Acrobatic Gvmnastics

CODE OF POINTS
2025-2028

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PREAMBULE

The International Federation of Gymnastics (la Fédération Internationale de Gymnastique – FIG) Acrobatic Gymnastics Technical Committee is pleased to present the ratified Code of Points for implementation from the 1st January 2025.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).

The wish for a stable code without sweeping changes has been respected. Therefore, the modifications do not substantially impact the preparation of gymnasts, The modifications further simplify the rules, make them more easily to understand.

All aspects of artistry judging have been carefully reviewed. The criteria have been substantially reduced and the method of judging simplified.

The goal is to make the step to real-time execution judging and have sustainable competitions without the use of paper.

Definitions have been harmonized with other disciplines wherever possible.

ACKNOWLEDGEMENTS

In re-structuring the Code of Points for the competition cycle 2025 – 2028, 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 new comers 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 2022 – 2024 who have worked on the revision of the Code of Points are:

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For their assistance, the FIG Technical Committee for Acrobatic Gymnastics is indebted to the following:

The guidance and support of the FIG President, Morinari WATANABE, is much appreciated. His advice as well as the pressure for development and innovation of the discipline have been invaluable to the progress made during the last cycle.

The advice and support of the General Secretary Nicolas BUOMPANE and 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 their expertise and the input of Coaches have helped to shape this Code.

Rosy Taeymans
President FIG ACRO TC

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INTRODUCTION

1. The Code of Points (COP) serves as a contract for participation in Acrobatic Gymnastics competitions between the TC - ACRO, gymnasts, coaches and judges. Clarifications on the interpretation of some articles maybe 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. FIG, 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 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 informing the Code of Points and the rationale for the action.

6. National Federations may adjust the rules for internal events to meet their particular developmental needs.

7. All Continental Union and international events approved by the FIG must strictly observe all rules detailed in the Technical Regulations and Code of Points, unless otherwise agreed in writing by the FIG ACRO TC.

8. The Code of Points is to be applied without discrimination against participation because of gender, race, faith or cultural back ground. There are restrictions of age for certain events.

9. 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 of Points provides a frame work for new comers 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 Code of Points has been harmonized, whenever practical, with those applied in the other disciplines.

1.6 The Code of Points 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 the events and competitions

Events

2.1 There are five event categories included in Acrobatic Gymnastics' competitions.

- Women's Pairs
- Men's Pairs
- Mixed Pairs (Base male, Top female)
- Women's Groups
- Men's Groups

2.2 Types of competitions:

- Qualifications
- Team Ranking (See TR)
- Finals

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 Technical Regulations for Acrobatic Gymnastics (TR, Section 5).

SECTION III

COMPETITION ORGANIZATION AND MANAGEMENT

Article 3 : Administration of competitions

See TR Section 1

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 Duties of the Jury of Appeal (See TR Section1)

Article 5 : The Superior Jury

5.1 Duties of the Superior Jury (See TR Section1)

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; preparing training and competition equipment and facilities; monitoring the conduct of athletes, coaches, judges and officials throughout training and competition; managing 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 FIG ACRO TC. See also Specific Rules for each event.

5.4 The Superior Jury members must have **no** responsibilities related to their 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
(additional than referred on TR Section 1)

5.6 To oversee the size measurement process to ensure it is conducted according to the details outlined in Appendix 3.

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 Medical Staff for any reason.

5.8 The SJ may allow a stop and restart of an exercise if there is a fault in the sound system or the music starts in the wrong place.

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 according to the rules in force.

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 section 1 :

- 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, in one or two sessions per day, during the two days prior to the start of competition. At least one session must be in the competition hall with lighting and other conditions comparable to those for the competitions

7.3 To be provided with safe training facilities, with equipment identical 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 SJ 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 uniform in the competition arena.

Sanctions

7.14 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.

7.15 A second offence will result in sanctions.

7.16 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 Gymnastics Ethics Foundation for sanction.

7.17 Coaches who are not in national uniform during competition will be required to leave the arena.

7.18 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 maximum:

- The TC President
- 2 Difficulty Experts
- 2 Artistry Experts
- 2 Execution 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 (with priority for cat 1)

Article 9 : Composition of Judges' Panels

9.1 A panel of judges for Acrobatic Gymnastics is composed of:

9.1.1 World Championships and The World games:

▪ 1 Chair of Judges Panel	CJP
▪ 2 Difficulty Judges	DJ
▪ 6 Execution Judges	EJ
▪ 6 Artistic Judges	AJ
▪ *2 Line Judges (Optional)*	*LJ*
▪ *1 Time Judge (Optional)*	*TJ*

9.1.2 All Multi Sport Games, Junior Worlds, Continental Championships and World Cups

▪ 1 Chair of Judges Panel	CJP
▪ 2 Difficulty Judges	DJ
▪ 4 or 6 Execution Judges	EJ
▪ 4 or 6 Artistic Judges	AJ
▪ *2 Line Judges (Optional)*	*LJ*
▪ *1 Time Judge (Optional)*	*TJ*

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

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

9.4 All judges of Acrobatic Gymnastics must have the means of communicating in an official language. If it is not English, then at least a working knowledge of English in addition.

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.

10.3 To be prepared for competition prior to arrival at the event through study of the Code of points, the relevant judges education posted on the STS platform, Technical Regulations, Judges Rules and Code 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 judges forms to the competition (when the competition is not using an electronic system to judge).

10.6 To attend all scheduled seminars, practice all 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 maybe 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. Otherwise it can result in a warning or sanction.

10.13 To be in place for judging on time and not leave their places, not 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 When there is not an electronic judging system, to keep a written record, including shorthand notation (See Appendix 4), of how each exercise was evaluated. It must be submitted to the CJP or Superior Jury.

10.15 Judges must input their **deductions** into the scoring system independently of each other 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).
- Request to correct a score 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 They must act ethically at all times, by following the policies of the FIG Codes of Ethics and Discipline.

11.4 They must follow the directions of the Superior Jury.

11.5 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 categories.

11.6 If there are sufficient judges at a FIG event, CJPs will be assisted by a Time and Line judges.

Obligations of CJP before competition

11.7 To have studied the Code of Points, Judges' Rules, Statutes and related Technical Regulations.

11.8 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.

11.9 To ensure that the Difficulty Judges complete the Tariff Sheets check at least 8 hours before the start of competition.

11.10 If the tariff sheets for difficulty are judged on a digital platform, the files must be checked on accuracy and correct order. If still on paper, he has to ensure that all Tariff Sheets are in competition order and have been copied and distributed to relevant persons.

11.11 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

The CJP MUST:

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

11.13 Signal permission for the competitors to start their competition performances.

11.14 Keep a record of what was performed.

11.15 Give an E-score (used as a control score)

11.16 Time the exercise and note steps over the floor boundary. (Assistance may be given by a **T**ime and **L**ine Judges).

11.17 Collaboratively decide with the Difficulty Judges on the **penalties** to be applied to the final score.

11.18 Apply penalties to the final score for performance in accordance with Articles 44.2.

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

11.20 Respond to any judge who stands to indicate an error in recording a mark.

11.21 Intervene:
- When the DJs **can't** resolve an issue related to the Difficulty Value of an element or the D-Score in accordance with Articles 44.3.

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

11.23 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.

11.24 Release the scores D, E, A, Final Score and Penalties for public display 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.

11.25 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.

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 in accuracies 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 in accuracies 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.

Responsibilities of Difficulty Judges during Competition

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

12.8 Collaboratively decide with the Chair of Judges panel on the penalties to be applied to the final score.

12.9 Record on the Tariff Sheets (online or on paper):

- Elements performed
- Adjust difficulty value when required
- Time faults (in the correct box on the TS)
- Revise the Total Difficulty Value and D-Score

12.10 Identify penalties which will be taken from the final score by the DJs, according to Articles 44.3.

12.11 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 the system blocks, the relevant Superior Jury Expert and the SJ President (if required) make the final decision**.** The matter should be resolved before the start of the next competitors' performance. If this is impossible, a provisional score is registered until the end of the round, but it must be resolved before any award ceremony.

12.12 If still on paper, at the end of each qualifying competition and after the Final, the Tariff Sheets are returned to 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 2025)

13.2 Artistry Judges evaluate the performed exercises for artistic merit in strict accordance with the Code of Points, using the artistry form (online or on paper).

13.3 Execution Judges evaluate the performed exercises for technical faults in strict 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 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 following the General rule for judges when officiating at a competition. See FIG document

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 12x12 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 Art. 20.19)

15.3 Exercises must start from a static position, be choreographed throughout and end in a static position. These static positions cannot be part of an element of difficulty.

15.4 The pairs/groups must include in the exercises only elements that they can perform with complete safety and with a high level of technical mastery.

15.5 The structure of an exercise is part of its artistry.

15.6 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 but the element will count for SR.*

15.6 When **no** element (with difficulty Value) is performed, the final result is DNS and no score will be awarded.

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. Timing relating to all exercises (start of exercise, exercise duration) will be done in one second increments before the CJP penalty is applied.

16.2 The first note of the music indicates the beginning of the time of the exercise (not the beep). 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 In **all** exercises the **maximum** number of individual elements that may be performed for difficulty credit by each partner is **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, count 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 (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 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.

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

18.4 When a base(s) 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. (Exception: Art. 20.16)

18.5 The top/base is **not** allowed to use an additional/different point of support in the static hold during a motion/transition to be credited with difficulty.

Article 19 : Special Requirements for Pairs Balances Exercises

19.1 Pair exercises must include a minimum of **5** Balance Elements. Each element must have a minimum difficulty value of 1.
If this SR is not fulfilled, there is a penalty of 1.0 for **each** missing element.

19.2 There must be at least 1 unsupported handstand, chosen from any position in the handstand table in the Tables of Difficulty, performed by the Top.
If this SR is not fulfilled, there is a penalty of 1.0.

Restrictions for Pairs

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

- **2** times for a static hold
- **2** times during a motion of the base

No further difficulty credit will be given to the top and no further difficulty credit will be given to the base unless the top moves to a different position of difficulty value.

19.4 Not more than **3** elements for difficulty can be performed in a series or in immediate succession.

19.5 The base may **not** repeat an identical **motion/mount** in the same exercise, regardless of the position of the top in the static hold.

19.6 The top may change position one time during the motion of the base.

Clarifications for Pairs

19.7 Definition of an element of difficulty: See Appendix 2.

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

19.8 At the end of a motion on 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 (separate constructions) each selected from different categories from the Tables of Difficulty.
If this SR is not fulfilled, there is a penalty of 1.0 for **each** missing pyramid.

20.2 There must be a minimum of **3** static holds.
If this SR is not fulfilled, there is a penalty of 1.0 for **each** missing static hold.

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 **cannot** be met by the middle acting as the top).
If this SR is not fulfilled, there is a penalty of 1.0.

Restrictions for Groups

20.4 In 1 static pyramid or in a transitional pyramid with a max. of **3** base positions are allowed, difficulty value is given for a max. of **4** static holds with the following exception:
The cat 2 pyramids (2 tops working) can do max. **3** static holds.

20.5 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

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

20.7 Women's group cat 1: Only **1** transition allowed in this category.

Clarifications for Groups

20.8 Additional pyramids are allowed in the exercise so long as SR (20.1) is met. However, **all** performed pyramids must be from a **different** category.

20.9 In the Balance and the Combined exercise difficulty value can only be claimed for **one base position** from **one box** of the TOD in the **whole** exercise.

In a pyramid with more than one base position of the same box, only the **highest base** difficulty value is given.

20.10 A transitional pyramid is considered as 1 pyramid.

20.11 In transitional pyramids, the first base pyramid performed determines the category of the pyramid.

20.12 **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).

20.13 **Category 2** pyramids: When the top and the middle(second Top) move at the same time, it is considered to be 1 motion. However, when the top and the middle(second Top) move at different times it is regarded as different motions. (e.g.: if the top moves, then the middle, then the base, it is regarded as 3 motions).
When the top and the middle(second Top) perform the same static position at the same time, it is considered to be 1 static hold.

Transitional pyramids

20.14 **Definition**:
In a transitional pyramid the base position must be changed from **one box** to another. Going back to the same box is not allowed by Art 20.9. For evaluation of the whole transitional pyramid (with a max. of **3** base positions are allowed), all base values are given.

20.15 Additional Difficulty value is given for a transition of the bases, only when performed from a 3-second hold to a 3-second hold.

20.16 Transitions must be made without any partner dismounting the pyramid and going to the floor or going from the floor on to the partner.

During the transition the top:

- Can be in a static position of value.
- Can be in a position of No value. (This is an exception on Art 18.4)
- Can motion (with or without value) to the next static position

20.17 In a transitional pyramid:

- When the top does not change position during a transition of the bases, the start position is used to determine the difficulty value of the top.

  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.

- When a top performs a motion **<u>during</u>** 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 of the bases,
  - plus the final static hold and base position.

- When a top is in a position of NO value during a transition, the difficulty value of the top is zero(0) **<u>BUT</u>** <u>the transition value for the bases is given.</u>

20.18 **Definition of an element**: (See appendix 2)

- 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) + Static position of the Top + new Base position.

- Start position of the Top + Motion of the Top + Transition of the base(s) + Static position of the Top + new Base position.

- Mount + Static position of the Top + Base position.

20.19 Men's Group: One mat for landing from pyramids for Balance and Combined Exercises is permitted, if placed in contact with the perimeter 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/Groups 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.
- The element receives difficulty value.
- The element counts for Special Requirements. This rule also applies to a static hold following a motion.
- If technical faults occur, deductions are applied by the Execution judges.

21.2 If a 3-second static hold is attempted but not completed,

- It is given no difficulty value and the maximum time fault (0.9) is applied by the DJs
- The element is **not** considered for Special Requirements.
- Execution Judges apply deductions for any technical faults that occur and either 0.5 for non-completion of the element or 1.0 for a fall.

21.3 During construction of a pair or group balance element, *before* all partners are in place and *before* the top is in a position of value (irrespective of whether or not the element of value is claimed for difficulty), a "slip" or fall in this climbing or building phase does **not** receive any time faults. The appropriate technical deductions are applied. The element may be repeated for difficulty credit.

Individual elements

21.4 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 44.3) is applied and the Execution Judges take the relevant technical deductions.

21.5 If an individual element with a static hold is started but not completed, the element is not considered for difficulty. A time fault of 0.6 is applied by the Difficulty Judges (Article 44.3). The Execution Judges apply deductions 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.

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 pair/group elements to be performed in immediate succession (in tempo) without a stop or additional preparation from 1 element into the next.

22.6 All partners must be actively involved for an element to be evaluated for difficulty.
Assisting the landing on the floor can be considered as an active role.

Article 23 : Special Requirements for Dynamic Exercises

23.1 There must be a minimum of **6** pair or group elements with a flight phase, with a minimum difficulty of value 1.
If this SR is not fulfilled, there is a penalty of 1.0 for each missing element.

23.2 There must be a minimum of **2** catches.
If this SR is not fulfilled, there is a penalty of 1.0 for each missing catch.

Restrictions for Pairs and Groups

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

- Not more than 3 horizontal catch positions will be evaluated for difficulty (wrap, cradle….)
  Swing and cannonball start– and finish positions are NOT considered as horizontal positions
- Not more than 3 links will be evaluated in one exercise.
- Not more than 3 identical start points will be evaluated for difficulty.
  Exceptions:
  1) There is **no** restriction on the use of **platform** as a start position in groups.
  2) There can be **4** identical start points from "**half arm**" in Pairs evaluated for difficulty.
  (half arm: see short hand appendix 4)
- A maximum of 4 elements for difficulty, performed in a series or in immediate succession, can be done **only 1 time**.
- Not more than 4 landings (Dismounts PLUS Dynamic elements) on the floor will be evaluated for difficulty.

Additional Restrictions for Men's Group

23.4 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 2 elements with a throw of 1 partner by the 3 acting together may be evaluated for difficulty.
- Only 1 element with a catch of 1 partner by the 3 acting together may be evaluated for difficulty.
- Only 1 horizontal catch (regardless of variant) may be evaluated for difficulty.
- Only 1 element executed by the Men's Group working as **two pairs**, simultaneously, will be evaluated for difficulty. The difficulty values of the Pair elements are added together.
  (The values are taken from the Pairs Tables of Difficulty.)

Article 24 : Faults in Dynamic Exercises

24.1 If a dynamic element is started and is not completed:

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

24.2 If all the phases of a dynamic element are completed, but the partner is caught without control:

- The difficulty value of the element is given
- The element is considered for Special Requirements.
- 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.

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, vice-versa, 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 **3** static holds and **3** dynamic elements. Each element must have a minimum difficulty value of 1.
If this SR is not fulfilled, there is a penalty of 1.0 for each missing element.

26.2 There must be a minimum of 1 catch.
If this SR is not fulfilled, there is a penalty of 1.0.

26.3 There must be at least 1 unsupported handstand chosen from any position in the handstand table performed by the top. This Special Requirement may not be met in groups by the middle acting as a top.
If this SR is not fulfilled, there is a penalty of 1.0.

Restrictions

26.4 All of the Balance and Dynamic restrictions apply.

Exceptions:

- **Pairs**: If a series is a combination of Balance and Dynamic elements, 4 elements for difficulty can be performed in this series.

- Not more than 3 landings (dismounts PLUS dynamic elements) on the floor will be evaluated for difficulty.

Article 27 : Performance of Individual Elements in All Exercises

27.1 Only the individual elements performed simultaneously or in "waterfall" type by partners are considered for difficulty. The elements and the number of elements performed by each partner can be different.

Example:

WG: Base 1: RF ^{0} (3 elements)
Base 2: Valdez (1 element)
Top : Split (1 element)

Total number of elements = 3 (base 1 meets maximum number of 3 elements allowed)

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*** *3 elements must be declared on the TS to 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 counting 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.

$$\frac{\text{The sum of elements performed}}{\text{Number of partners}}$$

27.5 The execution of individual elements (single or series) of **each partner** is evaluated **separately** to a **maximum deduction of 1.0 for each partner**.

Example 1:

Top:	*R_Salto*	*= 1series (2 elements)*	*⇨ max 1point deduction*
1st Base:	*R_Flic-Flac_Salto*	*= 1series (3 elements)*	*⇨ max 1point deduction*
2nd Base:	*R_ Flic-Flac_Straight Salto*	*= 1series (3 elements)*	*⇨ max 1point deduction*

Example 2:

Separate elements (not in a series):

Top:	*1)Valdez*	*2) headstand*	*3) Jump 360° to split*
1st Base:	*1)Flic-Flac to knee*	*2) headstand*	*3) Jump 360°to site-split*
2nd Base:	*1) Valdez to knee*	*2) Handstand*	*3) handstand 360°*

In this case ***each element*** *of* ***each partner*** *is evaluated separately*

27.6 If an individual element is started but not completed:

- The difficulty value for this element is not given.
- A deduction of 0.5 is given by the Execution Judges for non-completion of the element.

(If a fall occurs, a deduction of 1.0 is given.)

In some instances, time faults are applied to individual elements that require a static hold of 2 second : 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 and even distribution throughout the exercise. 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.

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 the choreography.

28.4 The pair/group must go to their start position by the quickest route.
After the final position athletes are free to celebrate, wave to the public and leave the floor.

28.5 Artistic evaluation begins from the start of the exercise and ends with final position.
The walk-on must be by the shortest way and simple in a natural and **relaxed** manner, without any choreography **and without music**. No marching in!

28.6 The ending must coincide with the end of the music and be a static position that should be **fixed** for a moment.

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.

28.10 The following position is considered as indecent (CJP deduction 0.3):

Article 29 : Partnership / Height Differences

29.1 There must be a logical relationship (**maturity**, level of **physical and technical preparation** in skills, dance and movements, balance of performance inside the partnership) and a projection of the **connection between the partners**.

29.2 Partners should have the ability to go beyond their own relationship to **touch the audience**.

29.3 **Height difference** between partners must be aesthetically logical according to level and the category. (see Appendix 3)

A penalty from the final score is made by the CJP according Appendix 3.

Article 30 : Performance / Choreography

30.1 Choreography is defined as the mapping out of the body's movements, both gymnastic and artistic, over space, level and time, as well as in relation to the other partners. It is the aesthetic linking of elements of difficulty by continuous **flow**, connections and movements e.g. entries and exits, choreographic steps, leaps and turns.

30.2 Elements of difficulty and the choreography should use the space and floor.

30.3 Partners must show unity showing **synchronized** movements.

30.4 Choreography must demonstrate **originality** and create a **personal identity** for the unit.

30.5 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 31 : Expression

31.1 All partners of the pair/group must demonstrate the ability to **project the emotion.**
Extreme faces and playback imitations should be avoided.
Extreme aggressive, impolite and disrespectful attitude must be avoided.

31.2 They have to **maintain** their emotion **throughout** the performance.

31.3 There should be **harmonization of expression** between the partners.

Article 32 : Creativity

32.1 Display imagination, **originality, inventiveness**, inspiration.

32.2 Special and **different ways to get in and out of the elements** (entries and exits)

32.3 **Variety** in composition and **different types** of elements and **rarely staged elements**.

Article 33 : Musicality

33.1 All exercises must be choreographed to **harmonize** logically and aesthetically with the rhythm and mood of the musical accompaniment, respecting **the musical sentences**, **accents** used.

33.2 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.

MUSICAL ACCOMPANIMENT

33.3 All exercises are performed to music. Music and lyrics (words) may be used with respect to the FIG code of ethics. Inappropriate lyrics (i.e. sexual, offensive, aggressive, violence...) are forbidden.

33.4 Music reproduction must be of the highest quality.

33.5 A good musical selection will help establish the structure, rhythm and theme of the exercise.

33.6 If competitors do not start or they stop their exercise because the music is incorrect or there is another technical failure, they are allowed a re-start of the exercise without penalty. If the problem cannot be immediately rectified, the Technical Director, with the agreement of the SJ President, has the discretion to re-schedule the exercise at the end of the group.

33.7 An exercise cannot be repeated once completed.

Article 34 : Competition Attire (see appendix 5)

34.1 Gymnasts must wear gymnastics non-transparent attire.
Attire must be elegant and complement the artistry of an exercise, it should not require adjustment during an exercise.
Women may perform in leotards, one-piece unitards or leotards with skirts.
Men may compete in one-piece unitards or leotards with gymnastic shorts or long gymnastic trousers.

34.2 Partners must wear identical **or** complementary attire.

34.3 Tights are allowed beneath leotards and skirts. Leotards may be with or without sleeves, but dance style leotards with narrow straps are not allowed.

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

34.6 All attire must be modest including the use of proper undergarments. 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.

34.7 Provocative, swimsuit, texts and photographs in the design <u>are forbidden</u>.

34.8 Competitors may perform with or without footwear which must be flesh color, white or in the color of the trousers, clean and in good condition. For men, when they wear trousers, footwear (gym shoes and/or socks) **must** be worn.

34.9 Gymnasts must wear national identification.
(See the FIG Competition clothing and advertising rules cycle 2025-2028).

34.10 Each competition attire infringement is penalized by the CJP.

Article 35 : Accessories and Aids

35.1 Visible jewelry, including studs, are not allowed.

35.2 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.
! For safety reasons the diameter of the stones is limited to a maximum of 10mm.

35.3 Hairclips, slides, bands and ribbons, if worn, must be secure. Character hair accessories are allowed only if made of fabric and attached to the hair.

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

35.5 Equipment, such as belts or head-rolls to aid execution of elements, is not allowed. For taping and support bandages skin-color is recommended. 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 SJ president or Technical Delegate for special permission.

35.6 Each infringement is penalized by the CJP. (Art 44.2.10)

SECTION VII
EXECUTION AND TECHNICAL MERIT

Article 36 : Execution and Technical Merit

General Principles

36.1 Execution is concerned with the quality of the technical performance of an exercise not the technique used.

36.2 Each exercise is evaluated for its nearness to criteria for perfection of performance.

36.3 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.

36.4 Criteria for Evaluation

- Efficiency of technical execution.
- Correctness of line and shape.
- Amplitude in execution of pair/group, individual elements and choreography elements, full stretch in balance elements and maximum flight phases of dynamic elements.
- Stability of static elements.
- Confident, effective catching, pitching and throwing.
- Landing control.

SECTION VIII DIFFICULTY

Article 37 : Difficulty

37.1 The difficulty of an exercise is determined by consideration of the elements used in the composition of an exercise.

37.2 Difficulty values are given only for pair, group and individual elements.

37.3 The Difficulty Values for pair, group and individual elements are provided in the FIG Tables of Difficulty for Acrobatic Gymnastics which are published separately.

37.4 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 Technical Faults.

37.5 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.

37.6 In Combined Exercises special regulations apply (25.2).

37.7 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.

37.8 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 (details see section X, Art 44.3). The time fault penalties are deducted from the final score.

Article 38 : Tariff Sheets

38.1 A Tariff Sheet is the illustrated declaration, computer generated and using the official drawings, 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 Static Holds must be declared as well as the direction of the salto, amount of rotation and the twisting degrees.

38.2 It is the responsibility of the coach to prepare Tariff Sheets that are correct and accurate.

38.3 Delegations must submit **1** Tariff Sheet for each exercise to be performed by each pair and group in the national team as follow:

- Qualifications and Finals – At the accreditation or by the process published in the Work plan
- Changes for Finals – Until 1 hour after the end of the qualification event.
  (except if there is different information in the Work Plan).

38.4 Tariff Sheets must be submitted personally by the Head of Delegation (or nominated delegates/coaches) during registration **or** by the process published in the Work plan. Their submission is registered by the Organizing Committee.

Late submission penalties:

a) For non-submission up to one day (24hours) after the published "hand in" date and time, without approval, a **100 CHF** fine will be applied for each missing Tariff Sheet (NF).

b) Tariff Sheets submitted less than one day (24hours) before the start of the competition, will result in the team (or Pair/group) not being allowed to start.

In special circumstances Tariff Sheets can be accepted by e-mail.

38.5 Tariff Sheets 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.
(The layout of the Tariff Sheet of "Acro Companion" is an accepted format.)

38.6 Pair/Group elements and the individual elements **must appear together** in the correct order that they will 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 for wrong order to the final score.

38.7 Only the elements used for difficulty must be included on the Tariff Sheet. If more elements are declared, the first 8 count for difficulty.

38.8 Only elements which are declared on the Tariff Sheets and which are performed will be evaluated for difficulty and for S.R. In the Dynamic exercise a maximum of 1 alternative element may be declared on the Tariff Sheet. In the Combined exercise a maximum of 1 alternative dynamic element may be declared on the Tariff Sheet. If more than 1 is declared, the Tariff Sheet will be returned for correction

38.9 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.

38.10 For exceptional circumstances (e.g. injury), the SJ 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 SJ will inform the CJP, who will confirm the D-score and inform the DJ's of the change.

38.11 If a change of some elements is to be introduced in a Final, or a different exercise is to be performed, the new Tariff Sheet or the changes **highlighted on a revised Tariff Sheet** 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 inform the CJP who will ensure that the Superior Jury receive the correct version before the start of Finals.

Article 39: New Elements

39.1 The TC-ACRO will evaluate new elements at the ACRO TC meetings. The element is regarded as new if it cannot be found in the existing Tables or published bulletins and is not recorded as forbidden.

39.2 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.

39.3 A request for formal evaluation by the TC Acro must be submitted, using the official form found in the Tables of Difficulty, to the President **and** the secretary of the FIG TC ACRO. 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.

39.4 The evaluation request along with all documentation (video) must be submitted by the National Federation.

39.5 Evaluation requests which do not meet the above criteria will not be considered.

39.6 Element evaluations will be done at the ACRO TC meeting and will be valid for performance from 6 months following the publication in the ACRO Newsletter.

SECTION IX
EVALUATION OF EXERCISES

Article 40: Evaluation

General Principles

40.1 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.

40.2 The Chair of Panel is responsible for ensuring that all the judges in a panel have reached their scores in accordance with the rules.

40.3 The Execution Judges evaluate the technical merit of the performed exercises to determine the **E-Score.**

40.4 The Artistic Judges evaluate the artistic merit of the performed exercises to determine the **A-Score.**

40.5 The Difficulty Judges collaboratively determine the difficulty value of an exercise. The total difficulty value is converted to a **D Score.**

40.6 The CJP deducts penalties (**P**), from the **total score** that is determined by adding the E, A and D scores.

Article 41 : Scores and Scoring

41.1 The E, A, D Scores, penalties and final score and rank are shown to the public.

41.2 For all competitions, the execution and artistry of performances are each evaluated from 0–10.0 to an accuracy of 0.001.

41.3 The Difficulty Score for an exercise has no maximum for seniors: It is “open”. (For Juniors and Age Group events, difficulty is strictly controlled to a maximum. See Age group rules Acro)

E Score

41.4 The Execution (**E**) Score for a performed exercise is the average of the two middle scores of the 6 or 4 Execution Judges after eliminating, out of 6, the two highest and two lowest, out of 4 the highest and the lowest. The average is multiplied by two (x2).
If only 3 EJ, in exceptional circumstances, the E-score is the average of all 3 scores multiplied by two (x2). Accuracy is to 0.001 without rounding the final digit.

A Score

41.5 The Artistic (**A**) Score for the performed exercise is the average of the two middle scores of the 6 or 4 Artistic Judges after eliminating, out of 6, the two highest and two lowest out of 4 the highest and the lowest.
If only 3 AJ, in exceptional circumstances, the A-score is the average of all 3 scores.
Accuracy is to 0.001 without rounding the final digit.

D Score

41.6 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.

41.7 The Difficulty Value is converted to a Difficulty (**D**) Score. DV divided by 100= D score.

41.8 The Difficulty Score for a performed exercise is displayed when agreed by both DJs.

Total Score

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

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

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

E Score + A Score + D Score = Total Score for performance

Article 42 : Penalties From the Total Score

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

Total Score – Penalties = Final Score

42.2 The **Chair of Judges Panel** applies penalties to the Total Score for:

- Deviations from the height rules between partners.
- Duration of exercise over the time limit allowed.
- Steps, landings and falls outside the floor boundary.
- Attire and accessory infringements.

42.3 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 43 : Appeals Against the Difficulty Scores

43.1 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.

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

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

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

43.5 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 designated person, which 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.

43.6 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.

43.7 If a solution 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.

43.8 If the appeal is rejected, the fee is forfeit and transferred to the FIG Foundation Fund.

SECTION X
TABLES OF FAULTS AND PENALTIES

ARTICLE 44 : CJP and DJ Penalties

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

44.2 **FINAL SCORE PENALTIES BY CJP**

CJP PENALTIES	Penalty
1. Duration of music over the time limit.	0.1 per second
2. Difference in heights of partners of the next tallest partner according Appendix 3.	0.5 or 1.0
3. Poor Sportsmanship on the Field of Play.	0.5
4. Music infringements (e.g.: Inappropriate lyrics)	0.5
5. Stepping over the boundary line.	0.1 each time
6. Landing outside or falling outside the boundary.	0.5 each time
7. Starting before the music or ending before or after the music.	0.3
8. Failure to observe publicity rules. (National Identification not clearly-visible on attire).	0.3
9. Adjustment of attire. Loss of accessories.	0.1 each time
10. Unless otherwise indicated in this table, all attire infringement penalties.	0.3
11. Forbidden(e.g.: loose sleeves) or Immodest attire(e.g.: neckline too low, leotard between gluteal muscles).	0.5
12. Markings, mat (exception MG Balance and Combined).	0.5
13. **Indecent** positions.	0.3
14. Coach present on the floor.	1.0 each time

44.3 **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 is not completed	0.9 time fault No difficulty value No SR credit
3. Individual static element held **one** second.	0.3 time fault
4. Individual static element is not completed	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 on the Tariff Sheet.	0.3

ARTICLE 45 : Artistic Judging

Artistic evaluation is not only “WHAT” the competitor(s) perform but also “HOW” they perform and “WHERE” they perform it.
Artistry is judged on 5 criteria described in Section VI, Article 28-33.

45.1 For Artistic the following Artistry criteria are evaluated in a **positive** way by a questionnaire and up to a maximum score of 10.00 points (2 points on 5 criteria) :

45.2 Questionnaire:

PARTNERSHIP
Is there an acceptable **level of maturity** between all partners?
Is there a good level of **technical and physical preparation** between all partners?
Is there a visible consistent **connection** between all partners?

PERFORMANCE
Is there a **continuous flow** and **parts of perfect synchronization**?
Do all partners have great **amplitude** in the exercise?
Is the Choreography original and create a **personal identity**?

EXPRESSION
Do all partners **project the correct emotion** of the exercise?
Is there **harmony of the expression** between all partners?
Do they **maintain the emotion** throughout the exercise?

CREATIVITY
Do they show **a variety of elements** and perform rarely staged elements?
Do they show **originality and inventiveness** in the overall exercise?
Do they have special/different way(s) to get **in and out** of elements?

MUSICALITY
Is the exercise respecting the **character and the rhythm** of the music?
Are the **musical sentences, accents** respected and used throughout?
Is the **choreography** in harmony **with the music**?

ARTICLE 46 : Technical Faults

46.1 Tables summarising the seriousness of different kinds of technical faults are provided in Art. 46.

46.2 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

46.3 Deductions for performance of a single Pair/Group element cannot be more than 1.0.

46.4 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 and 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.

46.5 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 in **all** elements (B, D, Ind.)	0.1	0.2-0.3	0.5

46.6 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	
6. Legs/feet not together in the landings out of Pair/Group elements	0.1		

46.7 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: 1step: small, 2-3 steps: significant, 4+ steps: Serious	0.1	0.2-0.3	0.5
5. Slip of a foot, hand or arm in climbing, balancing, transitions or catching in landings.		0.3	
6. One foot, one hand or other part of the body going through a platform or slipping of the point of support on Dynamic catches/ landings on partner.		0.3	
7. Stumble/trip in any part of the exercise outside elements		0.3	0.5

46.8 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		

4. Touch of a partner or touch of the floor or significant support or steadying of a partner to maintain balance on a partner or in landing.		0.3	
5. Unintentionally putting one knee or one hand to the floor or one leg, head or shoulder on to or against the partner.			0.5
6. Momentary pressing of bodies or shoulders against top, by base(s), to steady a top.		0.3	
7. 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
8. Additional support of the partner(s) to prevent a fall(e.g. because of failure to catch or to affect an exact landing).			0.5

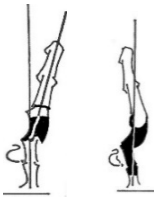
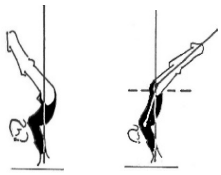
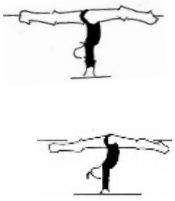
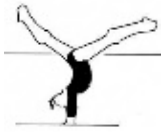
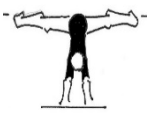
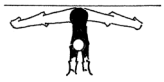
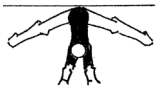
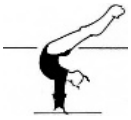
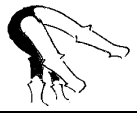
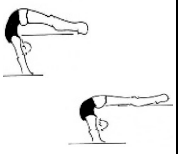
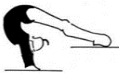
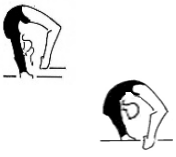
46.9 ROTATION

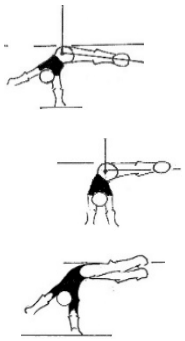
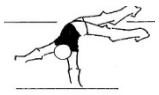
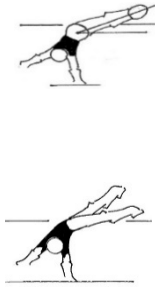
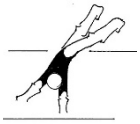
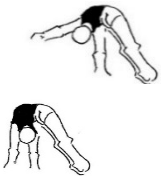
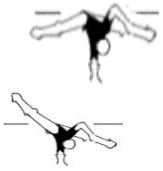
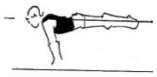
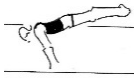
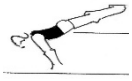
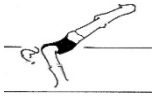
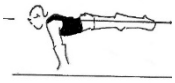
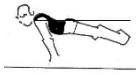
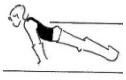
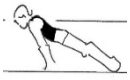
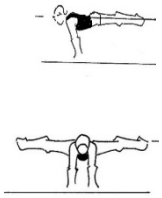
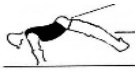
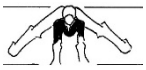
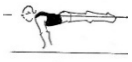
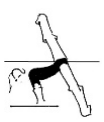
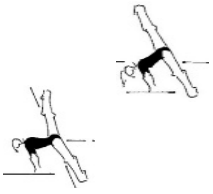
Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Over or under rotation in turns, twists, or salto's.	0.1	0.2-0.3	0.5
2. Under rotation of salto's requiring some assistance of partners to complete salto.		0.3	
3. Under/over rotation of salto's which requires complete support of partner(s) to complete salto and/or to prevent a fall.			0.5

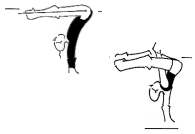
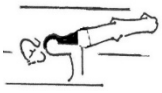
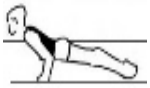
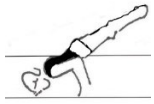
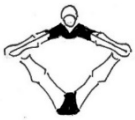
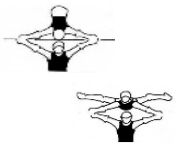
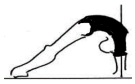
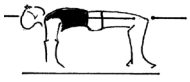
46.10 NON-COMPLETION OF ELEMENTS AND FALLS

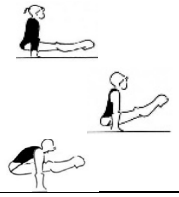
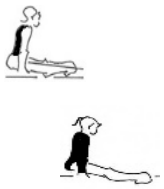
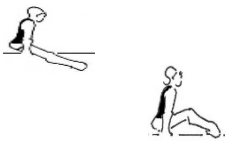
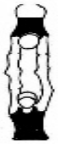
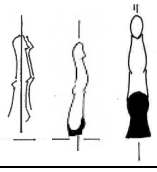
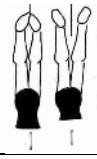
Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Non-completion of an element without a fall.			0.5
2. The partner coming to the floor and landing unintentionally or illogically, without control, from a point of balance or support, but without a fall.			0.5
3. One foot or hand slipping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

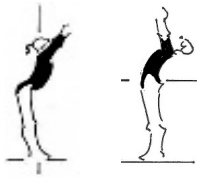
APPENDIX 1
Guidelines for Execution and Artistry Judging

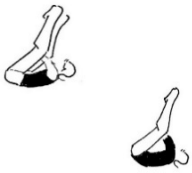
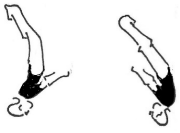
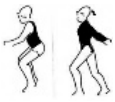
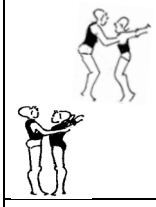
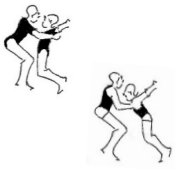
		Mistakes				
	Element	**Ideal**	**0,1**	**0,2**	**0,3**	**0,5**
1	**Handstand**					
						
						
2	**Arch / Mexican**					
						
						
						
						

	Mistakes					
	Element	**Ideal**	**0,1**	**0,2**	**0,3**	**0,5**
3	**Flag**					
	Deep Flag					
	Split Flag	180 degree legs spread				
4	**Planche**					
						
						
						
						

	Mistakes					
	Element	**Ideal**	**0,1**	**0,2**	**0,3**	**0,5**
5	**Yogi / Disloc**					
6	**Crocodile**			 		
	Pancake					
7	**Wide arm**					
8	**Back bend**					
9	**Bridge**					
10	**Table**					

	Mistakes					
	Element	**Ideal**	**0,1**	**0,2**	**0,3**	**0,5**
11	**Straddle / Pike**					
	High Pike Russian Lever					**Top: spread legs in Russian lever**
12	**Arms**					
						
13	**Feet/knees**					

	Mistakes					
	Element	**Ideal**	**0,1**	**0,2**	**0,3**	**0,5**
14	**Standing**					
15	**Sitting spread legs**				**more than 90°**	
16						

	Mistakes						
	Element	Ideal Position	0,1	0,2	0,3	0,5	1,0
1	Tuck						
2	Pike						
3	Straight					no body tension	
							
4	Steps or Landing without support		 1 step	2 steps	3 steps	4 or more steps	
5	Landing with support						

	Artistic CRITERIA	PICTO'S
1	**PARTNERSHIP**	
	Maturity	
	Technical and physical preparation	
	Connection	
2	**PERFORMANCE**	
	Flow & Synchronisation	
	Amplitude	
	Original Choreo & personal identity	
3	**EXPRESSION**	
	Project the emotion	
	Harmony of the expression	
	Maintain the emotion	
4	**CREATIVITY**	
	Variety elements /rarely staged elements	
	Originality and inventiveness	
	Special/different way in and out	
5	**MUSICALITY**	
	Character & rhythm of music	
	Musical sentences, accents respected and used	
	In harmony music ⇦⇨ Choreo	

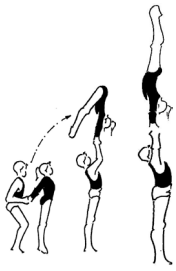
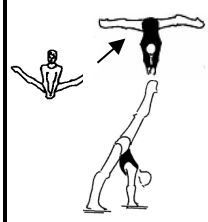
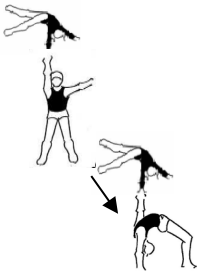
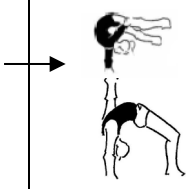
APPENDIX 2

Definition of Elements

Pairs

Definition of an element of difficulty:

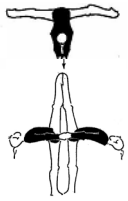
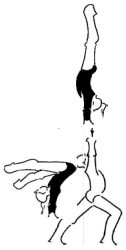
1. Static Hold of the Top + Base position.
2. Mount (including the static position of the top and the base).
3. Motion of the Top + Static Hold of the Top + Base position.
4. Start position of the Top + Motion of the Base + Static Hold of the Top + Base position.
5. Start position of the Top + Motion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

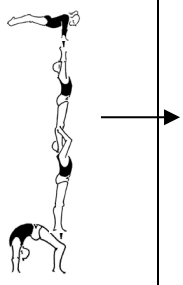
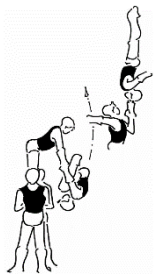
Nr 1	Nr 2	Nr 3	Nr 4	Nr 5	
3”	3”	3”	3”	3”	
					

GROUPS

Definition of an element of Difficulty:

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.

Nr 1	Nr 2	Nr 3		Nr 4	
3”	3” 3”	3”		3”	
					

Nr 5		Nr 6
	3”	3”
		

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.

EXAMPLE:

2) Round-off_Flic-Flac_Straight Salto **=** series **=** 3 elements.
   This series fulfils the max number and **all** 3 elements must be declared on the TS to receive difficulty.

****

APPENDIX 3

Measurement Procedure

Before competitions, athletes will be measured to the nearest millimeter by a Medical Doctor or Physiotherapist in the presence of **ONE** official of the member federation and the designated representative(s) of the Acrobatic Gymnastics 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 pass port 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 in tolerance from the final score of each exercise performed.

10. The difference from the final score of each exercise performed from the final score of each exercise performed between partners allowed is **29 cm** (with a tolerance up to 29,99).

    - 30 cm up to 34,99 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 if an athlete trying to obstruct the measurement process:

    - The pair/group will be disqualified from competition participation.
    - 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.

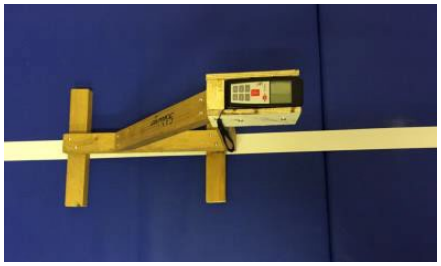
13. The apparatus must meet with the type and standards:

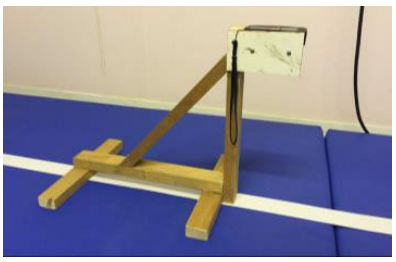
    1. **An electronic laser device for length.**

    2. **End side of this device must be fixed against the vertical plate of the tripod**

Example:

Prototypes:





Correct Positions for Measurement

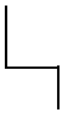
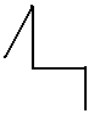
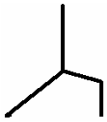
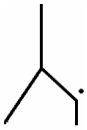
1. Heels against the wall
   = (feet flex)
2. Knees pressed back.
3. Head in a neutral position.
4. The shoulders are relaxed.

Errors in Position for Measurement

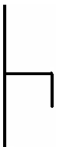
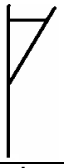
Error 1: Heels not against the wall and pushing with the toes.
Error 2: Knees bent.
Error 3: Kyphosis forward (Round back).
Error 4: Lordosis. (Avoid pelvis tilt, hips pushed to the front)
Error 5: Head not on the floor.

APPENDIX 4
Shorthand Notation

1. Stand

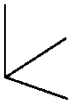
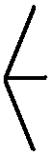
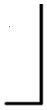
Basic stand		chair		Free chair		lunge	
							
feet astride		**front support**		**bridge**		**tripod**	
Free tripod		**half needle**					
							

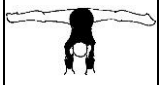
2. Arabesque

arabesque		attitude		wineglass		wineglass split	
							
backbend		**deep backbend**		**back scale**		**eye**	
needle stand		**front needle**					

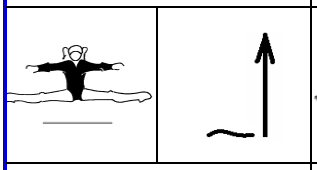
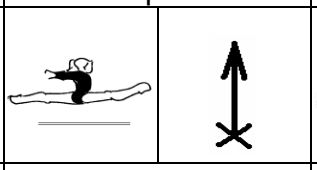
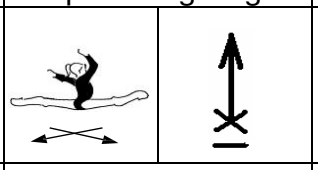
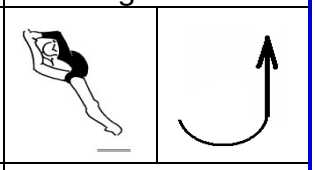
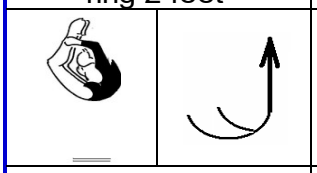
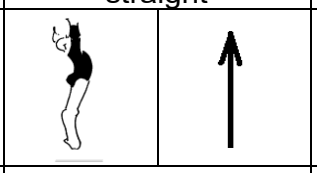
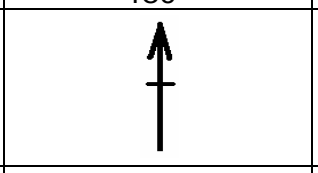
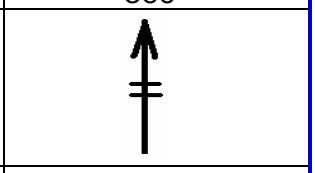
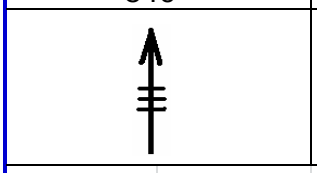
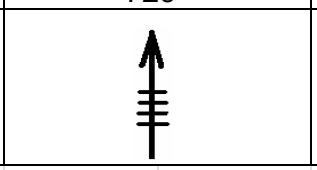
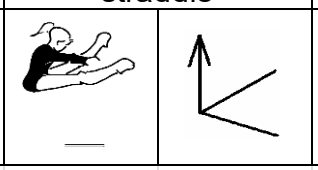
3. Split

box / side split		straight / front split					

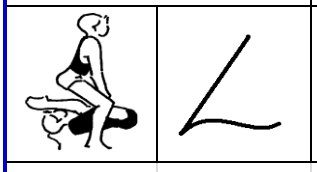
4. Sit							
leg straight		feet astride		Japana / Pancake		stand on knees	
							
sit on knees		1 knee		knee arch			
5. Lying							
back		front		right angel		front angel	
back angel							
6. Head							
headstand		head support					
7. Shoulder/chest							
shoulder stand		chest stand		big C			

8. Arm							
half arm		half 1 arm		long arm		long 1 arm	
hands knotted		Y support		free			
9. Handstand							
2 hands straight		1 hand straight		hands knotted		2 hands Mexican	
1 hand Mexican		2 split		2 disloc		2 flag	
							
planche		2 crocodile		2 straddle		lever	
Russian lever							

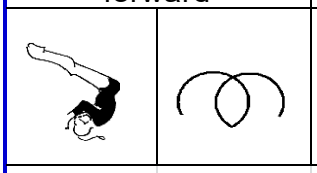
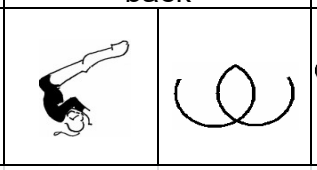
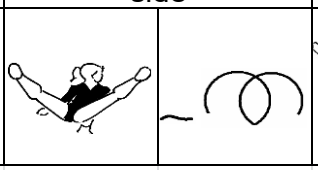
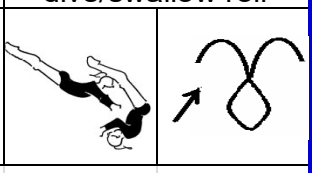
10. Jump

side	split	split change leg	ring1 foot
			
ring 2 feet	**straight**	**180°**	**360°**
			
540°	**720°**	**straddle**	
			

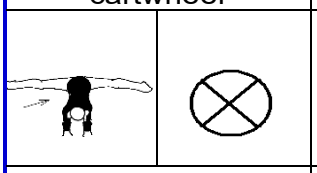
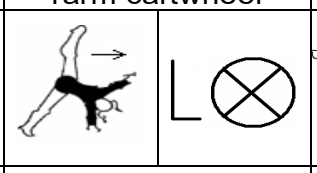
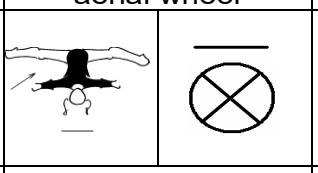
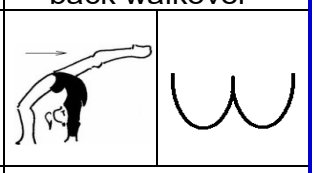
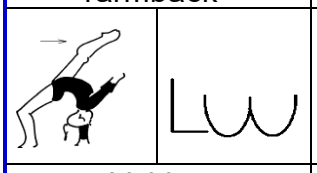
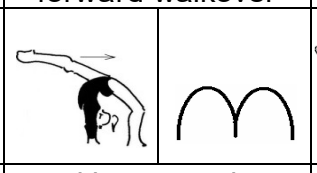
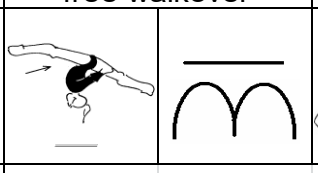
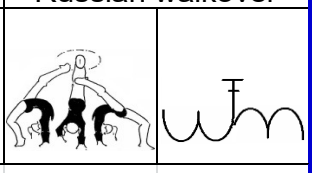
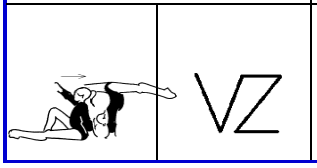
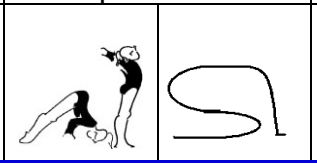
11. Swing

cannonball/…							
							

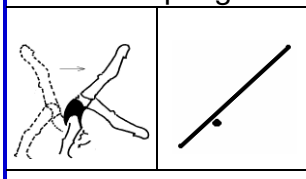
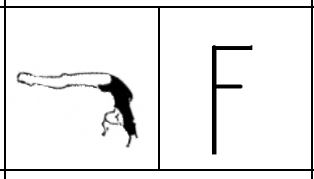
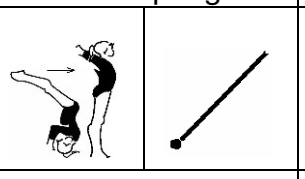
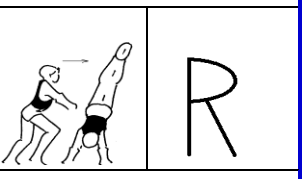
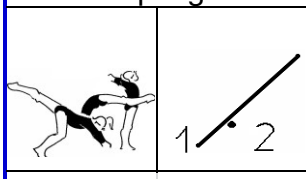
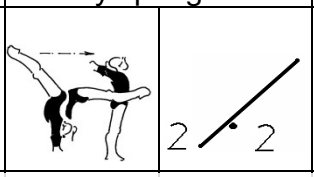
12. Roll

forward	back	side	dive/swallow roll
			

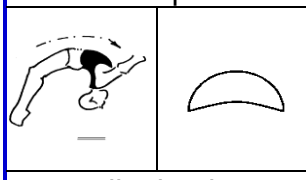
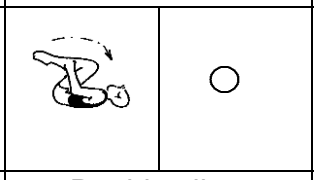
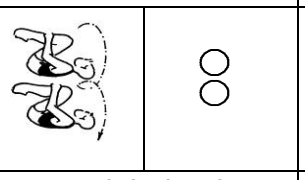
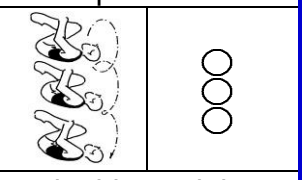
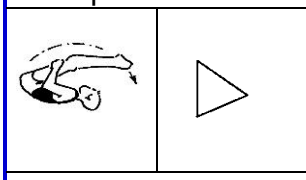
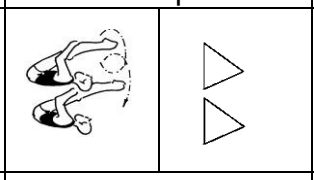
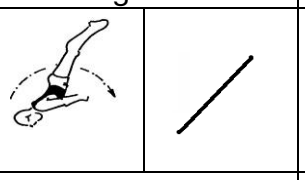
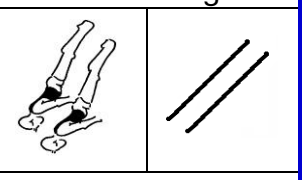
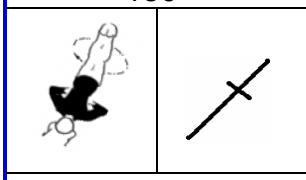
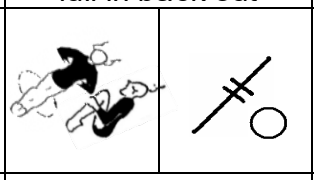
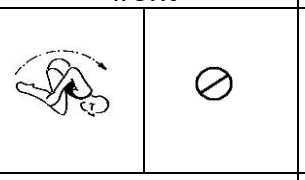
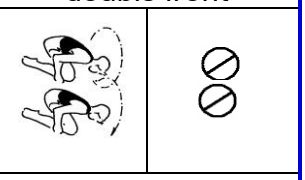
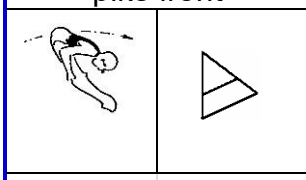
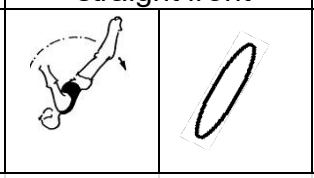
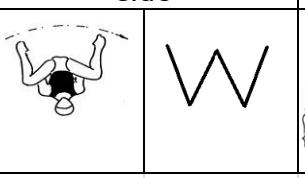
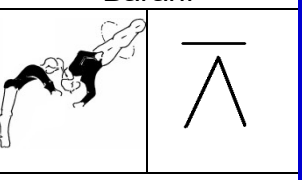
13. Wheel

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

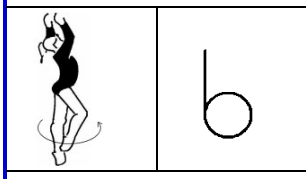
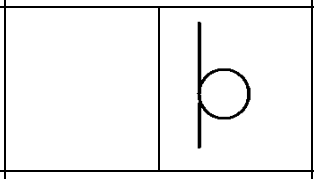
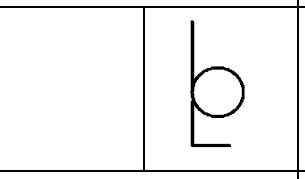
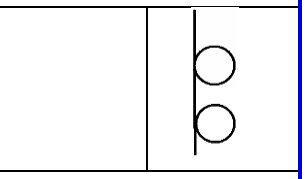
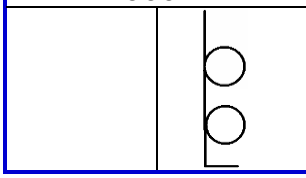
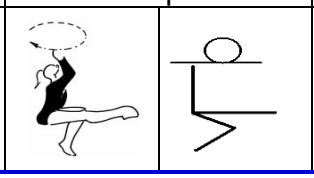
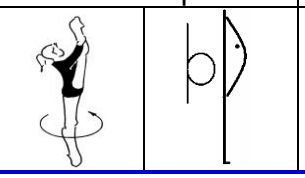
14. Spring

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

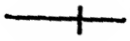
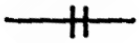
15. Salto's

whip	back	double back	triple back
			
pike back	Double pike	straight back	double straight
			
180°	full in back out	front	double front
			
pike front	straight front	side	Barani
			

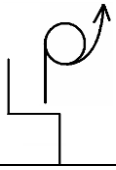
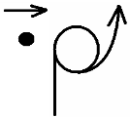
16. Spin

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

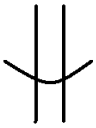
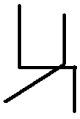
17. Logrolls

180°		360°					
							

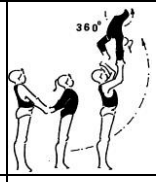
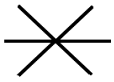
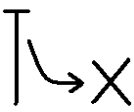
18. Pitch

2hand 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		cutback					
							

APPENDIX 5
Attire - EDUCATIONAL Guidelines

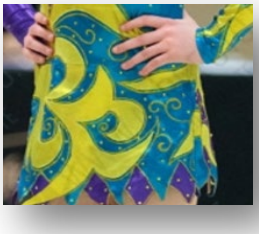
Attire Recommendations

- Stones are **not compulsory**.
- Men should **not use** significant areas of flesh color.

The following Articles refer to the COP:

34.3 Tights are allowed beneath leotards and skirts.

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



“ballet tutu” “Island grass skirt” “dress style”

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

Light colors and **flesh color attire** **must be lined**!

34.7 Provocative, swimsuit, texts and photographs in the design are forbidden.

Text

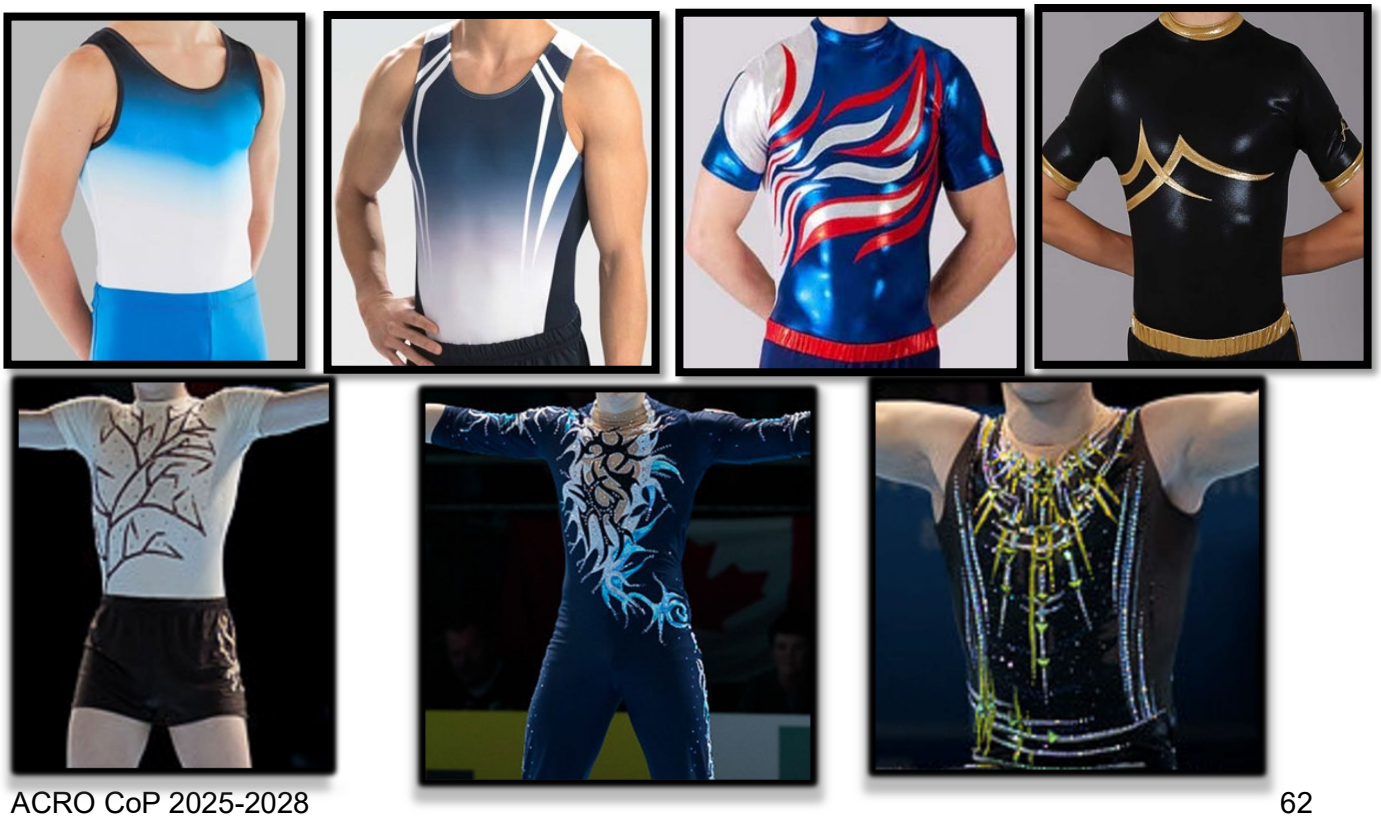
Swimsuit

Provocative

Photographs

35.2 Big/large stones and mirrors are not allowed. Maximum = 10mm diameter

Examples for men attire



APPENDIX 6
Glossary of Terms

REGULATIONS	
FIG	Fédération Internationale de Gymnastique.
TC ACRO	Acrobatic Gymnastics' Technical Committee.
Acrobatics	The artistic mixture of gymnastics in a choreographed exercise performed in partnership with one or more other athletes involving combinations of climbing, building, balancing, flexibility, strength, throwing, flying, catching, swinging, rotation, twisting, tumbling, vaulting skills and agilities without the use and assistance of apparatus.
Statutes	The rules governing all gymnastic disciplines.
TR	FIG Technical Regulations covering the rules of competitive participation in the sport of Gymnastics.
STR-ACRO	FIG Special Technical Regulations for participation in the discipline Acrobatic Gymnastics. They are found in Section 5 of the Technical Regulations.
Judges' Rules	The FIG General Judges' Rules outline the general principles to be observed by all gymnastic disciplines. The Specific Judging Rules for Acrobatics provide details related to Acrobatic Gymnastics only. The Appendix to the COP outlines the use of IRCOS and the role of the SJ.
Code of Points	The regulations for participation in Acrobatic Gymnastics 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 4 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.
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.

EVENTCATEGORIE	
Events	The 5 disciplines of Acrobatic Gymnastics.
WP	Women's Pair
MP	Men's Pair
MXP	Mixed Pair
WG	Women's Group
MG	Men's Group
EXERCISES	
Exercises	The competition routines of Balance, Dynamic and Combined characteristic of Acrobatic Gymnastics.
Balance	The term applied to a competition exercise in which competitors must demonstrate strength, flexibility, agility, static holds, mounts and motions. Characteristically elements with static holds dominate the composition.
Dynamic	The term applied to a competition exercise in which competitors characteristically must demonstrate ability to initiate, assist, interrupt and stop flight.
Combined	The term applied to a competition exercise 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 maybe 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.
Static hold	A position held by a Pair or Group for 3 seconds, as required.
Motion	The movement into a static elements or linking one static element to another.
Motion by the top: Motion of the base in Pair:	Movement from one position to another position and finishing with a 3 second static hold.
Mount	A movement from the floor or a partner into a static position at a higher point and finishing with a 3 second hold.
Holds	Static positions held for stipulated length of time.
Short Holds	Static holds in Balance and Combined 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 DJs the for each missing second.
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.
Group Transitions	From a static hold on one base position to a static hold at another base. 3 sec into 3 sec
Salto	Also known as somersault.
Partner to partner catch	Flight from partner(s) to partner(s)
Floor to partner catch	Flight from the floor to the partner(s)
Dynamic element	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.
Tempo link	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.
Identical Element	An identical element is identical in ALL its aspects .It has the same start and finish position, same shape, rotation and direction.
INDIVIDUALELEMENTS	
Static Holds and Strength:	E.g. handstands; headstands; foot stands; elbow ,shoulder and chest stands and holds; powerlifts.
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 (run-up) and land on one or two feet according to the character of the element.

JUDGES	
Superior Jury (SJ)	Superior Jury. supervises all aspects of a competition from preparation to the conclusion.
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 before arrival at a competition by draw to each of the 5 event categories.
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.

JUDGING	Evaluation of exercises.
Open judging	All judges' scores are displayed to the public immediately after evaluation of an exercise
Special Requirement (SR)	Compulsory elements required for the composition of an exercise. These are checked by the Difficulty Judges who apply a 1.0 penalty to the Total Score for performance for each missing requirement.
Time of Exercise	Duration of an exercise must not exceed 2 minutes 30 seconds for Balance & Combined and 2 minutes for Dynamic.
Exercise duration penalty	For each second overtime a penalty of 0.1 is deducted from the Total Score for an exercise.

SCORES	
Scores	The calculation made from marks given for an exercise.
Mark	The numerical calculation given by an Artistic or Technical Judge for a performed exercise by considering the penalties for faults which are deducted from a maximum mark of 10.00.
A Score	Artistic Score for a competition performance. It is determined by averaging the middle 2 scores of an Artistic Judges' Panel of 4 judges (or 6 judges) after elimination of the(2) highest and(2) lowest scores.
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 (or 6 judges) after elimination of the (2) highest and (2) lowest scores, multiply by 2
D Score	Difficulty Score for a performed exercise determined by 2 Difficulty Judges
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 and wrong Tariff Sheets
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 to15 judges including a CJP (Chair), Artistic, Execution and Difficulty judges. Each component of a Panel has a different focus point in the evaluation of an exercise.

BODY DIMENSIONS	
Mass	The weight and body mass of a competitor.
Size	The height deviation between the head height of partners.
Body Types	The body type, somatotype or morphology of competitors assessed a long 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 supporting partner in a group
Top	The partner in a pair or group performing the static positions and the flight elements