judging the particular competition session, and will be accompanied by formal warning.
- 10.12 To follow all directives of the Superior Jury and the CJP.
- 10.13 To be in place for judging on time and not leave their places, nor speak or signal in any way to other judges, spectators, coaches or competitors during a competition. Any infringement will be challenged and result in an immediate warning or sanction.
- 10.14 To keep a written record, including shorthand notation (See Appendix 3), of how each exercise was evaluated. It must be submitted to the CJP or Superior Jury on request.
  - Request will be made when there is a serious difference between the mark of a judge or panel and the Superior Jury Expert and to assist analysis following the competition.
  - If justification cannot be provided when requested, a warning or sanction, depending on the seriousness, will be given to the offending judge(s).

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

#### **Article 11: CHAIRS OF JUDGES' PANELS**

- 11.1 The procedure for appointing CJP is detailed in the Specific Judges Rules for Acrobatic Gymnastics.
- 11.2 The appointments of CJPs are communicated to the national Federations and the Organizing Committee concerned by the TC ACRO President, through the FIG Secretariat.
- 11.3 CJPs have the right to be respected for the office held and expertise in the area of responsibility.
- 11.4 They must act ethically at all times, by following the policies of the FIG Codes of Ethics and Discipline.
- 11.5 They must follow the directions of the Superior Jury.
- 11.6 Each CJP manages and monitors the judging of one panel for the whole competition. The panel composition changes for each event category. Each CJP must be prepared to arbitrate across all 5 acrobatic disciplines.
- 11.7 If there are sufficient judges at a FIG event, CJPs will be assisted by a Time Judge, who records the duration of exercises and Line judges, who report any step over the boundary lines by raising a flag.

#### **Obligations of CJP before competition**

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

## **Obligations of the CJP during competition**

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

### **The CJP MUST**

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

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

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

11.17 Keep a record of what was performed, through shorthand notation.

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

11.19 Apply penalties to the final score for performance in accordance with Articles 43.2.

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

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

11.22 Intervene:

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

11.23 Intervene:

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

11.24 Resolve a score before the start of the next competitors' performance, unless there is a serious problem and insufficient time for resolution. In this case:

- The CJP asks for a provisional score to be recorded.
- The CJP advises the Superior Jury President that action will be necessary at the end of the competition round and before any award ceremony.

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

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

At official FIG competitions, the inquiry is managed according to the Appendix 4, Duties of the Superior Jury- 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 At the end of each day of competition, reports in writing to the Superior Jury any identified problems in the panel.

## **Article 12: DIFFICULTY JUDGES**

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

### **Responsibilities of Difficulty Judges before Competition**

12.2 At FIG events, under the direction and support of the CJP, the DJs must meet to confirm the proposed difficulty value of each element of the competitors' exercises as declared on the Tariff Sheets. The CJP will request the help of the Superior Jury Difficulty Experts when an issue cannot be resolved.

12.3 At FIG world events, at the designated time and place, the DJs advise coaches of any inaccuracies in the declared difficulty value of elements to be performed. Any consequent adjustments to the Tariff Sheets by coaches must be agreed with the DJs at least 90 minutes before the start of competition.

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

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

12.6 The DJs ensure that the Tariff Sheets are completed and placed in competition order at least 8 hours before the start of competition. The CJP and Superior Jury Experts receive copies of relevant Tariff Sheets before competition.

12.7 The DJs have the right to accept minor changes to a Tariff Sheet, for exceptional reasons, up to 30 minutes before the start of competition. The change **MUST** be reported to the CJP and the Superior Jury Difficulty Experts.

### **Responsibilities of Difficulty Judges during Competition**

12.8 Collaboratively evaluate the difficulty value and Difficulty Score of the performed exercises in strict accordance with the Code of Points.

12.9 Advise the Chair of any penalties to be applied to the final score.

- 12.10 Record on the Tariff Sheets:
- Elements performed
  - Changes to element values
  - Time faults
  - Revised difficulty values
- 12.11 Identify penalties which will be taken from the final score by the DJs, according to Articles 43.3.
- 12.12 If an issue related to the Difficulty Value of an element or the D Score cannot be resolved, request the assistance of the CJP. If an issue still cannot be resolved, the CJP requests the help of the relevant Superior Jury Expert in the first instance and the SJ President if not resolved. The matter should be resolved before the start of the next competitors' performance. If this is impossible, a provisional score is registered until the end of the round, but it must be resolved before any award ceremony.
- 12.13 At the end of the each qualifying competition and after the Final, the Tariff Sheets are returned to the President of the Superior Jury for the purpose of after-competition analysis.

### **Article 13: ARTISTRY AND EXECUTION JUDGES**

- 13.1 For FIG events Artistry and Execution Judges are assigned to panels by draw. (See Specific Judges Regulations 2017)
- 13.2 Artistry Judges evaluate the performed exercises for artistic merit in strict accordance with the Code of Points.
- 13.3 Execution Judges evaluate the performed exercises for technical faults in accordance with the Code of Points.
- 13.4 Exercises are evaluated without discussion with any other person.
- 13.5 If an error is made in recording an electronic mark, the judge immediately stands to indicate the error to the CJP who will act in accordance with Article 11.21. The CJP will request immediate submission of the written record of errors given by the judge as justification for the request.
- 13.6 Except as noted in Article 13.5, no other change of mark after registration is allowed, unless the judge is requested to reconsider the mark by the Supervisor or SJ President in the case of an impossible score. A change is not compulsory; the judge may refuse. However, a refusal to reconsider a mark may result in warning and sanction. The written record of errors made by the judge will be immediately requested and the situation will be reviewed in the competition analysis.

## **Article 14: JUDGES UNIFORM**

- 14.1 FIG TC ACRO must wear the FIG uniform at all competitions and official events.
- 14.2 Judges must wear the official uniform when officiating at a competition. For the current cycle Acrobatic Gymnastic judges will wear:
- Black jacket with FIG pin and national emblem pin on the left lapel.
  - Black skirt (women) or full length trousers. (men and women)
  - White shirt (men and women) or blouse. (women,with or without collar)
  - CJP will wear light blue shirt or blouse. (women,with or without collar)
  - 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 Group may use a landing mat, (See Apparatus norms) to assist landings from pyramids.(see restriction 20.21)
- 15.3 Exercises must start from a static position, be choreographed throughout and end in a static position.
- 15.4 The structure of an exercise is part of its artistry.
- 15.5 There are Special Requirements and restrictions for the structure of each exercise. All Special Requirements must be met within the declared elements on the Tariff sheet.

Exception: If a different element is performed to that declared for difficulty on the Tariff sheet by the coach, the gymnasts will not receive the difficulty value of this element, they receive a 0.3 deduction for wrong Tariff sheet, but the element will count for SR.

#### Article 16: LENGTH OF EXERCISES

- 16.1 All Balance and Combined exercises have a maximum duration of 2 minutes 30 seconds, the Dynamic exercises have a maximum duration of 2 minutes. There is no minimum duration. There is a 2 second tolerance before the overtime of exercise penalty is applied.
- 16.2 The first note of the music indicates the beginning of the time of the exercise. The first move made by one or more competitors from the start position is considered as the "start" of an exercise. The end of an exercise is the static position of partners, which must coincide with the end of the music.

#### Article 17: COMPOSITION OF EXERCISES

- 17.1 All exercises are composed of pair/group elements characteristic of the exercise.
- 17.2 Balance Exercises must demonstrate strength, balance, flexibility and agility.
- 17.3 Dynamic Exercises must demonstrate flight from throws, boosts, pitches and flight before catches.
- 17.4 Combined Exercises must demonstrate elements characteristic of both the Balance and Dynamic Exercise.
- 17.5 The number of elements for **difficulty** is limited to a maximum of **8** pair/group elements in **all** exercises.
- 17.6 There are Special Requirements (SR) for the composition of each exercise.

- 17.7 In all exercises, the pair or group must perform the required number and type of partner elements characteristic for the particular exercise.
- 17.8 In all exercises, individual elements may be performed for difficulty credit. However, they are **not** required. They must be selected from the Tables of Difficulty.

17.9 **INDIVIDUAL ELEMENTS**

Static Holds and Strength:	E.g. handstands; headstands; foot stands; elbow, shoulder and chest stands and holds; power lifts.
Flexibilities:	E.g. splits; walkovers, bridges;...
Agilities:	E.g. rolls, wheels, (including free cartwheel and free walkover) and combinations of elements landing on the floor in a briefly held position.
Tumbling	R, Flic flac, salto's handspring...Elements must be preceded by motion and land on one or two feet according to the character of the element.

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

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

- Individual elements can be performed separately or in a series, but they cannot overlap. E.g. back-walkover cut to splits, then a hold in splits, counts as one element, not two separate elements.

- 17.10 In all exercises, performance of a forbidden element will result in a penalty of 1.0 for each violation. A forbidden element does not count for Difficulty and Special Requirements.
- 17.11 In one exercise, identical elements or links (pair, group or individual) are credited for difficulty **only once**. Repeated identical elements are not considered for fulfillment of Special Requirements. To be considered as "identical", the element must be identical in **all** aspects.
- 17.12 The difficulty values of pair, group and individual elements are defined in the Tables of Difficulty.

**Article 18: CHARACTERISTICS OF BALANCE EXERCISES**

- 18.1 The characteristic of Balance Exercises is that the partners remain in contact at all times during the performance of pair/group elements.

## 18.2 CHARACTERISTIC ELEMENTS FOR BALANCE EXERCISES

Static Hold:	Pair/Group element that is fixed in position for 3 seconds.
Mount:	Movement starting on the floor or on a partner into a static position at a higher point and finishing with a 3 second hold.
Motion by the Top: Motion of the Base in Pairs:	Movement from one position to another position and finishing with a 3 second static hold.
Group Transitions:	From a static hold on one point of support to a static hold at another point of support.

18.3 All pair/group elements performed for difficulty credit must be declared on the tariff sheet and must be held for a minimum of 3 seconds.

18.4 When a mount or a motion is declared for difficulty credit, the final position must be held for 3 seconds.

### Article 19: SPECIAL REQUIREMENTS FOR PAIRS BALANCE EXERCISES

19.1 Pair exercises must include a minimum of 5 Balance Elements. Each element must have a minimum difficulty value of 1.

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

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

#### Restrictions for Pairs

19.4 In one exercise, the top of the pair may repeat the same position (e.g. handstand on two hands) a total of 4 times (2 times as a static hold and 2 times during a motion of the base). No further difficulty credit will be given to the top and no further difficulty credit will be given to the base unless the top moves to a different position of difficulty value.

19.5 Not more than 4 elements for difficulty can be performed in a series or in immediate succession

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

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

19.8 When the base and the top are changing position at the same time, the top may change position and/or point of support one time during the motion of the base.

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

#### Clarifications for Pairs

19.10 Definition of an element of difficulty: See appendix 6

- Static Hold of the Top + Base position
- Mount (including the static position of the top and the base)
- Motion of the Top + Static Hold of the Top+ Base position
- Start position of the Top + Motion of the Base + Static Hold of the Top + Base position
- Start position of the Top + Motion of the Top + Motion of the Base + Static Hold of the Top + Base position

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

## **Article 20: SPECIAL REQUIREMENTS FOR GROUPS BALANCE EXERCISES**

20.1 There must be a minimum of 2 separate pyramids each selected from different categories from the Tables of Difficulty.

20.2 There must be a minimum of 3 static holds of 3 seconds each.

20.3 An unsupported handstand, chosen from any position, in the handstand table in the Tables of Difficulty must be performed by the top in a minimum of 1 pyramid. (This Special Requirement can not be met by the middle acting as the top).

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

### **Restrictions for Groups**

20.5 Transitions must be made without any partner dismounting the pyramid and going to the floor and the top must be in a position of value (static hold or motion)

20.6 Difficulty value is given for a transition only when performed from a 3-second hold to a 3-second hold.

20.7 The top can receive difficulty value for the same position in the whole exercise:

- 2 times for a static hold
- 2 times for a transition

20.8 In 1 static pyramid or pyramid with max. 3 base position, difficulty value is given for a max. of 4 static holds of 3 seconds with the following exception: the cat 2 pyramids (2 tops working) can do max. 3 static holds.

20.9 Maximum number of separate pyramids in the whole exercise is 4.

20.10 When a top, middle or base is in a position that does not receive difficulty value, because of repetition or restriction, no additional difficulty is given for the static position or motion. (Exception: Pyramid with two tops working.)

### **Clarifications for Groups**

- 20.11 After special requirements are met, additional pyramids may be performed, but **all** performed pyramids must be from a different category.  
In a balance or combined exercise pyramids from one box may only be performed **ONE TIME** in the exercise as either a single construction or as part of a transitional pyramid or a pyramid with two or three base positions.
- 20.12 Each pyramid must be a new construction starting from the floor.
- 20.13 A pyramid with more than one base position is considered as 1 pyramid.
- 20.14 In pyramids with more than one base position, the first base pyramid performed determines the category of the pyramid.
- 20.15 Category 2 pyramids are pyramids with 2 tops working. In this special category, 1 of the tops may change position and receive full difficulty value for the motion and the new static hold, even if the position of the second top and base remains unchanged. However, if the second top does not change position, they receive difficulty value for the static hold only one time. (The base position is also given difficulty value only one time.)
- 20.16 When partners move at the same time, it is considered to be 1 motion. However, when partners move at different times it is regarded as different motions.(eg: if the top moves, then the middle, then the base, it is regarded as 3 motions.)
- 20.17 **Transitional pyramids**: At least one middle and/or base must change the point of support for a transition value to be given. At least one box of the Tables of Difficulty must change. For evaluation of the whole transitional pyramid, all base values are given.

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

- 20.18 In a transitional pyramid:
- When the top does not change position during a transition of the bases, the start position is used to determine the difficulty value of the top.
  - When a top changes position during a transition, the difficulty value of the transition is calculated as the value of the start position of the top, plus the motion of the top, plus the transition value, plus the final static hold and base position.
  - The top is **not** allowed to use an additional point of support during a transition.
- 20.19 There is no requirement for the top to hold the same position during the motion and on the final pyramid. E.g. a top may be in a straddle position during the transition and then press to handstand for the final hold.
- 20.20 **Definition of an element:** (See appendix 6)
- Static position of the Top + Base Position
  - Static position of the Top and/or Middle + Base position
  - Motion of the Top and/or Middle + Static position of the Top and/or Middle + Base position
  - Start position of the Top + Transition of the base(s) + Final position of the Top + new Base position
  - Start position of the Top + Motion of the Top + Transition of the base(s) + Final position of the Top + new Base position
  - Mount + Final position of the Top+ Base position



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

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

- 21.1 If a 3-second static hold is declared and a 1 or 2 second hold is performed, a time fault of either 0.6 or 0.3, respectively, is applied (Article 43.3). The element receives difficulty value and the element counts for Special Requirements. This rule also applies to a static hold following a motion. If technical faults occur, penalties are applied by the execution judges.
- 21.2 If a pair or group static hold is attempted but not completed, or is held for less than 1 second, it is given no difficulty value and the maximum time fault (0.9) is applied by the DJs (Article 43.3). The element is not considered for Special Requirements. Judges apply penalties for any technical faults that occur and either 0.5 for non-completion of the element or 1.0 for a fall.
- 21.3 If the final position of a mount or the static position following a motion, is not held for one second, no difficulty is given and a time fault of 0.9 is taken. The element cannot be used for Special Requirements. If technical faults occur, penalties are applied by the execution judges. If it is held for 1 or 2 seconds, the element can be used for SR but time faults are applied.
- 21.4 During construction of a pair or group balance element, and before all partners are in place and the top is in the start position, a "slip" or fall in the climbing or building phase does not receive a time fault. The appropriate technical penalties are applied. The element may be repeated for difficulty credit.
- 21.5 In groups, transitions by the base partners must be performed from a 3-second hold to another 3-second hold. If only 1 or 2 seconds are performed, time faults apply, but the element is considered for difficulty and Special Requirements. Technical faults are taken by the Execution judges for any errors that occur.
- 21.6 In transitional pyramids, if the beginning position or the ending position is held less than 1 second, there is no difficulty value given for the static hold or transition. These elements do not count for Special Requirements and a time fault of 0.9 is applied. (Article 43.3) Execution Judges take technical faults for any errors which occur, including those for non-completion of an element or for a fall.

### **Individual elements**

- 21.7 If an individual element with a static hold is attempted but is held for 1 second only, it is given difficulty value. However, a time fault of 0.3 (Article 43.3) is applied and the Execution Judges take the relevant technical deductions.
- 21.8 If an individual element with a static hold is started but not completed, or is held less than 1 second, the element is not considered for difficulty. A time fault of 0.6 is applied by the Difficulty Judges (Article 43.3). The Execution Judges apply penalties for any technical faults that occur and either 0.5 for non-completion of the element or 1.0 for a fall.

## **Article 22: CHARACTERISTICS OF DYNAMIC EXERCISES**

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

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

- 22.3 Landings on the floor may be supported or unsupported. However, control must be demonstrated.
- 22.4 All catches must demonstrate control. Technical faults will be applied for lack of control.
- 22.5 Dynamic links allow dynamic elements to be performed in immediate succession (in tempo) without a stop or additional preparation from 1 element to the next.
- 22.6 Individual elements are selected from the Tables of Difficulty.

### **Article 23: SPECIAL REQUIREMENTS FOR DYNAMIC EXERCISES**

- 23.1 There must be a minimum of 6 pair or group elements with a flight phase, 2 of which must be catches. Each element used to meet Special Requirements must have a minimum difficulty value 1.
- 23.2 For each missing element and other Special Requirement, there is a penalty of 1.0.

### **Restrictions for Pairs and Groups**

- 23.3 The following restrictions affect the difficulty value of an exercise.
- Not more than 3 dismounts will be evaluated for difficulty (But dismounts are not compulsory).
  - Not more than 3 horizontal catch positions will be evaluated for difficulty (wrap, cradle....)
  - Not more than 3 links will be evaluated in one exercise.
  - Not more than 3 identical start points will be evaluated for difficulty.
  - Not more than 4 of the identical start points from platform will be evaluated for difficulty.
  - Not more than 4 elements for difficulty can be performed in a series or in immediate succession.
  - Not more than 5 landings (dismounts PLUS dynamic elements) on the floor.

### **Additional Restrictions for Women's Groups**

- 23.4 The following restrictions affect the difficulty value of an exercise in Women's Groups.
- 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.

## **Additional Restrictions for Men's Group**

23.5 The following restrictions affect the difficulty value of an exercise in Men's Group.

- A change of partners during flight phase is not considered to be an identical element as the same skill without a change of partners.
- Only 1 element executed by the Men's Group working as two pairs, simultaneously or in immediate succession, will be evaluated for difficulty. The difficulty value of the pair element is added. (The values are taken from the pairs Tables of Difficulty.)
- Only 1 element with a throw of 1 partner by the 3 acting together may be credited with difficulty.
- Only 1 dynamic element with a catch of 1 partner by the 3 acting together.
- Only 1 horizontal catch (regardless of variant) may be credited for difficulty value.
- Only 1 element performed by the 3 active partners with the fourth not participating in the element may count towards the difficulty value. Assisting the landing in a dismount is NOT considered to be an active role.

## **Article 24: FAULTS IN DYNAMIC EXERCISES**

24.1 If a dynamic element is started and is not completed, the Execution Judges take the relevant technical deductions plus either 0.5 for non-completion of an element or 1.0 if there is a fall. The difficulty value of the element is lost. The element is not considered for Special Requirements.

24.2 If all the phases of a dynamic element are completed, but the partner is caught without control, a penalty is given by the Execution Judges of 0.5 for a serious error. If the partner falls from a catch or landing, a penalty of 1.0 is given for a fall. In either case, the difficulty value of the element is given and the element is considered for Special Requirements.

## **Article 25: CHARACTERISTICS OF COMBINED EXERCISES**

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

25.2 The difficulty value of pair and group Balance elements must not exceed double the value of dynamic elements or, inversely, the difficulty value of dynamic elements must not exceed double the value of balance elements.

E.g. If the dynamic pair/group elements are valued 60 then balance elements will not be given difficulty value beyond 120 and *vice versa*. If this weighting is not achieved, difficulty value beyond the allowed amount, whichever is the greater, is not considered.

## Article 26: SPECIAL REQUIREMENTS FOR COMBINED EXERCISES

- 26.1 There must be a minimum of 6 pair/group elements, 3 of which must be static holds and 3 dynamic elements including 1 catch. Each element must have a minimum difficulty value of 1.
- 26.2 An unsupported handstand chosen from any position in the handstand table must be performed by the top. This Special Requirement may not be met in groups by the middle acting as a top.
- 26.3 For each missing pair/group element, or other Special Requirement, there is a penalty of 1.0.

### Restrictions

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

## Article 27: PERFORMANCE OF INDIVIDUAL ELEMENTS IN ALL EXERCISES

- 27.1 Only the individual elements performed simultaneously or in immediate succession by partners are considered for difficulty. The number of elements performed by each can be different.
- 27.2 All 3 individual elements counting for difficulty must be declared on the tariff sheets. **All** individual elements in a series **must** be declared on the tariff sheet and will receive difficulty. If an individual element is repeated, or not declared, the element(s) that follows are also given **no** difficulty.
- EXAMPLE:**
- 1) Round of- flic flac- straight salto = series = 3 elements.  
This series fulfils the max number and **all** three elements must be declared on the TS and will receive difficulty.
- 27.3 If one partner does not perform an individual element, those performed by the other partner (s) are not considered for difficulty value.
- 27.4 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

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Number of partners

- 27.5 The execution of individual elements of each partner is evaluated separately.
- 27.6 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 28: ARTISTRY**

#### **General Principles**

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

### **Article 29: PERFORMANCE / CHOREOGRAPHY**

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

- 29.7 Movements must be performed with amplitude, using the maximum amount of space possible, or be performed using subtlety and nuance as indicated by the music.

### **Article 30: MUSICALITY and EXPRESSION**

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

### **Article 31: PARTNERSHIP**

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

### **Article 32: MUSICAL ACCOMPANIMENT**

- 32.1 All exercises are performed to music. The voice may be used as an instrument and meaningless words are allowed.  
Music and lyrics(words) may be used in one exercise with respect to the FIG code of ethics. Inappropriate lyrics ( ie. sexual, offensive, aggressive, violence..) are forbidden.  
The coach must highlight which exercise is used with words and write it on the tariff sheet  
A penalty of 0,5 is taken by the CJP for music infringements (when more than one exercise with lyrics is performed and/or when it is not declared on the tariff sheet,..)
- 32.2 Music reproduction must be of the highest quality.
- 32.3 The timing of the exercise continues until a final pose is held.
- 32.4 If there is a technical failure causing music to stop, competitors should continue the exercise unless stopped by the CJP. In this case, there will be no penalty for performing without music and timing of the exercise will stop.
- 32.5 If competitors do not start or they stop their exercise because the music is incorrect or there is another technical failure, the CJP/SJ President has the discretion to allow a re-start of the exercise without penalty. If the problem cannot be immediately rectified, the Technical Director, with the agreement of the CJP/SJ President, has the discretion to re-schedule the exercise at the end of the group.
- 32.6 If the competitors stop because of poor quality or incorrect music, which relates to the responsibility of the coach, a re-start will be at the discretion of CJP/SJ president and-with a 0.3 CJP penalty from the final score.
- 32.7 An exercise cannot be repeated once completed with or without music.

### **Article 33: HEIGHT DIFFERENCES**

- 33.1 This aspect of artistry and artistic merit is considered by the CJP.
- 33.2 Height difference between partners must be aesthetically logical.
- 33.3 Height is measured before competition by anthropometric specialists, in the presence of the coach or Head of Delegation, using the procedure detailed in Appendix 1. At least 1 member of the TC ACRO must be present for any measurement which is likely to be contested. In the case of any suspicion of an attempt to avoid correct measurement, 3 members of the Superior Jury, including the President, must be present.
- 33.4 A deduction from the final score is made by the CJP according Appendix 1.

### **Article 34: COMPETITION ATTIRE, ACCESSORIES AND AIDS (see appendix 5)**

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

- 34.11 Competitors may perform with or without footwear which must be flesh color or white, clean and in good repair. For men, when they wear trousers, footwear (gym shoes, socks) must be worn..
- 34.12 The identification of the athlete's federation must be clearly visible on competitive attire. This may be woven into the fabric or form part of its design.(As in FIG Competition clothing and advertising rules cycle 2017-2020)
- 34.13 Advertising as specified in the FIG Competition clothing and advertising rules.
- 34.14 Each competition attire infringement is penalized by the CJP.

### **Accessories and Aids**

- 34.15 Jewelry, including earrings and studs, necklaces, rings, bracelets, anklets, nose and navel studs, is not allowed.
- 34.16 Sequins, stones, cummerbunds, and lace must be either integrated into the fabric of the competition attire or attached securely, but any injury occurring as a consequence is the responsibility of the coach and athlete.
- 34.17 Hair clips, slides, bands and ribbons, if worn, must be secure. Character hair accessories (e.g. tiaras, feathers and flowers) are not allowed.
- 34.18 Face painting is not allowed; any make-up must be modest and not portray a theatrical character (animal or human).
- 34.19 Equipment, such as belts or head-rolls to aid execution of elements, is not allowed. Taping and support bandages must be of neutral color. Any exceptional support, such as a knee brace that is not of neutral color, may be worn without penalty if the federation makes application to the Technical Committee for special permission.
- 34.20 Each infringement is penalized by the CJP.



## SECTION VII

### EXECUTION AND TECHNICAL MERIT

#### Article 35: EXECUTION AND TECHNICAL MERIT

##### General Principles

- 35.1 Execution is concerned with the quality of the technical performance of an exercise not the technique used.
- 35.2 Each exercise is evaluated for its nearness to criteria for perfection of performance.
- 35.3 Consideration is given by the Execution Judges to the amplitude and technical correctness of each element performed. This concerns the amount of stretch, body tightness and fullness of movement i.e. how much of the maximum amount of space possible for the element being performed is used. Pair, group and individual elements are each given attention.
- 35.4 Body shape and line are considered, including the exactness of angles, relative to the criteria for technical excellence agreed by coaches and judges.
- 35.5 Efficiency of technique is assessed by the ability to achieve smooth entries to elements, balance in static holds, clean exits and landings, flow of tumbling elements and confident pitches, catches and throws. Dynamic elements must result in maximum flight phases.
- 35.6 Criteria for Evaluation
- Efficiency of technical execution.
  - Correctness of line and shape.
  - Amplitude in execution of pair/group and individual elements: full stretch in balance elements and maximum flight of dynamic elements.
  - Stability of static elements.
  - Confident, effective catching, pitching and throwing.
  - Landing control.

## SECTION VIII

### DIFFICULTY

#### Article 36: DIFFICULTY

- 36.1 The difficulty of an exercise is determined by consideration of the elements used in the composition of an exercise.
- 36.2 Difficulty values are given only for pair, group and individual elements.
- 36.3 The Difficulty Values for pair, group and individual elements are provided in the FIG Tables of Difficulty for Acrobatic Gymnastics which are published separately.
- 36.4 The level of difficulty which can be performed by seniors is 'open' i.e. it has no limits. However, performance of high risk elements of difficulty cannot compensate for poor execution which is penalized in accordance with the Table of Faults.
- 36.5 Difficulty credit may be given only for elements which are declared on the Tariff Sheets and are performed. They must be selected from the Tables of Difficulty.
- 36.6 In Combined Exercises special regulations apply. (25.2)
- 36.7 In all exercises, the Difficulty Judges take penalties from the final score for each violation of Special Requirements, performance of forbidden elements, individual and pair/group elements which are not held the required amount of time and for Tariff Sheets which are not drawn in the order of performance.
- 36.8 In the Balance and Combined Exercises, elements for which 3-second holds are declared on the Tariff Sheets will be evaluated by Difficulty Judges as 3-second holds. If the element is held for less than 3 seconds, the DJs apply appropriate time faults. The time fault penalties are deducted from the final score.

#### Article 37: TARIFF SHEETS

- 37.1 A Tariff Sheet is the illustrated declaration, computer generated, of the pair, group and individual elements of difficulty which are to be performed. The difficulty value, the number of the page and the number of the element in the Tables of Difficulty must accompany each element. The intended timing of static holds also must be declared.
- 37.2 It is the responsibility of the coach to prepare tariff sheets that are correct and accurate.
- 37.3 Delegations must submit 1 Tariff Sheet for each exercise to be performed by each pair and group in the national team no later than 48 hours before the start of competition (except if there is a different information on the Work plan).  
The deadline for submitting the Tariff Sheets are as follows:
- Qualifications – At the accreditation.
  - Finals – Until 1 hour after the end of the qualification event.
- 37.4 Normally, Tariff Sheets must be submitted personally by the Head of Delegation during registration. Their submission is registered by the Organizing Committee. In the exceptional case when a team will not register at least 48 hours prior to the start of competition, the Tariff Sheets may be submitted by post to arrive by the official date of registration. If the tariff sheets do not arrive, the team takes the penalty. In special circumstances Tariff sheets can be accepted by e-mail, but not by fax.

- 37.5 The official Tariff Sheet must be used and drawn in the prescribed way. An example is provided in the Tables of Difficulty. Unofficial and illegible formats will be returned for redrawing on the correct form and a penalty for late submission will be applied by the CJP.
- 37.6 Pair/Group elements must appear first and in the order that they are to be performed. The individual elements appear separately and in the order that they are to be performed. If elements included on the tariff sheet are not performed in the order declared, the DJs will apply a penalty of 0.3 to the final score.
- 37.7 Only the elements used for difficulty must be included on the Tariff sheet. If more elements are declared, the first 8 count for difficulty and a deduction of 0,3 will be applied by the DJ's for incorrect Tariff Sheet.
- 37.8 Only elements which are declared on the Tariff Sheets and which are performed will be evaluated for difficulty. A maximum of 1 alternative skills may be declared on the tariff sheet. If more than 1 is declared, the Tariff Sheet will be returned for correction and will be given a penalty for late submission (Article 43.2). The timing of elements may not be included as an 'alternative' element.

*Clarification: In all cases Restrictions described on Articles 23.3, 23.4 & 23.5 will apply.*

- 37.9 At least 12 hours before the start of world class competitions, coaches are informed by the DJs at a designated time and place, of any problems with the competition Tariff Sheets. It is the coach's responsibility to find resolution to problems. The DJs will allow re-submission of an adjusted Tariff Sheet no later than 90 minutes before the start of competition.

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

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

## **Article 38: NEW ELEMENTS**

- 38.1 The TC-ACRO will evaluate new elements four times during a cycle. The element is regarded as new if it cannot be found in the existing Tables or published bulletins and is not recorded as forbidden.
- 38.2 Elements that are performed with only minor stylistic variation from the element pictured in the Tables are NOT considered new elements. They may be performed using the same identification (ID) number (#), with the same value as the existing element.
- 38.3 A request for formal evaluation by the TC Acro must be submitted, using the official form found in the Tables of Difficulty, to the TC Acro Secretary by email. The evaluation request must be accompanied by a detailed drawing including a suggested value for the element along with an e-mailed video of the element.
- 38.4 The evaluation request along with all documentation must be submitted by the national Federation before **May** 1 of each year.
- 38.5 Evaluation requests which do not meet the above criteria will not be considered.
- 38.6 Element evaluations will be published following evaluation at the next ACRO TC meeting and will be valid for performance from 1<sup>st</sup> January in the following year.

## SECTION IX

### EVALUATION OF EXERCISES

#### Article 39: EVALUATION

##### General Principles

- 39.1 Each of the 3 exercises: Balance, Dynamic and Combined has a different character and is judged for its artistic merit, difficulty value and technical execution.
- 39.2 The Chair of Panel is responsible for ensuring that all the judges in a panel have reached their scores in accordance with the rules.
- 39.3 The Artistic Judges evaluate the artistic merit of the performed exercises to determine the **A Score**.
- 39.4 The Difficulty Judges collaboratively determine the difficulty value of an exercise. The total difficulty value is converted to a **D Score**.
- 39.5 The Execution Judges evaluate the technical merit of the performed exercises to determine the **E Score**.
- 39.6 The CJP deducts penalties, (**P**), from the **total score** that is determined by adding the A, E and D scores.

#### Article 40: SCORES AND SCORING

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

##### A Score

- 40.4 The Artistic (**A**) Score for the performed exercise is the average of the two middle scores of the 4 Artistic Judges after eliminating the highest and lowest.

##### D Score

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

##### E Score

- 40.8 The Execution (**E**) Score for a performed exercise is the average of the two middle scores of the 4 Execution Judges after eliminating the highest and lowest. Then the average is multiplied by two.(X 2) Accuracy is to 0.001 without rounding the final digit.

## **Total Score**

- 40.9 The total score is the score before any penalties by the CJP and/or Difficulty Judges are made.
- 40.10 There is no maximum score for an exercise performed by Seniors.
- 40.11 The total score for a performed exercise is calculated by the formula:

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

## **Article 41: PENALTIES FROM THE TOTAL SCORE**

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

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

- 41.2 The **Chair of a Panel** applies penalties to the Total Score for:

- Late submission of tariff sheets.
- Deviations from the height rules between partners.
- Duration of exercise over the time limit allowed.
- Music containing words in more than one exercise
- Re-start of exercise without justification.
- Steps, landings and falls outside the floor boundary.
- Attire and accessory infringements.

- 41.3 The **Difficulty Judges** apply penalties to the Total Score for:

- Static holds not held for the declared or required time
- Failure to meet Special Requirements
- Performance of forbidden elements
- Elements not performed in the order declared

## **ARTICLE 42: APPEALS AGAINST SCORES**

- 42.1 In the interests of justice, if the Difficulty Score does not appear to correlate with what was performed, or there is an arithmetical error in the calculation of the Difficulty Value, conversion to the Difficulty Score or in the calculation of the Final Score, an appeal may be made for review by the Superior Jury.
- 42.2 The DJ penalty score may need to be reconsidered if there is a change in the Difficulty Score after the appeal.
- 42.3 Appeals can be made **ONLY** for the Federation's own competitors.
- 42.4 No appeals can be made against Execution or Artistic scores, time faults or other penalties.

- 42.5 On publication of the Difficulty Score, any appeal for investigation is made at the very latest before the end of the next exercise that follows the release of a score. The designated card holder for the federation of the competing gymnasts places the appeal card with the President of the Superior Jury or designated person.
- An appeal card must be delivered without verbal exchange.
  - The display board will indicate that an appeal is being considered.
  - The appeal card must be followed with a written explanation stating the basis for the appeal.
  - The written request for inquiry must be delivered within 4 minutes after the placement of an appeal card, otherwise the appeal becomes obsolete.
  - There is a fee for the appeal which increases with each appeal made by the Federation.
  - The placement of an appeal card becomes a contract to pay the appropriate fee to the General Secretary or delegate by the end of the competition.
- 42.6 The President of the Superior Jury (or delegate) will immediately notify the SJ Difficulty Experts and the CJP of the panel concerned of the appeal. The CJP immediately requests the DJs to review the Difficulty mark.
- 42.7 If a resolution cannot be made before the start time of the next competitors' exercise, the calculated mark will be listed as 'provisional' and will be considered at the end of the round of competition and before any award ceremony.
- 42.8 If the appeal proves correct, the fee is returned. If the appeal is rejected, the fee is forfeit and transferred to the FIG Foundation Fund.

## SECTION X

### TABLES OF FAULTS AND PENALTIES

#### ARTICLE 43: CJP AND DJ PENALTIES

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

#### 43.2 FINAL SCORE PENALTIES BY CJP

<b>CJP PENALTIES</b>	<b>Penalty</b>
1. Duration of Exercise over the time limit.	0.1 per second
2. Difference in heights of partners of the next tallest partner according appendix 1.	0,5 or 1.0
3. Poor Sportsmanship on the Field of Play.	0.5
4. Late Tariff Sheet.	0.3 per exercise
5. Re-start of exercise without justification.	0.3
6. Music infringements (eg.: Inappropriate lyrics, music containing lyrics in more than one exercise /not indicated on the correct TS...)	0.5
7. Failure to present to the judges at the start or end of exercise.	0.3
8. Stepping over the boundary line.	0.1 each time
9. Landing on two feet outside or falling outside the boundary.	0.5 each time
10. Starting before the music or ending before or after the music.	0.3
11. Failure to observe publicity rules. (National Identification not clearly visible on attire.)	0.2
12. Adjustment of attire. Loss of accessories. Skirt does not fall back on the hips.	0.1 each time
13. Unless otherwise indicated in this table, all attire infringement penalties.	0.3 each occurrence
14. Immodest attire. (For example, neckline too low.)	0.5
15. Use of forbidden attire. (For example, character outfit.).	0.5
16. Verbal coaching of partner.	0.1
17. Coaching from sidelines (field of play).	0.3
18. Markings, mat (exception MG B&C), or coach present on the floor.	0.5
19. Physical assistance by the coach.	1.0



### 43.3 FINAL SCORE PENALTIES BY DJ

DJ PENALTIES	Penalty
1. Time fault for each static pair/group element held less than declared amount of time.	0.3 per second short
2. Static pair/group element held less than one second.	0.9 time fault No difficulty value No SR credit
3. Individual static element held <b>one</b> 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/ or more elements declared than allowed.	0.3

### ARTICLE 44: ARTISTIC JUDGING

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

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

<b>Partnership</b>	<b>Maximum 2.0</b>
<b>Expression</b>	<b>Maximum 2.0</b>
<b>Performance</b>	<b>Maximum 2.0</b>
<b>Creativity</b>	<b>Maximum 2.0</b>
<b>Musicality</b>	<b>Maximum 2.0</b>

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

**44.2 DESCRIPTIONS of the criteria:**

**1. Partnership**

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

**2. Expression**

- Making the audience understand your thoughts or feelings, character, attitude.
- Gymnasts convey a particular emotion

**3. Performance**

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

#### 4. Creativity

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

#### 5. Musicality

Gymnasts express the music throughout the performance:

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

### 44.3 SCALE FOR EACH CRITERIA

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

### 44.4 REFERENCE RANGE OF ARTISTIC SCORE:

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

## ARTICLE 45: TECHNICAL FAULTS

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

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

- Small Faults                      0.1
- Significant Faults                0.2 - 0.3
- Serious Faults                    0.5
- Fall                                    1.0

45.3 Deductions for performance of a single element cannot be more than 1.0.POINT

### 45.4 TABLES OF TECHNICAL FAULTS

The Tables that follow are intended to be a general guide to the penalties that may be applied for Technical Faults in the performance of pair/group elements, individual elements or choreography. It is impossible to list every technical fault. It is expected that Judges will use this guideline as a basis for taking deductions for faults not included in these Tables.

### 45.5 AMPLITUDE

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Loss of stretch or amplitude or body tightness in execution. (feet, legs, knees, arms, back...)	0.1	0.2-0.3	0.5
2. Lack of amplitude in the flight phase in dynamic elements, deviation from correct direction	0.1	0.2-0.3	

### 45.6 BODY SHAPE, ANGLE AND LINE

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

### 45.7 HESITATIONS, STEPS and SLIPS

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

#### 45.8 INSTABILITY

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Instability or tremor of base(s) middle or top during the building phase of a balance or dynamic element.	0.1	0.2-0.3	0.5
2. Base rocking from heels to toes or taking steps when trying to stabilize an element	0.1	0.2-0.3	More than 3 steps - 0.5
3. Readjustment of positions after catching or before throwing, pitching or stabilizing a balance	0.1	0.2-0.3	
4. A light touch of a partner or light touch of the floor in order to maintain balance on a partner or in landing.	0.1		
5. Significant support or steadying of a partner to maintain balance on a partner or in landing.		0.2-0.3	
6. One foot, one hand or other part of the body going through a platform or slipping off the point of support on Dynamic catches/landings on partner .		0.3	0.5
7. Sliding or falling onto one knee or putting one hand to the floor or one leg, head or shoulder onto or against the partner.			0.5
8. Momentary pressing of bodies or shoulders against top, by base(s), to steady a top.		0.2-0.3	
9. Pressing of base(s) trunk(s) or shoulders against top to steady a serious problem in keeping stability or to prevent a fall.			0.5
10. Additional support of the partner(s) to prevent a fall. (e. g. because of failure to catch or to effect an exact dismount).			0.5

#### 45.9 ROTATION

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

#### 45.10 NON-COMPLETION OF ELEMENTS AND FALLS

Criteria for Evaluation	DEDUCTION
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Criteria for Evaluation	Small	Significant	Serious
1. Non-completion of an element without a fall			0.5
2. The partner coming to the floor and landing unintentionally or illogically, without control, from a point of balance or support, but without a fall.			0.5
3. One foot or hand slipping from point of support on partner and hands being used to prevent a fall.			0.5
4. Either feet or hands slip off shoulders or other point of support resulting in supporter(s) having to prevent a fall.			0.5
5. Both feet or both hands sliding through a platform, off shoulders or other points of support on the partners' bodies when attempting to balance or in catching = <b>FALL</b>			1.0
6. Fall to the floor or on (a) partner(s) from a pyramid or pair element or off a platform without a controlled or logical landing.= <b>FALL</b>			1.0
7. An uncontrolled landing or fall to or on the floor made on head, seat, front, back or side, hands and knees together, both hands and feet or both knees. = <b>FALL</b>			1.0
8. Forward or backward roll following a landing without first showing a held position on feet. = <b>FALL</b>			1.0

## 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) or a Medical Doctor or Physiotherapist in the presence of **ONE** official of the member federation and the designated representative(s) 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.
3. 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.
4. 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.
5. Measurement, when requested, is not an option for the coach or athlete. The Superior Jury can and 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.
6. A re-measurement, if requested or necessary, must take place by conclusion of the first qualification exercise. Otherwise, the original measurement stands for the entire competition and can't be questioned anymore.
  - 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.

7. All Athletes who perform as **supporting partners** (bases), **middles** (second or third ) or as tops are measured:
  - in bare feet wearing T-shirt or competition attire.
  - Athletes must lie on the back, straight, on a line on the floor, in normal posture with feet together and knees pressed back. The shoulders are relaxed.
  - The horizontal length from the feet(heels) to the top of the head is measured using an Electronic measuring device for length.
8. 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.
9. 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.
10. The difference between partners allowed is **30 cm** (With a tolerance up to 30,9)
  - 31 cm up to 34,9 difference have the following deductions:  
     SEN                      0.5
  - 35 cm and more difference between partners have the following deductions:  
     SEN                      1.0
11. In application to groups, relative to the tallest partner, the difference to the next tallest partner will be measured according the rules above. The same applies to the next one.
12. 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.
13. The apparatus must meet with the type and standards:
  1. **An electronic laser device for length**
  2. **End side of this device must be fixed against the vertical plate of the tripod**

**Example:**



**Prototypes:**





### Correct Positions for Measurement



Heels against the wall  
Knees pressed back  
Head in a neutral position  
The shoulders are relaxed.

### Errors in Position for Measurement

- Error 1: Heels not against the wall
- Error 2: Knees bent
- Error 3: Kyphosis forward (round back)
- Error 4: Lordosis (Hips pushed to the front)
- Error 5: Head not on the floor



## APPENDIX 2

### Limitation of Elements

#### Pairs

Definition of an element of difficulty:

1. Static Hold of the Top + Base position
2. Mount (including the static position of the top and the base)
3. Motion of the Top + Static Hold of the Top+ Base position
4. Start position of the Top + Motion of the Base + Static Hold of the Top + Base position
5. Start position of the Top + Motion of the Top + Motion of the Base + Static Hold of the Top + Base position

1.			2.			3.			4.			5.					
1	3"		2	3"		3	3"		4	3"		5	3"				
7		5		9		7	4	5	12+12		5+10	10		5	12		5+10
P24 T22 D			P29 A-A16			P24 T22 D			P23 T20 D			P23 T20 C			P23 T20 E		
P24 12			P24 12			P23 T21H-K, P23 10			P23 T20 C-E			P23 T21H-K, P23 10					

## GROUPS

Definition of an element:

1. Static position of the Top + Base Position
2. Static position of the Top and/or Middle + Base position
3. Motion of the Top and/or Middle + Static position of the Top and/or Middle + Base position
4. Start position of the Top + Transition + Final position of the Top + new Base position
5. Start position of the Top + Motion of the Top + Transition + Final position of the Top + new Base position
6. Mount + Final position + Base position

1.		2.		3.		4.	
1	3"	2	3"	3	3"	4	3"
Cat 1		Cat 2		Cat 3		Cat 3	
6	16	8+5	6	2	15	18	15
P63 T9 A		P61 T2 A, T1 D		P90 T2 E		P90 T2 E	
P65 F 9		P66 D 1		P90 T2 F-E		P90 T2 E	
				P101 D11		P86	
						P101 D5	

5.		6.	
5	3"	6	3"
Cat 3		Cat 3	
15	3	5	2
P90 T2 E		P90 T4 F	
P90 T2 E-F		P90 T2 E	
P86		P87 B-A7	
		P101 D5	
		P102 C7	

## Individual elements

All 3 individual elements counting for difficulty must be declared on the tariff sheets.

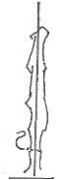
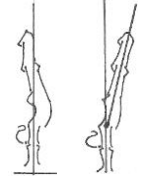
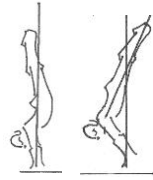
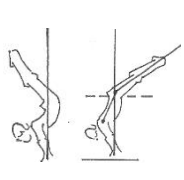
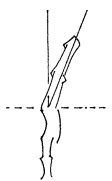
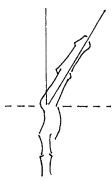
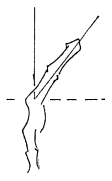
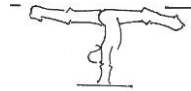


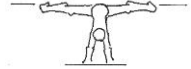


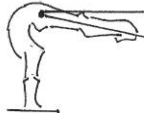
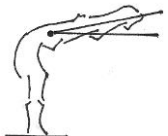

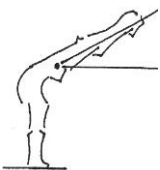
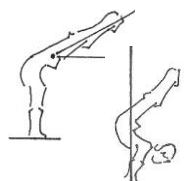


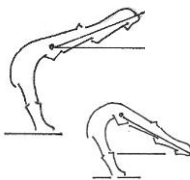
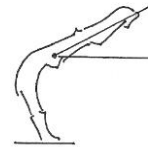
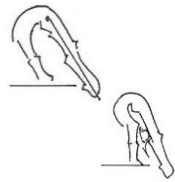






**All** individual elements in a series **must** be declared on the tariff sheet and will receive difficulty. If an individual element is repeated, or not declared, the element(s) that follows are also given **no** difficulty.

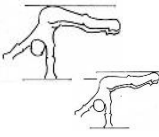
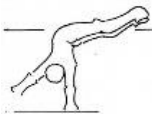
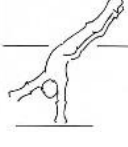

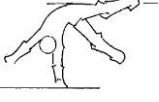


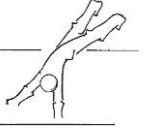

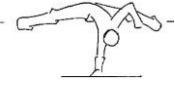

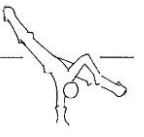


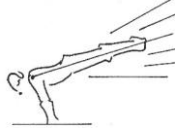
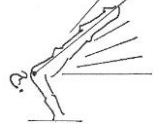
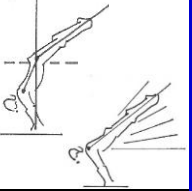

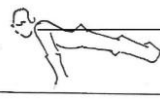
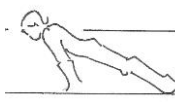
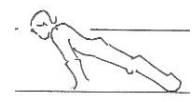
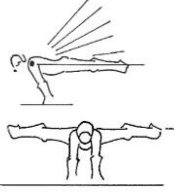

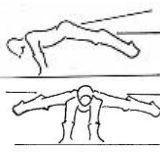

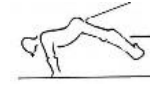
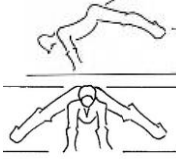


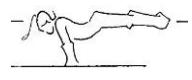

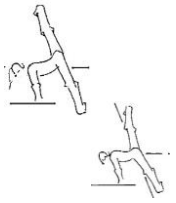



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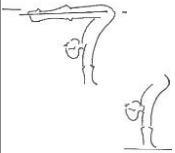
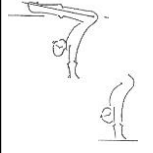
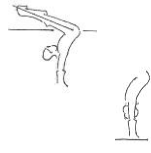


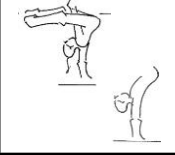
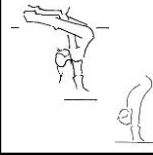


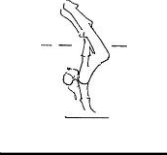
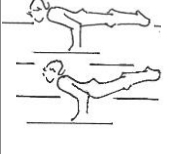
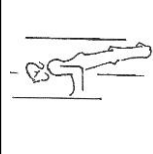
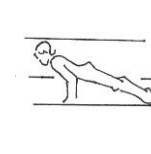

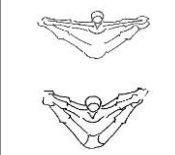
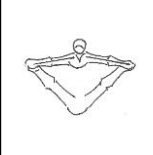
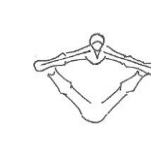
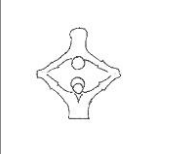
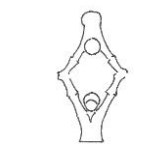

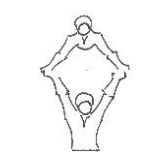


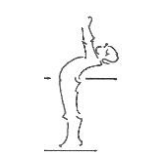
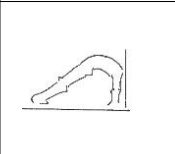
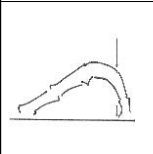
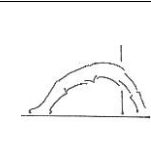


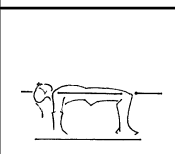
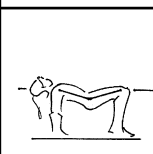
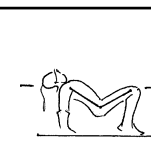
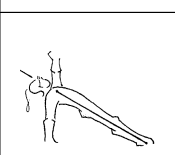
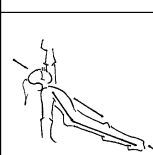
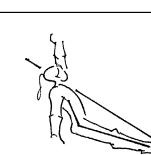
2) Round of- flic flac- straight salto = series = 3 elements.

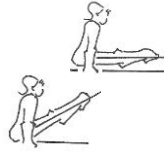


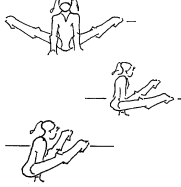
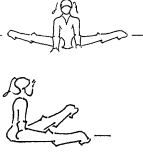
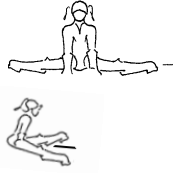
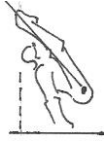





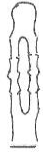
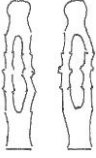
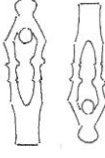

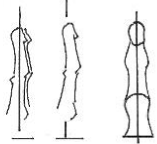
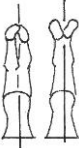
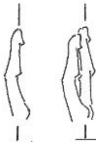





This series fulfils the max number and **all** three elements must be declared on the TS and will receive difficulty.








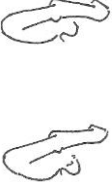




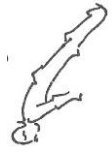

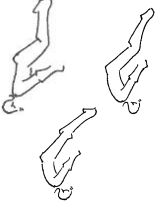
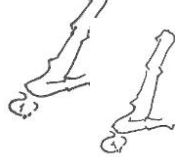



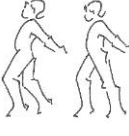








**APPENDIX 3**  
**Guidelines for Execution Judging 2017**

		Mistakes Balance				DJ
Element	Ideal	0.1	0.2 - 0.3	0.5	No Difficulty	
1 Handstand						
						
						
						
2 Arch / Mexican						
						
						
						

		Mistakes Balance				DJ
Element	Ideal	0.1	0,2 - 0,3	0.5	No Difficulty	
3	Flag					
						
	Split Flag					
4	Planche					
						
		 	 		 	
						
			 	 		

		Mistakes Balance				DJ
Element	Ideal	0.1	0.2 - 0.3	0.5	No Difficulty	
5	Yogi / Disloc					
						
6	Crocodile					
	Pancake					
7	Wide arm handstand					
	Wide arm planche					
8	Back bend					
9	Bridge					
						
10	Table					
						

		Mistakes Balance				DJ
Element		ideal	0.1	0,2 - 0,3	0.5	No Difficulty
11	Straddle / Pike					
						
	High Pike Russian Lever					
12	Arms					
						
13	Feet/knees					
						
						

Mistakes Dynamic						
Element	Ideal Position	0.1	0,2 - 0,3	0.5	1.0	
1	Tuke					
						
2	Pike					
3	Straight					
						
4	Steps		 1-2 small Steps	 3 small Steps or 1 big Step	 4 and more Steps	
	Landing					
						
						

## APPENDIX 4

### GLOSSARY OF TERMS

<b>REGULATIONS</b>	
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.

<b>EVENT CATEGORIES</b>	
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
<b>EXERCISES</b>	
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.

<b>JUDGES</b>	
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)	RJE and RJA

<b>JUDGING</b>	
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.











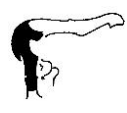

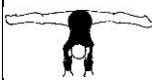







Exercise duration penalty	For each second over time a penalty of 0.1 is deducted from the Total Score for an exercise. (A 2 second overtime tolerance is accepted before penalties are applied.)
<b>SCORES</b>	
Scores	The calculation made from marks given for an exercise
Mark	The numerical calculation given 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.














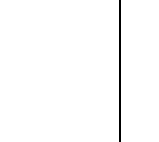
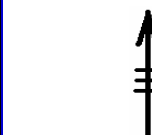
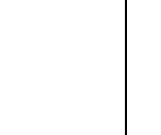

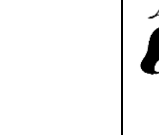




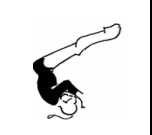


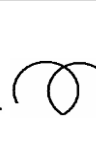
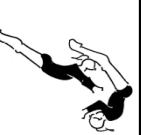
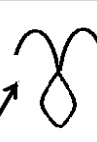
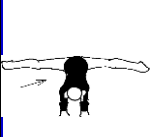



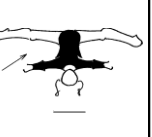

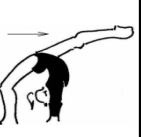

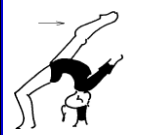



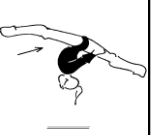


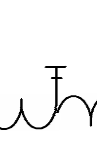




<b>BODY DIMENSIONS</b>	
Athropometer	A rigid rod graduated in millimeters giving a total range from 0 to 2,100 mm, with a straight crossbar or spirit level. A reading is taken on the vertical rod below the crossbar. The spirit level ensures greater accuracy in the position of the crossbar.
Anthropometrist	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 5**  
**Shorthand Notation 2017**














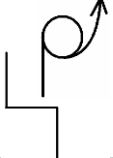
















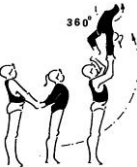






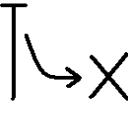


1. Stand							
basic stand		chair		free chair		lunge	
feet astride		front support		bridge		tripod	
free tripod		half needle					
2. Arabesque							
arabesque		attitude		wine glass		wine glass split	
back bend		deep back bend		back scale		eye	
needle stand		front needle					
3. Split							
box/side 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	
	N		↑		⊥		⊥
hands knotted		Y support		free			
	↑		Y				
9. Handstand							
2 hands straight		1 hand straight		hands knotted		2 hands mexican	
	⊥		⊥		↓		⌋
1 hand mexican		2 split		2 disloc		2 flag	
	⌋		X		∇		⊐
planche		2 crocodile		2 straddle		lever	
	⊥		⊥		4		4
russian lever							
	⌋						

10. Jump							
side		split		split change leg		ring 1 foot	
							
ring 2 feet		straight		180°		360°	
							
540°		720°		straddle			
							
11. Swing							
cannonball/...							
							
12. Roll							
forward		back		side		dive/swallow roll	
							
13. Wheel							
cartwheel		1 arm cartwheel		aerial wheel		back walkover	
							
1 arm back		forward walkover		free walkover		Russian walkover	
							
Valdez		kip to stand					
							

14. Spring							
handspring		flic		headspring		round off	
handspring 1-2		fly spring 2-2					
15. Salto's							
whip		back		double back		triple back	
pike back		double piked		straight back		double straight	
180°		full in back out		front		double front	
pike front		straight front		side		barani	
16. Spin							
180°		360°		540°		720°	
900°		sit spin		needle spin			

17. Log rolls							
180°		360°					
							
18. Pitch							
2 hand pitch		pair pitch		basket (2)		platform (3)	
							
lap pitch		pitch over head		boost			
							
19. Catch							
arms		arms (group)		wrap front		wrap back	
							
on shoulder		in hand					
							
20. Miscellaneous							
steps		Diamidov		Butterfly		flairs	
							
cut to		cut back					
							



## APPENDIX 6

### Attire

- 34.1 The choice of competition attire, accessories and aids are for the consideration of the CJP. **It must be gymnastic in character and design.** Attire must be elegant and complement the artistry of an exercise.
- 34.4 Skirts must cover, but not fall further than the pelvic area of the leotard, tights or unitard.

### Correct Length



Front



Side



Back

### Too Short



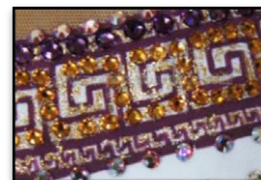
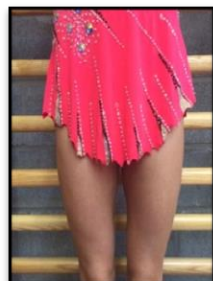
Too Long



Too Tight



Too Much



The look of “ballet tutu” and “island grass” skirt and “dress style” is forbidden.



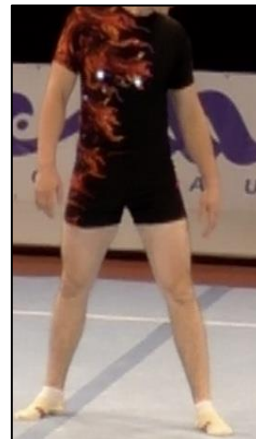
“ballet tutu”



“Island grass skirt”

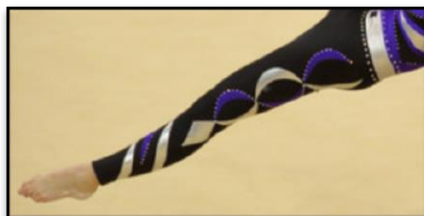
- 34.5 Men and boys may compete in leotards with gymnastic shorts or long gymnastic trousers. One-piece suits/unitards are allowed.

### Correct Attire for Men and Boys



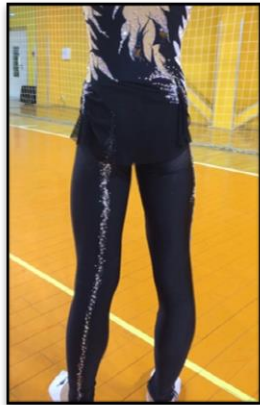
- 34.7 Very dark color legs of trousers, unitards or tights are allowed only if the whole length of color on the legs is broken from the hip to the ankle by light colored decoration or pattern. The breaking must be simple or overdone. The length and type of the fabric covering the legs must be identical on both legs. Only the decoration may be different.

### Correct



Flesh colored tights are allowed beneath leotards and skirts.

Incorrect



Correct



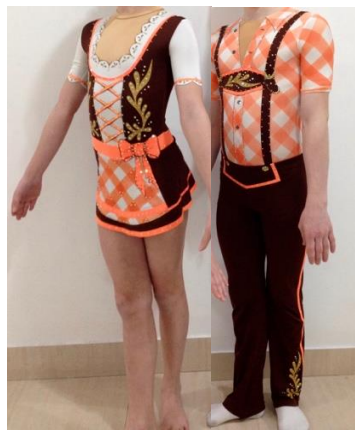
34.8 For safety reasons, loose clothing, raised attachments and accessories are not allowed.



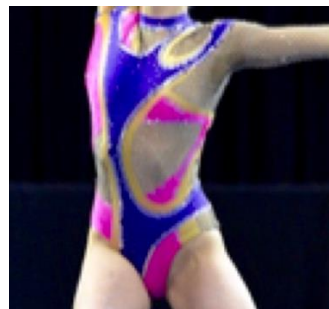
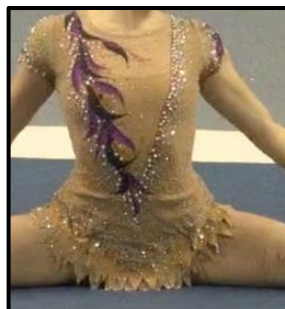
34.10 Provocative, swimsuit, character outfits, photographs in the design are forbidden.

Swimsuit Style

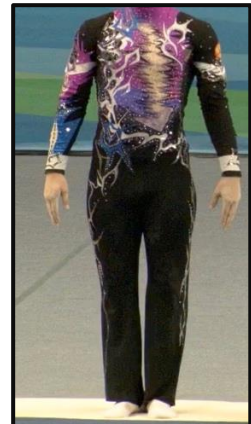
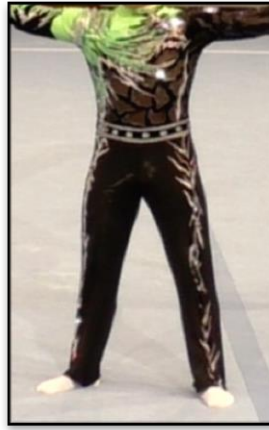
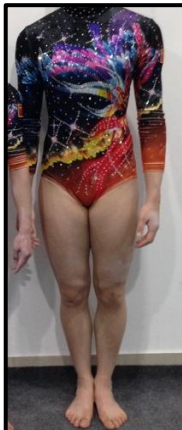
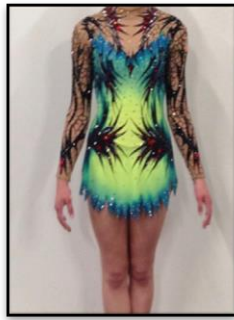
Character Outfits



Leotards that are almost all flesh colored are not allowed. It appears as nudity on TV.



## Beautiful Leotards



## Attire Recommendations

Boys and men should not use significant areas of flesh color.

### Too Much



Boys and men should limit the amount of stones that are used on attire.

As with girls and women, if boys and men wear attire with light colors, lining must be used on the torso.

Skirts should follow the line of the leotard. They should fit closely to the hips. There should not be a lot of extra material.

“Dress” style attire is not allowed.



Skirts should be tacked at the sides to avoid the look of a “lamp shade” when gymnasts are upside down.

Ideally, the design of the leotard should continue underneath the skirt.



## APPENDIX 7

### Invalid Results Designations based on Technical Regulation 8.5 Trampoline, Aerobic, Acrobatic Gymnastics

Gymnasts may receive invalid designations as follows:

- **Gymnasts may receive invalid designations as follows:**
- **For apparatus score: “0.0” score, blank box (not entered in apparatus), DNS**
- **For final score: DNF**

**DNS** “**Did Not Start**” indicates that the gymnast presented to the judges without starting an exercise. In such cases, no score will be awarded and a designation of DNS will be given. A gymnast who has not started an exercise during competition because of injury or withdrawal, will get the designation of DNS.

***Gymnasts with DNS designation from any phase of the competition will get a DNF as the final result for the competition total.***

#### **Consequences of a DNS:**

- If a gymnast did start an exercise, but did not complete a single element to be awarded a score by the judges, a DNS will be awarded.
- no individual qualification into further phases of competition with the designation DNS
- no individual ranking for the phase of competition with a designation of DNS
- no points, medals, or prize money for the phase of competition with DNS

Note: A team score is valid even with DNS given to one or more gymnasts from the same team

**DNF** “**Did Not Finish**” indicates that a gymnast did not complete the phase of competition after having started (i.e. if a gymnast stops after first routine in TRA, first or second routine in ACRO from injury or withdrawal). In this case DNF would be given as the all-around final score.

***DNF only applies to the final score.***

#### **Consequences of a DNF:**

- no individual qualification into further phases of competition
- A gymnast who performs in a phase of the competition, and then is injured, a DNF is designated as the final total.

If he or she qualified for a final in a designated phase of competition, he or she is eligible to compete, if able to do so.

- With a DNF designation, there is no possibility to continue to a final in TRA., AER., ACRO., and no points, medals, or prize money on a specific phase of the competition
- Gymnasts who received DNS for the first phase of competition, may, if they are able to compete, continue in the next phase of the competition but will have DNF as the final total score.

Example for TRA: Qualification in TRA = Routine 1 + Routine 2

Results: Routine 1 = DNS

Routine 2 = 52,30

TOTAL = DNF

Example for ACRO: Qualification in ACRO = Balance +Dynamic + Combined

Results: Balance = DNS

Dynamic = 28,340

Combined = 26,230 TOTAL = DNF

**DSQ** “Disqualified” is the designation given by the authorities for serious technical infringements of the rules.

“Disqualified” is the designation given as a result of positive doping results.

**Consequences of the DSQ TR 5.5 and 10.3:**

- The results are eliminated and removed from that phase of the competition
- The name of the gymnast is removed from that phase of the competition
- The gymnasts’ ranking for that phase of the competition is recalculated
- For the team event, the name of the disqualified individual gymnast is removed from the team
- The results and the ranking of that team are recalculated

**Examples:**

- Disqualification from Qualifying Competition means that the gymnast may not proceed to any finals.
- Disqualification from a phase of the competition means, no results for that phase but the gymnast may proceed to other final phases if qualified.
- Disqualification from Team Final competition means no results for that gymnast towards the team total and requires the recalculation of the results of the Team Final but the gymnast may proceed to Finals if qualified.
- Disqualification is applied for all doping infractions. If a doping case is discovered and proved after the competitions, the ranking lists will be modified retroactively.