

Pole Sports & Arts World Federation

Competitions / Championships



Judges Manual



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POSA



Pole Sports & Arts World Federation

Code of Points

Contents Page

POSA

INDEX

INDEX.....	3
Introduction to POSA Judging	4
Ethical Considerations for POSA Judges.....	4
Standards of Judging Conduct	4
Judges' Progression	5
Judges' Uniform.....	5
Understanding Judging.....	6
DEFINITIONS	7
EXECUTION SECTION	8
SINGLES/ DOUBLES - Singular Deductions (deducted per time).....	8
SINGLES/DOUBLES - Overall Deductions (deducted one time)	9
ARTISTIC AND CHOREOGRAPHY PRESENTATION.....	11
SINGLES/ DOUBLES -Artistic Bonuses.....	11
SINGLES/ DOUBLES - Singular Deductions (deducted one time)	12
Difficulty Section	14
POSA Pole Sport competitions comprises the following categories:.....	14
How many difficulty elements must declare competitive athletes?	15
What about Doubles competitive?	15
Difficulty Combinations Bonus	20
Combination of 2 elements in Doubles.....	21
What is a lift for Doubles?.....	22
Difficulties Judge Function	17
Difficulty Deductions	17
Difficulty Deductions Breakdown	18
What are minimum requirements?.....	18
The doubt.....	18
SCORING	20
General Principle.....	20
Difficulty score*	20
Total score	20
Final Score	20
Maximum deviation between extremes.....	20
Number of judges per section	20
RESPONSIBILITIES OF THE HEAD JUDGE.....	21
Judging responsibilities	21
Competition responsibilities	21
Head Judge warning and penalties	21
Deductions by the Head Judge.....	21
Correct Attire	22
Disciplinary penalties, warnings & disqualifications	22
EXTRAORDINARY CIRCUMSTANCES.....	22

Introduction to POSA Judging

The POSA believes the duty of judges is to act impartially in Pole Sport competitions. This duty carries with it an obligation to perform with accuracy, fairness, and objectivity through an overriding sense of integrity. It is vital every official approach each assignment in a professional manner. Because of their authority and autonomy, officials must have a high degree of commitment and expertise.

Judges who are 'professionals' voluntarily observe a high level of conduct, not because of fear of penalty, but rather out of personal character. They accept responsibility for their actions. This conduct has as its foundation a deep sense of moral values and use of reason which substantiates the belief a given conduct is proper, simply because it is.

Ethical Considerations for POSA Judges

Judges must be free of obligation to any interest other than the impartial and fair judging of Pole Sports competitions. Any decisions, which are slanted by personal bias, are dishonest and unacceptable.

Anything, which may lead to a conflict of interests, either real or apparent, must be avoided. Gifts, favours, special treatment, privileges, employment, or a personal relationship with a team, school or individual, which can compromise the perceived impartiality of officiating, must be avoided.

Judges have a responsibility to continuously seek self-improvement through study of the sport, the POSA Code of Points, and Rules and Regulations. They have a responsibility to accurately represent their qualifications and abilities when requesting or accepting officiating assignments. Judges have an obligation to treat other officials with professional dignity and courtesy and recognize that it is inappropriate to criticize other officials publicly.

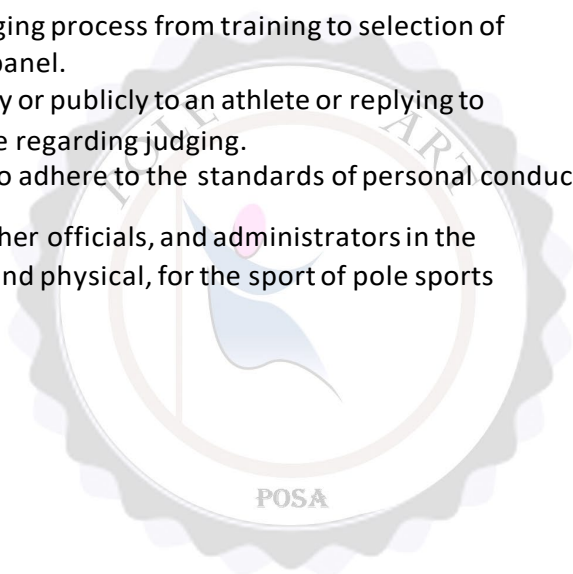
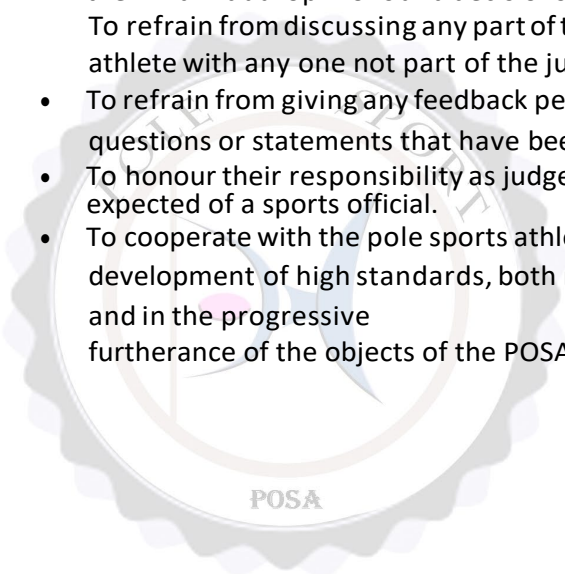
Whilst officiating, judges should protect the public (fans, administrators, coaches, players, etc.) from inappropriate conduct and shall attempt to eliminate all practices which bring discredit to it.

If an POSA judge is organizing a competition, they cannot compete or judge in it. Members of committees from either National Federations or competition organizations cannot compete or judge in any competition they are part of organizing. POSA judges have a duty to find out the information they need before planning to judge in a competition if they also have another role which could become a conflict of interest.

All breaches are investigated by the Ethics Chair who will determine if an investigation by the ethics panel needs to take place. If a breach is considered to have taken place, this can result in penalties for the judge concerned which may include a disqualification.

Standards of Judging Conduct

- To apply honestly, impartially, and objectively, all the rules governing competitions.
- To safeguard the interests of all competitors on equal terms.
- To cooperate in providing the best possible conditions for the benefit of the competitors, other officials, and administrators.
- To respect the feelings and competitive drive of the pole sports athletes and to make reasonable allowances for their heightened emotions when competing under pressure.
- To follow the Constitution and Bylaws, Rules and Regulations, and Ethical Code of Conduct and the requirements of an effective administration and to cooperate willingly and promptly with the officially elected or appointed administrators and other officials in the carrying out of their duties and responsibilities.
- To cooperate with the organizers of the competitions by rendering decisions clearly and promptly, and in accordance with the requirements of the competition or judging procedures.
- To refrain from attempting to influence the decisions of other judges or officials and to respect their individual opinions and decisions.
To refrain from discussing any part of the judging process from training to selection of athlete with any one not part of the judging panel.
- To refrain from giving any feedback personally or publicly to an athlete or replying to questions or statements that have been made regarding judging.
- To honour their responsibility as judges and to adhere to the standards of personal conduct expected of a sports official.
- To cooperate with the pole sports athletes, other officials, and administrators in the development of high standards, both moral and physical, for the sport of pole sports and in the progressive furtherance of the objects of the POSA.



Judges' Progression

All judges taking an POSA judging course for the first time will become certified national judges if they pass the written assessment test with 60% and the video assessment with 60%. They will then be qualified to judge all POSA competitions at regional and national level in the languages they are fluent in. The certificate is valid for one year and must be updated annually. To qualify for re-certification as a national judge they must judge a minimum of 2 competitions per year. Credits (competitions) do not have to be gained from live judging and can come from shadow judging/video judging etc. (see the list below).

All national judges wishing to certify as an international judge must be a national judge for a minimum of one year and judge a minimum of 4 national's competitions and have higher grades in the exams, and attend the Intercontinental Judges Course; these Judges should be fluent in the English language and pass the intercontinental judges test in English if they have not already done so. Both the written assessment test and the video assessment must have separate scores of 70%. As you know, the national judges must attend the Intercontinental Judges (organize every 2 years) Course to become an international judge.

Credits:

- **First certification** - A national judge can judge national / regional POSA competitions.
- **Re-certification** - annually.
- **National judges** - must judge a minimum of 2 competitions per year
- **International judge** - must be a national judge for a minimum of one year and judge a minimum of 4 national's competitions and have higher grades in the exams, attend the Intercontinental Judges Course.
- **International Head judge** – needs a minimum of 8 competitions judge and must fulfil expected criteria

Judges' Uniform

The POSA judges are representatives of an international sports federation and should present themselves as such. All judges are expected to follow the dress code; the Head Judge has the duty to check all the judges before presenting themselves to the jury in every competition. For judges who do not wear the required uniform, they may be asked not to take part in the panel and be replaced by a reserve judge.

Men and women:

The dress must be simple black without signs or coloured buttons.

The jacket must have buttons that can be closed. Pants cannot be jeans.

The trousers must be long enough to cover the top of the shoes and must be placed outside the boots (if worn)

The shirt must be white and must have the buttons that reach up to the neck. The collar must be of the type to wear with a tie (for men).

A short-sleeved shirt can be worn during summer competitions.

Ties must be worn by male judges, but they are not mandatory for women.

The shoes must be of a simple black without coloured signs or embellishments. Heels (for women) are allowed, but the shoe must be closed. Sandals are not acceptable, high wedges are not acceptable.

Facial piercings must be removed, especially if they are so conspicuous.

Hair and makeup must be neat and discreet.

Understanding Judging

Artistic Judges (A-J)

They will be awarding points on dynamic movements, combinations, artistry, and level of difficulties of all moves performed in the routine. Can award up to 70 points by addition.

Execution Judges (E-J)

They will be deducting points on the technical aspects of all movements performed including correct lines, falls and much more.

They may deduct up to 75 points However the athletes cannot be deducted more than 75 points.

Difficulty Judges (D-J)

They have the task of confirming that the elements declared in the Difficulty Sheet are executed correctly, i.e. according to the minimum requirements.

The D-J also has the task of assigning or not the bonuses declared by the athlete and to assign, if necessary, the Risk Factor Bonus. In addition, the D-J assigns penalties if the athlete does not execute the elements in order of declaration.

Head Judge

The Head Judge is responsible for the supervision of all judges. He will work with the judges to make sure that their evaluation experience is as smooth and impartial as possible. When the case is the case, the Jury is responsible for checking that the System Coordinator (when the computerized system is not present) correctly enters the scores on the computer.

The Head Judge, by mutual agreement with the D-J, the Risk Factor Bonus (if any) and assigns the penalties provided by the Code of Scores. The Head Judge is responsible for answering all the questions posed by judges, coaches, and members of the public if it's the case.

DEFINITIONS

Definition of a correct angle in splits

The angle/degree of a split is measured by the lines formed by the inner thighs in alignment with the hips to the knees.



Figure 1: Correct angle of the split

Definition of a 20° (degree) tolerance

The mandatory movement will still be valid if the angle / degree of execution of the body varies no more than 20° to the required angle / degree. Obviously, if tolerance is allowed and if, above all, it is indicated in the minimum requirements.

This tolerance is different from the actual derating, since when the 20° of tolerance are foreseen by the requirements, the downgrade does not apply.

* Note: for the 50+ Masters, a tolerance of 20° is assigned on all the opening angles and on all the parallelisms for the obligatory movements of force and flexibility.



Figure 2: Parallel to the floor

Definition of holding a position for two seconds

A mandatory element will be validated from the moment the athlete is in the required position. The position must be held for two seconds. The transition in and out of the element will not be counted for the purpose of maintaining a position.

Definition of a spin

For a complete spin (Group C and Group E), the position must be held for a complete rotation of 360° (unless otherwise specified by the minimum requirements). The transition in and out of the mandatory movement will not be counted in the minimum rotation required.

Definition of angles of moves presented

Moves not performed at angles clearly visible for the judges to see full execution, will be deducted points.

Definition of transition

A transition is a linking move between spins, floor work, inverts, and lifts.

Definition of floor work

The floor work is defined as a part of the performance, in which the athlete has no contact with the pole. The floor work is to be considered performed using all the body segments, and all the plans (for example: on the floor, lying down, standing, etc.) and the acrobatic movement.

Definition of synchronization (Doubles)

Synchronization refers to the synchronization of the overall performance. This includes on and off the pole, around the pole and the stage area as well as how well the partners work together throughout the whole performance.

Synchronization also refers to the execution level of the partner tricks or combinations.

This can either be both athletes on one pole or on two separate poles undertaking a mirror image of the trick or combination.

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EXECUTION SECTION

A maximum of **75** points can be deducted in technical presentation deduction. This section is to deduct points for poor execution on all moves (including difficulties). Points will be deducted for loss of balance, falls, and failing to undertake a required move, e.g. a minimum of one aerial dead lift. The number of points deducted is dependent on the level of infringement.

SINGLES/ DOUBLES - Singular Deductions (deducted per time):

Poor execution and incorrect lines

Execution of pole moves must have the following:

- *Knee and toe alignment*: The knee and toe should be aligned. There should be a straight line from the kneecap to the big toe. The foot and toe should be pointed. The toes should not be clenched or showing tension. No unnecessary grabbing or gripping the pole. **-0.5**
- *Clean lines*: The legs and arms should be correctly positioned and at full extension, feet and toes should be pointed. Fingers and toes should not show tension and feet should not be flexed unless performing an aerial walk or if it is a choreography choice. **-0.5**
- *Extension*: Legs, arms, back, neck wrist and torso line should be fully lengthened. The shoulders and/or back should not be rounded and the head should be high showing no strain. **-0.5**
- *Posture*: Correct body alignment should be used on and off the pole. No uncontrolled movements. **-0.5**

Poor transitions (floor & pole)

A poor transition is when an athlete fails to execute the entry and exits of moves smoothly E.g. an abrupt uncontrolled entry/exit not performed with ease and grace. Transitions should appear effortless. **-1**

Bad angle of the move

This refers to moves not performed at angles, clearly visible for the judges, to see full execution. **-1**

A slip or loss of balance

A definition of a slip or loss of balance is when an athlete executes a move, and they lose their equilibrium or positioning on the pole by not having the grip. This is only for a period of a second and the athlete can correct their positioning almost instantly. **-2**

Drying hands on costume, body, pole, or floor and or fidgeting with hair or costume

Drying or wiping hands on costume, body, pole, or floor and or wiping hair away from face or neck, pulling at or fixing costume. **-2**

A fall

A definition of a fall is a sudden rapid uncontrolled drop onto the floor. This can be from any position on or off the pole. The difference between a fall and drop is a control aspect. **-5**

Lack of synchronicity of move (Doubles)

Lack of synchronicity of a move refers to the partners doing a move when uncoordinated and not in unison with each other. **-1**

SINGLES/DOUBLES - Overall Deductions (deducted one time):

Not using both poles equally.

Athletes (including the Doubles) must be skilled both on the static and on the spin pole, and this should happen in an equal use of both poles, not favouring one or the other pole. Doubles must use both poles, both together and separately. -3

Using less than 70% of the pole

The athlete will make a deduction if she / he cannot use the full height of the pole; a minimum of two (2) times during their performance (one per pole). -3

(Doubles) Lack of Synchronicity

Athletes will have a deduction if they cannot perform choreography in sync. -5 (It will be deducted after 3 times of lack of synchronicity as single deductions).



Figure 3: Andrii Kopiniak (Ukraine)



Figure 4: Olena Minina (Ukraine)



Figure 5: Ke Hong (China)



Judge No.
Name of Judge
Name of Athlete
Competition

Execution Sheet

75 points maximum deduction

Judging Criteria	Maximum Score	Score	Comment
Singular deductions	Per time		
Poor execution and Incorrect lines	- 0.5		
Poor transitions (floor & pole)	- 1		
Lack of synchronicity (Doubles Only)	- 1		
Bad angle of the move	- 1		
A slip or loss of balance	- 2		
Drying hands on costume, body, pole or floor and or fidgeting with hair or costume	- 2		
A Fall	-5		
One-time deductions	One time		
Not using both poles equally	- 3		
Using less than 70% of the pole	- 3		
Lack of synchronicity (Doubles only)	- 5		
TOTAL	75-		Final Total=

ARTISTIC AND CHOREOGRAPHY PRESENTATION

A maximum of 70 points can be given in the artistic and choreographic presentation. This section is to judge the artistic presentation, the interpretation, and the routine of the athlete. The artistic presentation is the way in which the athlete expresses himself and presents himself to the judges. The judges will evaluate the athlete's ability to convey emotions and expressions through movement. Athletes should be engaging, entertaining, expressive and show a high level of stage presence in every element of their pole and ground routine. The athlete should create an original routine and show a unique style. The general routine should flow seamlessly and effortlessly ensuring that highs and lows (nuances) are demonstrated. The presentation of the choreography is defined by all the moves taken around the pole, on the surface of the stage, but not in contact with the stake. The judges will evaluate the athlete's ability to undertake dance choreography performed with imagination, fluency, and talent.

SINGLES/ DOUBLES - Artistic Bonuses:

The level of creativity refers to the overall routine on and off the pole.

Please note: Athletes will be awarded points based on most of the routine.

Scale: 0-0.5 = Unacceptable 1-1.5 = poor, 2-2.5 = satisfactory, 3-3.5 = good, 4-4.5 = very good, 5 = excellent

Bonus points: 0.5= satisfactory, 1=good, 1.5= very good, 2= excellent

General content scale: 1.0-1.1 = unacceptable, 1.2-1.3= poor, 1.4-1.5= satisfactory, 1.6-1.7= good, 1.8-1.9= very good, 2.0= excellent

Originality of the overall presentation

This refers to the originality of the overall presentation of moves and combinations, original movement on and off the pole and the originality of choreography throughout the entire routine. The athlete should create original combinations of moves and create new themes in choreography. Judges are not just looking for just one or two unique moves but for overall originality in all components of the routine. **Max 5**

Originality of transitions in and out of moves & confidence

This refers to the originality of all transitions, entrances, and exits of moves and combinations in the entire routine. The athlete should create new and original movements for their transitions in and out of moves and on and off the pole. Confidence refers to the athlete's level of confidence in his or her routine. The athlete should not show nerves, but rather carry him or herself with confidence and be engaging, command the stage and the audience's attention, making their routine look believable throughout. **Max 5**

Interpretation of the music, body, and facial expressions

Interpretation refers to the athlete's ability to interpret the music, their facial expressions, their emotions, choreography and the creation of a character or persona and story. The athlete should create choreography that shows the light, shade, feeling and emotion of the music and their movements. They should connect with the music and show expression through their costume, body, and facial movements. They need to show they can work their choreography to the beat and phrase of the music and melody.

Max 5

Music & Musicality (Usage, selection & composition)

The routine must be performed, in its entirety, with music. Any style of music adapted for Pole Sports can be used.

Selection: a good musical selection will help establish the structure and pace, as well as the theme of the exercise. It will support and highlight the performance. It must also be used to inspire the overall choreography and contribute to the style and quality of the choreography, as well as to the expression of athletes.

Since a Pole Sport routine is an artistic routine, the 'structures' which are built before the start of a routine, may be accompanied by a tone (It could be an athlete's choice), sound environment or distinctive music in order to set the stage for the performance.

Every routine should have a story and the selected music must represent the story the athlete and the choreographer want to transmit.

The chosen music must give an advantage to the individual competitor's characteristics and style. The music

must be suitable for the category and enhance the routine.

Some music themes can be used by man, woman, doubles. The way they use and interpret the music will determine and show if the selection was appropriate and helped to highlight the performance.

Composition & structure: The music used by the performers, should not be foregone, but original and not too heard during poles competitions. Music may be dynamic, varied (not monotonous), rhythmical, original (creative), etc.

Technically the music must be perfect, without any abrupt cuts, giving a sense of one music piece. It should flow, with a clear start and clear ending, with well-integrated sound effects (if they are included), respecting the musical phrases.

The recording and mixing of music must be of professional quality and well-integrated

It is expected that the performers select music with a correct structure and with different parts (varied music), to avoid monotony of the music used.

The music used can be original or can be a version arranged with a base.

Usage: Musicality is the ability of the performer(s) to interpret music and to demonstrate not only its difficulty elements or technique, but its flow, shape, intensity, and passion within the physical performance. There is must be strong cohesion between the overall performance (movements) and the choice of music.

Routine must be performed entirely to music. Choreography utilizes the idea given by the music.

All movements must fit perfectly with the chosen music.

In the creative process, the choreographer creates the movements to that specific music and for specific competitor(s).

Routine style must harmonize with the idea of the music. Music style should fit with the characteristics and style of the movements presented by the performers. The competitor should be able to express with his/her movements and his/her body language the music. **Max.5**

Stage Presence and Charisma

The athlete should command the stage. He or she should be in total control of their performance and carry him or herself with an impressive style or manner, which is both engaging and charismatic. **Max 5**

Correspondence of leotard to the theme

The costume or leotard should correspond to the theme of the routine, although the theme could be abstract. The costume should be in line with what the athlete is representing. **Max 2**

Declared Lifts (Doubles Only)

The 5 Lifts (4 on the pole, 1 on the floor), that the athletes declare according to the guidelines of the Code of Points. **Max 5**

Balance choreography

The athlete should create a balanced routine of different types of moves e.g. floor-work, transitions, in and out of pole integrating these into a choreography with stage presence and artistic content whilst using both spinning and static poles equally. **Max 5**

Balance elements (Singles Only)

Balance refers to the athlete's ability to create a well-balanced routine that has an equal number of various elements. The athlete should create a balanced routine of different types of elements as flexibility, strength, spins, dynamic movements, etc. **Max 5**

Dynamic/Flow

Flow refers to the athlete's ability to create a seamless and effortless routine. The athlete should show a flow off the pole, between poles, from floor to pole, and from floor to standing or from standing to floor. The sequences, moves, transitions, choreography and/or acrobatic movements should flow in a seamless, smooth, natural, flawless, and graceful way.

Movement in and out of moves should continue to the next move faultlessly. The routine should not look disjointed in anyway. An athlete should be marked down if they perform moves and wait for applause.

Max 5

Intensity

Intensity refers to the level of coronary intensity of the routine, the level of body use (body segments), the intensity level of transitions, and the choreographic dynamism of the athlete. **Max 5**

Use of the space

Use of stage refers to the athlete's use of all the stage and all the poles. The athlete should use the whole stage, back, front, and center and the whole poles (as minimum of 70%). There should be a balanced use of the 3 level of use of the space (Floor, Upright and Aerial). **Max 5**

Difficulty of Floor Work- Choreography Content

The difficulty of the floor work refers to a choreographic combination of dance steps and movements performed on the floor without any contact with the pole. The difficulty of the floor work is judged in its entirety, in a continuous sequence without interruptions. The athlete should create dance movements appropriate to the rhythm of the music and that they reflect the character of the routine.

Choreography Content: In the Choreographic Content, we evaluate the level of Choreographic Movement throughout the routine.

The quality (perfect technique) of the Choreographic Movement is especially important to be recognizable as a complex dance sequence or simply a good choreography.

Choreography, must include variations of steps with arm movements, utilizing movements to produce complex combinations with a high level of body coordination and must be recognizable as "big" continuous movement.

Max 5

Use of body segments bonus

Choreography is the base of Pole Sport and main (principal) characteristic. Therefore, the complexity and variety of the choreography, are the most important criteria under the Choreographic Content. The athlete should show good use of the body segments during the choreography, using both the upper part (torso and arms) and the lower part (pelvis and legs). Every use of body segment sequence will be written with symbol A.

Max 2

Style of dance movements bonus

If the athlete clearly shows a good dance style, the athlete can be rewarded with this additional bonus. Every 8-count of music sequence will be written with symbol D. **Max 2**

Mixing different Style of dance bonus

If the athlete clearly shows a mix of dance styles (clearly distinguishable), maybe even using two (or more) different types of music, the athlete can be rewarded with this additional bonus. **Max 2**

General content

General content of the routines is: Transitions/linking, Balanced Elements (Singles), Lifts (Doubles), Physical Interactions (Doubles). Will take in consideration the movements, as a unit (performed in the same period), G per movement or a block a minimum of 4 movements (or set of movements) from the General Content. **Max 2**

Difficulty of the acrobatic move

The difficulty of the acrobatic movement refers to a single acrobatic movement performed on the floor without any contact with the pole. The acrobatic elements on the floor are listed in the COP. Acrobatic movement is not mandatory. It is not considered acrobatic elements to the floor, all those acrobatic elements that end up or start on the pole or that are executed with a support to the pole. **Max 5**

SHORTHAND FOR CHOREOGRAPHIC CONTENT (Body Segments)

A+	If the body segments sequence meets the criteria mentioned above
A	If the body segments are not + or –
A-	If the body segments sequence does NOT meet the criteria mentioned above

Every use of body segment sequence will be written with symbol **A**

SCALE FOR USE OF BODY SEGMENTS

Excellent 2.0 pt	+ + + + + A A A A (4 A)
Very Good 1.5 pt	+ + + + A A A A (3 A)
Good 1.0 pt	+ + + A A A A (2 A)
Satisfactory 0.5 pt	+ + A A A A (1 A)
Poor 0.0 pt	+ A A A A (0 A)

Shorthand for STYLE OF DANCE MOVEMENTS

Every 8-count of music sequence will be written with symbol **D**

D+	If the movement sequence is performed in a CORRECT DANCE STYLE and meets the criteria mentioned
D	If the movement sequence is performed without DANCE STYLE and/or does NOT meet the criteria mentioned
Till 2.0	Mixing Style of dance sequence

Judge No.	Judge's name:	Name of Athlete:
Artistic and Choreography Presentation Sheet		

Judging Criteria	Maximum Score	Score	Comment
Overall evaluation	0-0.5 = unacceptable, 1-1.5 = poor, 2-2.5 = satisfactory, 3-3.5 = good, 4-4.5 = very good, 5 = excellent / Bonus points: 0.5= satisfactory, 1=good, 1.5= very good, 2= excellent General content scale: 1.0-1.1 = unacceptable, 1.2-1.3= poor, 1.4-1.5= satisfactory, 1.6-1.7= good, 1.8-1.9= very good, 2.0= excellent		
Originality of the overall presentation	5		
Originality of transitions in and out of moves & Confidence	5		
Interpretation of the music, body, and facial expressions	5		
Music & Musicality (Usage, selection & composition)	5		
Stage presence and charisma	5		
Correspondence of leotard to the theme	2		
Balanced choreography	5		
Dynamic/Flow	5		
Intensity	5		
Use of the space (stage)	5		
Difficulty of Floor Work- Choreography content	5		
Use of body segments bonus*	2		
Style of dance movements bonus**	2		
Mixing different Style of dance bonus	2		
General content ***	2		
Declared Lifts (Doubles Only)	5		Lift1= Lift2= Lift3= Lift4= Lift5=
Balanced Elements (Singles Only)	5		
Difficulty of the acrobatic move	5		
TOTAL	Max. 70		

*Every use of body segment sequence will be written with symbol **A**

Every 8-count of music sequence will be written with symbol **D

***Will take in consideration the movements, as a unit (performed in the same period), **G** per movement or a block a minimum of 4 movements (or set of movements) from the General Content

SCALE FOR DANCE STYLE

Excellent 2.0 pt	D ⁺ D ⁺ D ⁺ D ⁺ (4 D ⁺)
Very Good 1.5 pt	D ⁺ D ⁺ D ⁺ D (3 D ⁺)
Good 1.0 pt	D ⁺ D ⁺ D D (2 D ⁺)
Satisfactory 0.5 pt	D ⁺ D D D (1 D ⁺)
Poor 0.0 pt	D D D D (0 D ⁺)

SHORTHAND FOR GENERAL CONTENT

Will take in consideration the movements, as a unit (performed in the same period of time); **G** per movement or a block.

G+	Complex movements for General Content
G	No complex (but regular) movements for General Content

SCALE FOR GENERAL CONTENT

Excellent 2.0 pt	G ⁺ G ⁺ G ⁺ G ⁺ (4 G ⁺)
Very Good 1.8 -1.9 pt	G ⁺ G ⁺ G ⁺ G (3 G ⁺)
Good 1.6 - 1.7 pt	G ⁺ G ⁺ G G (2 G ⁺)
Satisfactory 1.4 - 1.5 pt	G ⁺ G G G (1 G ⁺)
Poor 1.2 - 1.3 pt	G ⁺ G G G (1 G ⁺) showing repetitions
Unacceptable 1.0 – 1.1 pt	G G G G (0 G ⁺)



Difficulty Section

The element pool is divided into 5 groups. The difficulty level is ranked from 0.1 to 1.0 point. Routine must include a minimum of one element from each of the following groups:

GROUP A Flexibility Elements

GROUP B Strength Elements

GROUP C StaticSpin Elements

GROUP D Dynamics Elements

GROUP E Spin Elements*

*As Spin Elements to declare, athletes may choose an element from GROUP A (Flex) or GROUP B (Strength) and perform it on the Spinning Pole with 720° of rotation and all the minimum requirements of that move. In the Difficulty Sheet, they must write the element code + the written "E 720°".

Competitive athletes may choose difficulty elements, with the following technical value, see category breakdown below:

SENIOR COMPETITIVE: 0.3 - 1.0.

SENIOR COMPETITIVE DOUBLES: 0.3 -1.0.

MASTERS +40 COMPETITIVE: 0.2 -0.7 **

MASTERS +50 COMPETITIVE: 0.2 -1.0 ***

JUNIOR VARSITY COMPETITIVE MIX: 0.1- 0.6.

JUNIOR COMPETITIVE: 0.1-0.7 (The athlete can declare an element with a value greater than 0.7)

JUNIOR A COMPETITIVE DOUBLES: 0.1-0.7; (Athletes can declare an item with a value greater than 0.7)

JUNIOR B COMPETITIVE: 0.2-0.9 (The athlete can declare an element with a value higher than 0.9)

JUNIOR B COMPETITIVE DOUBLES: 0.2-0.9 (Athletes can declare an element with a value greater than 0.9)

JUNIOR DOUBLES MIX: 0.2-0.9 (Athletes can declare an element with a value greater than 0.9)

POSA Pole Sport competitions comprises the following categories:

SENIOR COMPETITIVE (18-49)

MASTER +40 COMPETITIVE (40-49) **

MASTER +50 COMPETITIVE (+50) ***; JUNIOR VARSITY MIX (6-9) ****

SENIOR COMPETITIVE DOUBLES (18-49) *

JUNIOR A COMPETITIVE (10-14)

JUNIOR A COMPETITIVE DOUBLES (10-14) *; JUNIOR B COMPETITIVE (15-17)

JUNIOR B COMPETITIVE DOUBLES (15-17) *; JUNIOR DOUBLES MIX (10-14 / 15-17)

In the Doubles categories, both athletes must be of the same category (if the Doubles is composed of two Junior A or Junior B athletes), of the same gender or of the mixed gender. Only in the Junior Doubles Mix, the athletes must be of different categories: one Junior A (10-14) and the other Junior B (15-17). The athlete can participate as a single and as a double in the same competition.

A +40 or +50 Master can compete in Doubles with a Senior, obviously in the Senior category, as our rules do not include the Doubles +40 category.

Obviously, for this reason, two Master +40 or +50 athletes competing in the Doubles category will have to compete in the Senior Doubles.

*Any mix is allowed: 2 males, 2 females or mixed.

** Given the longevity and the skill of many +40 athletes (still competing), the athlete who is aged between 40 and 49, who want to compete in the Senior category, can do it.

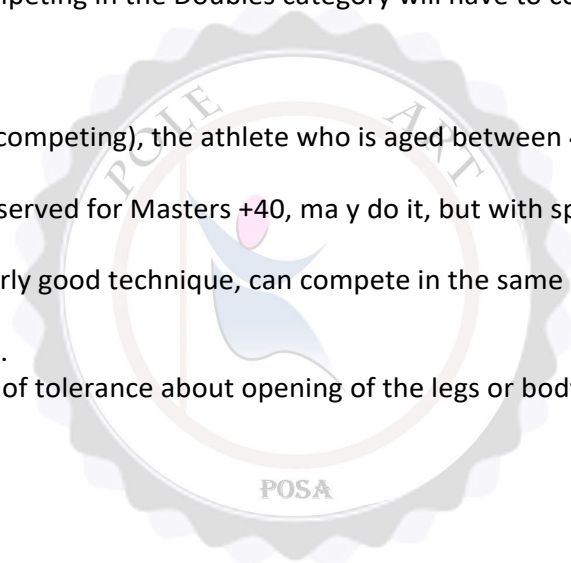
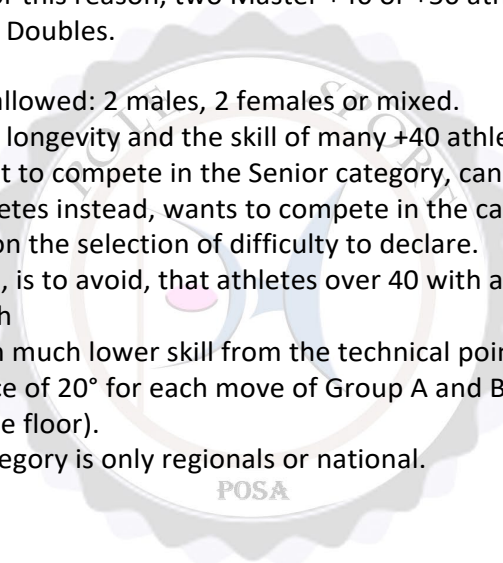
The +40 athletes instead, wants to compete in the category reserved for Masters +40, may do it, but with specific restrictions on the selection of difficulty to declare.

This decision, is to avoid, that athletes over 40 with a particularly good technique, can compete in the same category with

athletes with much lower skill from the technical point of view.

*** Tolerance of 20° for each move of Group A and B (e.g. 20° of tolerance about opening of the legs or body parallel to the floor).

**** This category is only regionals or national.



How many difficulty elements must declare competitive athletes?

Athlete must declare in difficulties sheet, 10 elements. For a better performance of the athlete and for a further technical growth, routine, should still contain, the major possible number of elements that the athlete will perform in addition to those declared. If the athlete will lose the only element declared for one of the groups, the athlete will lose the value of that move, the athlete will be penalized by the Difficulty Judge with -2 for each group lost (-1 for the Doubles).

i.e.: if the only move of "Group A" (Flex) declare by athlete, it does not meet the minimum requirements, athlete will have lost the move and "Group A" family, and she/he have a penalty of -2 by Difficulty Judge.

Difficulty elements are optional; however, at International and Nationals events (Seniors) difficulty elements with the value of 0.1 and 0.2 will not be considered as difficulty elements.

What about Doubles competitive?

Doubles must declare 5 Difficulty Elements, one from each group, and they must perform them in synchronicity. They also must show a minimum of 4 lift* on the pole and one (1) on the floor. Doubles should show in their routine, a minimum of 10 seconds of Floor Work, in synchronicity evaluated by A-Judges.

The total score of Difficulty (Mandatory moves only) of the Doubles, will be multiplied by 2, to obtain the same starting point that the Individuals Categories (e.g. if the total score of the difficulties of a Doubles, is 5, it will be multiplied by 2, and Doubles start at 10). For each lift (on the pole and the floor) not performed by the Doubles, the Difficulty Judge, will penalize -1 for each.

* Lifts are free, the Doubles will have to demonstrate inventiveness and originality in the lift that will run on the pole and on the floor.

Doubles, in addition to the 5 elements to declare, must also declare the level of their lifts.

Our regulation does not include a lifts coding, they are free, and the Doubles will have to use their inventive. For this reason, we try to give guidelines that can help athletes create ever more difficult and original lifts. The Doubles will then have to declare at the A-J the value of the lifts that will run.

We have therefore inserted the new rule that every Doubles will have to declare at least 4 lifts to the pole (instead of 3) and 1 lift to the floor, they will have the choice of type of lifts they will want, and they will only declare (in order of running) the value of the first 5 (4 + 1).

Warning: the choice of the Lifts is free! This means that athletes have the freedom to declare, even 2 or 3 lifts of the same group (e.g. Flex / Flex or Strength / Strength, etc.), so it is not mandatory to declare 1 lift per group.

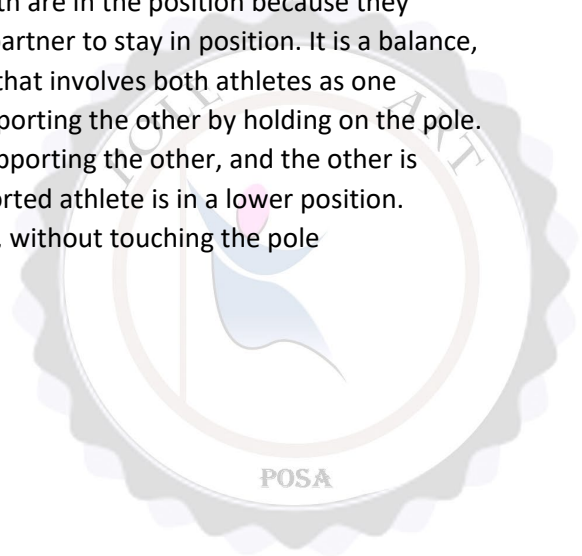
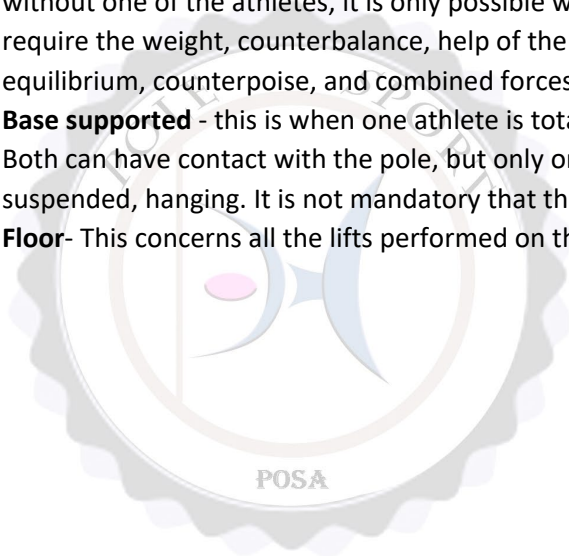
Here is the list:

Interconnected lift moves:

- Strength/ Strength
- Flex/Flex
- Strength/ Flex
- Interlocking
- Balance
- Base supported
- Floor

Explanation of interconnected lift moves:

- **Strength/ Strength** - this is when both athletes perform a strength move together, both are in a position that requires force, strength of the arms, core, or legs, holding and controlling their position.
- **Flex/Flex** - this is when both athletes perform a flexibility move together, both are performing a move that requires flexibility of the legs, back, or shoulders, performing it with full motion and extension.
- **Strength/ Flex** - this is when one athlete is in a position of flexibility and the other is in a position of strength, holding and controlling both positions together, in contact with each other
- **interlocking** - this is when both athletes perform a move that requires them interlock by hooking or joining arms, elbows, legs, knees, backs, etc. Both athletes are executing the same position in either the same direction, in mirror horizontally (left and right) or in mirror vertically (upside-down, upside-down).
- **Balance** - this is when both athletes are in a position together that requires them to combine balance, strength, and flexibility to maintain the position. This position is impossible to do without one of the athletes, it is only possible when both are in the position because they require the weight, counterbalance, help of the other partner to stay in position. It is a balance, equilibrium, counterpoise, and combined forces move that involves both athletes as one
- **Base supported** - this is when one athlete is totally supporting the other by holding on the pole. Both can have contact with the pole, but only one is supporting the other, and the other is suspended, hanging. It is not mandatory that the supported athlete is in a lower position.
- **Floor**- This concerns all the lifts performed on the floor, without touching the pole



Value and assessment:

We have three levels in each Interconnected move:

- **Lower level - 0.5**
- **Medium level - 0.8**
- **High level - 1.0**

The individual code of points serves as a guide to assess these categories:

Lower level (0.5) – athletes can follow the examples given (see below) or can perform movements that have 0.5 and 0.6 points in the individual code of points (at least one partner must be in a position that has those points);

Medium level (0.8) – athletes can perform movements that have 0.7 and 0.8 points in the individual code of points (at least one partner must be in a position that has those points).

High level (1.0) – athletes can perform movements that have 0.9 and 1.0 points in the individual code of points (at least one partner must be in a position that has those points).

The evaluation of lifts by A-J



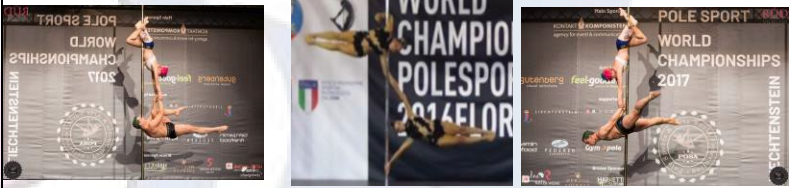
The Doubles will have to declare in their Difficulty Sheet (the one dedicated to the lifts), the level of the Lifts, simply by indicating the level (0.5-0.8-1.0).


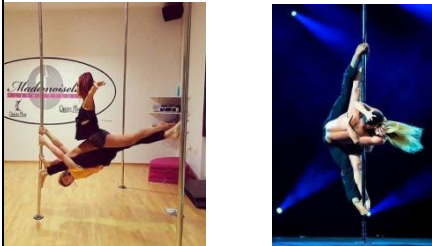

The D-J will simply have to unmark the Lifts without having to evaluate them (in case of missing Lifts, the D-J will immediately apply the penalty).








On the contrary, it will be the Artistic Judges who will have to evaluate if the declared level of Lifts is the one indicated by the athletes. The A-J will receive directly from the Head Judge, the Lift's Sheet (or only the level of the declared Lifts). In the event of an error in the performance of the Lifts (fall of an athlete, lack of continuity, impossibility to perform the full lift, etc.), the A-J will evaluate which type of assignment of the score to assign. The higher the declared lift level, the higher the score in the "Declared Lifts" box.

Obviously, if a Doubles, for example, declares 5 Lifts of 0.5, the score that will assign the A-J in that box will be 2.5.


EXAMPLES:

Interconnected moves	Values	Example
Strength/ Strength	0.5	
	0.8	 <p data-bbox="842 698 1273 801">Any figure that combines strength movements from the code starting at 0.7 to 0.8</p>
	1.0	

Flex/Flex	0.5	 <p data-bbox="1066 1196 1342 1339">Any figure that combines flexibility movements from the code starting at 0.5 to 0.6. Example: one jade and one chopstick in contact</p>
	0.8	
	1.0	 <p data-bbox="884 1800 1382 1899">Any figure that combines flexibility movements from the code starting at 0.9 to 1.0.</p>

<p>Flex/ Strength</p>	<p>0.5</p>	
	<p>0.8</p>	
	<p>1.0</p>	
<p>Interlocking</p>	<p>0.5</p>	
	<p>0.8</p>	 <p>Two A57 cocoon interlocking, Two A59 Superman V interlocking</p>
	<p>1.0</p>	 <p>More examples: -Two A61 Eagle together interlocking -Two A62 Marion half back split interlocking -Two A68 Superman crescent interlocking</p>
<p>Base supported</p>	<p>0.5</p>	

	0.8	
	1.0	
Balance	0.5	
	0.8	
	1.0	
Floor	0.5	
	0.8	

	1.0	
--	-----	--

Difficulty Combinations Bonus

By combining two Difficulty Elements (declared on the Difficulty Sheet), you will be given a +1 bonus each time or +2 (once) in the case of "Additional Difficulty Bonus", or Super Bonus.

The maximum possible number of combinations in the routine is 4 (four): 3 from +1 and only 1 (one) from +2. The bonus will be awarded both on a static pole and on a spin. The Super Bonus (ADB) will only be awarded if all the minimum requirements of both elements are met.

In case of downgrading of the two elements, or even just one of them, the normal bonus (+1) will be assigned by calculating the downgraded value of the elements.

Example: if the athlete declares a normal combination (ie from +1) with two elements with a value of 0.7 + 0.8, but in the meantime the two elements (or one of the two) are downgraded by 0.2, the bonus will be assigned, but with downgraded values (0.5 + 0.6 = 1 instead of 0.7 + 0.8 = 1).

In the case that there is a downgrade of an element or both during the Super Bonus, the athlete will be recognized the downgraded value of the elements, but he / she will have no Bonus.

The combination of two difficulty elements must be direct: it means that between the two elements, only one connection transition must be performed.

Two elements from any group, can be combined directly without any stop, hesitation, or transition. The 2 elements must be from different groups (A, B, C, D, E). Combinations of 2 moves of the same Group, it will not count but they will be counted as 2 elements without the bonus point. Combination of 2 elements cannot be repeated.

Warning: the transition between the two elements must be as direct as possible. We must be aware that the athlete still needs to enter the declared move, and cannot always be so direct (for example, from a Tulip to a Spatchcock).

Derogation from combinations with Group E

As is well specified, two elements of the same "family" (Group) cannot be declared in combination; this means that I cannot declare, for example, a Jade and a Spatchcock in combination or an Iron X and an Iron Pencil ...

But there is an exception to this: if one of the two elements is declared as Group E, then it is assumed that the combo is performed on the spin pole, the element will no longer be considered the same "family" of the other, but it will become part of Group E (therefore it must be performed with all the minimum requirements + 720 ° rotation).

This is the only exception to the rule of the combinations of two elements of the same group. If these 2 elements meet the minimum requirements:

the combination will receive the additional value of 1.0 points or 2.0 points in the case of ADB (Super Bonus); 2- the group of 2 elements executed will be validated

To receive the additional value of 1.0 points or 2.0, these 2 elements must, of course, meet the minimum requirements. As already stated, if a combination is declared with an element of Group E (Spin on Spin), in addition to the minimum requirements, the element of Group E will have a rotation of 720 °.

One element to combine can be on the static or spin pole.

A maximum of 4 different combinations are allowed during the routine.

What is the difference between the ADB (Super Bonus) and the Difficulty Bonus?

The Super Bonus or ADB of the difficulty consists in the ability of an athlete to declare a combination of only two elements of value 1.0 (ie the maximum), thus obtaining a super bonus of +2 points (instead of +1 as the other bonuses). The super bonus can only be declared once and only if the combination is between 2 elements of 1.0. As already specified, the Super Bonus cannot be downgraded (unlike the Normal Bonus). The athlete who declares the Super Bonus must write the abbreviation ADB or SB on the Difficulty Sheet, in the declaration of the Bonus box.

ATTENTION: Super Bonus, since it can only be declared with 2 elements from 1.0 point, can only be declared in the Competitive category and only for the following categories:

Senior (Men and Women)

Senior Doubles

Master +50

Risk Factor Bonus

Definition: The RFB rewards the athlete who performs a particularly difficult and risky element, in a perfect way, (stated in the Difficulty Sheet).

Risk Factor Bonus value is +1 and it is awarded a maximum of two (2) times.

Let me give you some examples:

Athlete A declares and performs in his Difficulty Sheet the D22 - Shouldermount flip on pole half turn (Politov 1) while athlete B declares and runs D46- Shouldermount to Handstand. Both movements have a value of 1.0 (the maximum of our code), and both athletes perform the elements perfectly, thus earning 1.0.

The question is: which of the two athletes, however, has risked more? Simple answer: athlete A.

With the old code, the two athletes, merely numerically, earn the same score (1.0), but athlete A risked much more than athlete B.

The Risk Factor Bonus will reward the athlete who performs (obviously in the correct way, with all Min. Reqs.), the high technical elements.

To date, athletes who can perform such high elements do not even try to put in their routines, these elements, of course, he/she thinks it is not worth it; but if we want to reward those who present these elements (and obviously perform them perfectly), athletes will be more motivated to do it! The level will be even higher.

Warning: The Risk Factor Bonus is not just for so many Group D elements but can also be awarded to an athlete running a Russian Split (1.0), declared on the spinning pole (as Group B) with 720 ° rotation.

Even in this case the risk would be extremely high, and the athlete would deserve the bonus.

How will you award the Risk Factor Bonus?

First, we must keep in mind that whenever an athlete performs a movement in which there will be an aerial phase and a pole regrip (Politov 1, 2, Shoulder ki ller, Dangerous Bridge etc.) the RFB must be assigned.

Secondly, it must be assigned, when the athlete performs (presents) elements in a risky way (for example a Titanic Fall

performed on the spin pole, or a Crucifix Drop started at 70% of the pole and blocked a few inches from the floor, etc.), or when it makes an extremely dangerous element at 70% at the height of the pole (just think of a Russian Split or a Star Fish performed on the top of the pole, etc.).

Obviously, when we talk about the upper part of the pole, we mean from 70% of the height up.

When is the bonus awarded?

Only and exclusively if the athlete completes the movement, satisfying all the minimum requirements.

Combination of 2 elements in Doubles

All competitors in Doubles, must perform the same combination of 2 elements at the same time.

POSA

What is a lift for Doubles?

A "Lift" is when one partner is lifted by the other one; the lifts, can be made on the pole and on the floor. In this way, you will have an interaction between the partners.

Some examples of lifts on the pole:



Some examples of lifts on the floor:



Difficulties Judge Function

The D- judge is responsible for evaluating the difficulty elements of the routine and determining the correct Difficulty score. The D- judges are obligated to recognize and credit each element that is correctly performed according to the minimum requirements.

The athletes are expected to include in the routine, only elements that they can perform with complete safety and with a high degree of aesthetic and technical mastery and with perfect execution (see App. II for description). Elements not meeting minimum requirements and/or elements with a fall, will not receive the value. Elements performed with unacceptable execution will not be recognized and will not receive the value. They will be severely deducted by the E- judges.

Difficulty Deductions

All difficulty elements performed, even if they receive a value of 0.0, they will be counted in the total number.

Difficulty Sheet:

The difficulty sheet must be filled in clearly and legibly, in all its parts.

The elements must be written in order of appearance during the routine, if the order is not respected, the Difficulty Judge penalizes the athlete with -1 for each time the order will be changed.

If the athlete loses the only element declared for one of the groups, the athlete will lose the value of that element and the athlete will be penalized by the Difficulty Judge with -2 for each group lost (-1 for the Doubles).

If the athlete does not perform the declared element at all, the DJ will assign a -3 for each element not played, in case the element is the only one declared for the group, the penalty will be -2 for the missing group and -3 for not having executed the element.

The Difficulty Sheet is not accepted if it is handwritten.

The Head Judge will ask the athlete to rewrite (compiling it to the computer) the Difficulty Sheet, if this does not happen, the Head Judge will assign an additional penalty of 3 points on the final total score of the athlete.

Downgrade of Group A & B elements value

In gymnastics, it is a consolidated practice: if the athlete discreetly performs the element (which is then recognizable by the judge), but is not perfectly horizontal, the element will be downgraded rather than permanently removed.

This practice consists in declassifying an element (only those that do not have a tolerance specified in the minimum requirements) that the athlete has performed in the right way (ie the element is perfectly recognizable), but unfortunately it is slightly above or below, the horizontal (parallel to the floor).

Obviously, derating refers only to above or below the horizontal (20 ° or 30 °).

The downgrading only applies to those elements of group A and B, which have the minimum requirements to be parallel to the floor. We will not apply the downgrading if the request in the requirements is to be parallel to the pole.

The downgrading only applies to those elements of group A and B, which have the minimum requirements to be parallel to the floor. We apply if the request in the requirements is to be parallel to the pole.

The only elements in group B that will not have a downgrade (downgrade) will be those with a tolerance of 20 °.

The only elements of Group A that will not have a downgrade (to which it does not apply) is the Russian Split (both).

How is downgrading assigned?

It is assigned as follows:

There is a downgrade of 0.2 when the element is above or below 20 ° from the floor

There is a downgrade of 0.4 when the element is between 20 ° and 30 ° higher or lower, compared to the floor.

So, if the element has the value of 1.0, the Difficulty Judge can resize it to 0.8 if the element is 20 ° below or above the parallelism, or 0.6 if it is between 20 ° and 30 °.

For an athlete, from a psychological point of view, obtaining an element, perhaps with a lower value, is especially important, especially when the element is still executed at 20 ° or 30 ° parallel to the floor.

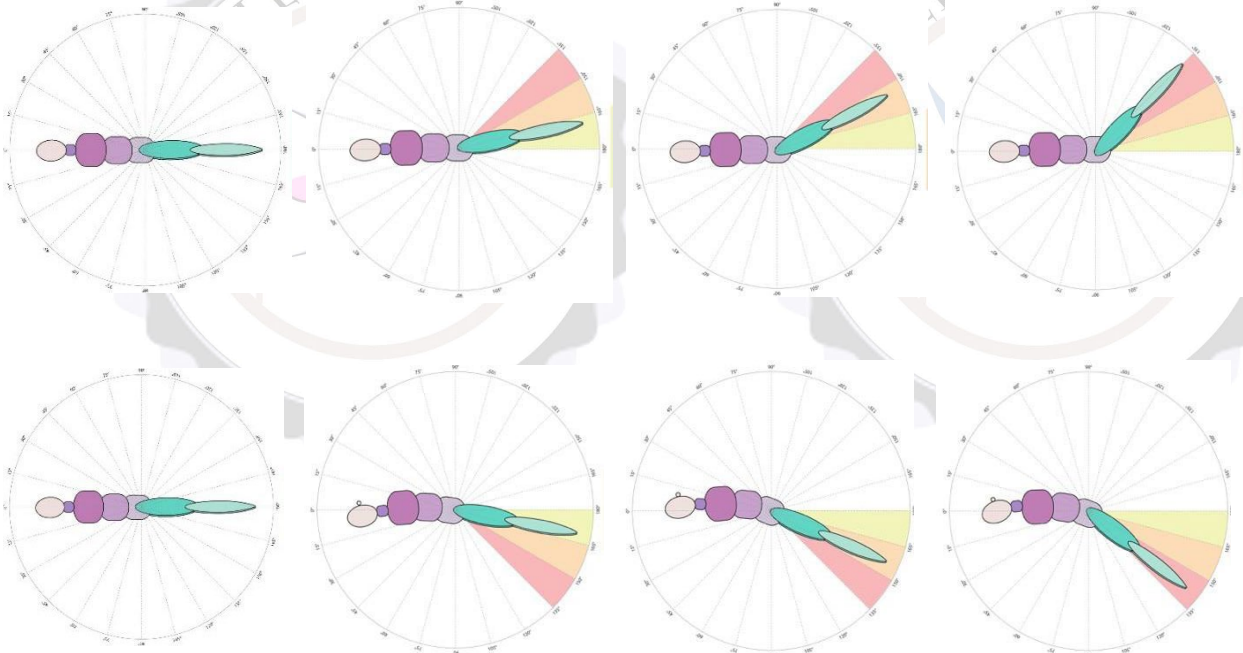
Obviously, the minimum requirements remain essential, especially if the element is executed incorrectly, and this downgrade is useful only if it refers to those elements of Group A and B, which must be parallel to the floor.

Therefore, summarizing, if the movement is not parallel, but is higher or lower (20 °), it will undergo a downgrade of 0.2 (then

from 1.0 to 0.8); If the movement is between 20 ° and 30 °, it will be downgraded to 0.4 (the 1.0 quid becomes 0.6).

Again, we want to encourage athletes to risk more, as they can still gain value.

Warning: the downgrade refers only to the case of a small non-parallelism to the floor, but if the athlete does not maintain the position 2 seconds, or if the element does not meet another minimum requirement, the element will be zero (0)!



No downgrading

0.2 downgrading

0.4 downgrading

Not recognized, value 0.0

Difficulty Deductions Breakdown

Element performed not in order of appearance: **-1 each time.**

Missing Group of the Element Pool: **-2 each time (-1 for Doubles);**

Missing an element declared: **-3 each time**

Maximum Difficulty Deductions for All Individual Competitive Categories: **-50**

Maximum Difficulty Deductions for All Doubles Competitive Categories: **-30**

What are minimum requirements?

They can be found in the first page of each Group (general minimum requirements), and under each move if that element need a different minimum requirement. All the minimum requirements for each difficulty move, must be executed for the athlete to be awarded points. Only the minimum requirements listed will be judged.

The minimum requirements are that “set of standards”, of reference points, which serve the athlete to perform the elements correctly, and to the judges, to judge all the athletes with the same judgment.

The doubt

What is the doubt for the D-Judge?

We can define the doubt of D-Judge when he/she can't really understand if the min. req. is meet.

Warning: not because the athlete performs it with a bad angle (in this case the value is 0), but because the D-Judge is not sure about minimum req. and she/he has a doubt.

What she/he must do in this case?

In cases of doubt, the benefit of that doubt must be given to the athlete.

Important Notice: Both D-judges must compare their scores and deductions to ensure that they agree and then send one score. In the case of an irreconcilable difference, they will consult Head Judge of Judging Panel.



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Introducing new elements

With the new COP 2022, athletes could present directly in the competition, the new or the new element that you want to declare.

This type of possibility is a very common practice in gymnastics or figure skating, but completely new in Pole Sport, as it makes the task of the Head Judge and the Judges of the difficulties, much more difficult, because they must be able to evaluate the element on sight and give it a value.

Let us analyze the practice that the athletes must follow to present the new element.

First, it must be underlined that the old practice is still valid, that is, each athlete will have the possibility to send the element directly to the international federation.

The new practice is just a kind of shortcut that allows the athletes to see the element immediately recognized, without having to wait for the release of the annual Appendix or directly for the new edition of the COP.

What should the athletes do?

They will have to:

- 1- Send within ten days from the competition, the new movement to the international federation with the request to present the new element at the next competition (national or international), at this point POSA will forward the video to the Chief Judge and the Judges of Difficulty of that competition.
- 2- Submit, or have your coach submit, a written request on plain paper, at least 24 hours prior to the start of the floor tests, to the Chief Judge, or Chief Judge, for the determination of the difficulty value of a new element, if necessary, show the new movement to the jury.
- 3- Enter the new element on the difficulty sheet with the indicated value.

The athlete has the right to:

-To receive in writing, in a reasonable time before the start of the competition, the value assigned to a new jump or element submitted for evaluation.

At that point, the athlete can definitively and officially enter the new movement, in the Difficulty Sheet, and thus have the new element, in the total Difficulty count.

Duties of the Head Judge and the Difficulty Judges

In this new juncture, the role of the Head Judge, assisted by the two Difficulty Judges, is fundamental, because it is they who must analyze the new movement from many points of view, in order to assign a correct score.

1- Place the element in one of the four groups (remember that Group E has no elements of its own)

Surely, this is the easiest task, since the athlete, usually, has already independently assigned a placement of the movement in one of the groups provided by the code.

Sometimes, however, some athletes tend to get confused, especially between elements that could be in either group B or group C or D.

2- Analyze the movement from a biomechanical point of view to determine its difficulty.

In this case, the judges will have to understand how difficult this element is and above all, if it is a variation of an already codified movement.

If it is a variation, they will have to determine if this innovation increases or decreases the difficulty of the original movement.

Knowing, therefore, the value of the original movement is fundamental to determining the value of the new element. If, on the other hand, the movement is completely new, they will only need to analyze it from a biomechanical standpoint.

3- Recognize the "matrix" of the new element, i.e. if it is part of a "family" of elements (of one of the COP groups) to determine its value.

It is essential to be able to recognize the "family" in which this element was born, i.e. if there are similar elements in the COP (or with the same biomechanical principle) as the new one.

For example: when the Guseva Plank was presented, we immediately checked the value of the movement most similar to it, i.e. the Table Top.

Only after having ascertained the value of the latter, it was possible to assign the value of the Guseva Plank, which thus became part of the Table Top family.

This was the case for many "Reverse Grabs" that were gradually inserted into the C group.

Therefore, knowing how to identify the "matrix" of the new element, will help you a lot in assigning the value of the same.

Special cases, i.e., value assignment with momentary reserve

It could happen that the athlete presents a movement with a very high technical content, which perhaps could get a higher score than allowed for the category of the athlete.

Example A:

- A Junior A athlete presents a move to which the Head Judge and the two Difficulty Judges cannot help but assign the maximum allowed by our Code, i.e. 1.0.
- However, this athlete, according to the rules, already has an element declared in his Difficulty Sheet, of the same value and therefore, as provided by the COP, he/she cannot declare more than one element.

What happens in this case?

What happens is that for that competition the new element will have the maximum value allowed by the Code for the athlete's category, or in this specific case, 0.7, but in the COP it will be entered later with the exact value assigned by the jury during the evaluation.

Obviously, this example is configured to all those categories that have specific restrictions in the declaration of the elements, namely:

- Junior Varsity
- Junior A
- Junior B
- Master +40

and obviously all the Amateur categories (yes: even an amateur athlete can submit new elements).

Example B:

- Athlete submits a movement that cannot be entered into the COP (therefore cannot be recognized) due to lack of opportunity to assign minimum requirements

What this means.

It means that the athlete has submitted a movement that cannot be assigned a suitable requirement for the group in which it should be placed.

For example, if it is not possible to determine a correct opening of the legs (160° or 180°), or if it is not possible to determine a requirement of parallelism to the floor or to the pole, in short, if the element does not have a real placement in any group of the code for lack of identifiable requirements.

It often happens, that athletes "exchange" a beautiful movement that can only have a purely artistic value, with a movement to be coded.

What happens in a case like this?

In this case, the situation is a bit more delicate, as the athlete, presumably, has already included in his routine, the movement in question, sure of the recognition and therefore sure of being able to obtain a good evaluation of the element for the total score of the difficulties.

The jury must then act in the following ways:

A- Communicate to the athlete that the movement cannot be inserted, asking him/her if he/she has a reserve element to insert in its place without upsetting the choreography

B- If the answer is positive, i.e. if the athlete can insert another movement of the Code, there will be no need for a recognition (even momentary) of the movement; but if on the contrary the athlete does not have an alternative, the Jury will have to assign to the element the minimum value provided for the declaration of the elements for the athlete's category.

For example, if the athlete is a Senior Competitive, a value of 0.3 will be assigned to the element, which is the minimum allowed for that category.

Attention: the assignment of that value will only be temporary and limited to that competition, after that competition, it will have no value and will not be included in the COP.

Example C:

- The athlete performs the new movement during the competition, but contrary to the submitted video and contrary to what he did during the platform tests, he misses the element, so the value that was previously assigned, cannot be assigned during the routine.

What happens in a case like this?

In this case, the judges will recognize that the element has been tested; therefore, it will be part of one of the groups of our COP and it will be inserted in the Code, but obviously they will not be able to give the element as correctly performed in that competition (so in the Difficulty Sheet it will be zero), but obviously they will communicate to the international federation that the new movement has been shown before the competition, but that the result during the competition has not been positive.

In this case, the hypothetical value assigned to the element will be communicated to POSA with reservation.

After the competition: duties of the Head Judge and the Difficulty Judges

After the competition, the Head Judge will have to send to the international federation, a compiled document (which in turn he/she received from POSA), in which there must be written

- A- A technical description of the item and the name of the athlete who submitted it.
- B- The minimum requirements (which could be increased or decreased by the Technical Committee)
- C- The value assigned to the new movement
- D- Specify if the value has been assigned with reservation and the reason for that reservation
- E- The outcome of the movement in the competition (if it was completed correctly)
- F- The place and date of the competition in which it was submitted

SCORING

General Principle

In our scoring system, may have 3-4-5 judges per section (it's depended of the judging panel)
The highest and lowest scores are dropped. The remaining scores are averaged and, provided that the two middle scores are within the tolerated range indicated below (Maximum deviation between extremes), this result is the final score.

In case of 3 judges, the remaining score is the average.

* In a case where a judge fails to give a score in time or does not give a score at all, the average of the given scores will replace the missing score

Difficulty score*

Difficulty should have 2 judges

In case of 2 judges, the agreed score is the final D- score.

* In a case where a judge fails to give a score in time or does not give a score at all, the average of the given scores will replace the missing score.

Total score

The A- score, the E- score, and D- score are added together and constitute the total score.

Final Score

The deductions made by the Head Judge, are deducted from the total score to give the **FINAL SCORE**.

Maximum deviation between extremes

For Artistic and Execution:

In case of a deviation of 6 points or more between the extremes, an analysis of the judges' scores will be made after the competition and appropriate sanctions will be taken.

For Difficulty:

In case of a disagreement between the two judges resulting in a deviation of 2.0 or more, an analysis will be made after the competition and appropriate sanctions will be taken

Scores review

Inquiries for the D- Score are allowed

Inquiries for all other scores are not allowed

Number of judges per section

As we will see, depending on the type of competition, the number of judges per section may vary:

In a national competition (national jury), the minimum acceptable number of judges is 8 judges + 1 Head Judge. This means: 3 execution judges, 3 artistic judges, 2 difficulty judges and 1 Head Judge.

Attention: in a national competition, there cannot be less than 8 judges + 1 Head Judges (8 + 1) unless specifically communicated by the International Federation.

In an international competition (international jury), the minimum acceptable number of judges is: 10 judges + 1 Head Judge. This means: 4 execution judges, 4 artistic judges, 2 difficulty judges, 1 Head Judge

Note: in an international competition, it cannot be less than 10 judges + 1 Head Judge (10 + 1)

International Judging Panel Example (WORLDS & CONTINENTALS CHAMPIONSHIPS)

Artistic Judges (A-J) 5 Judges Execution Judges (E-J) 5 Judges Difficulty Judges (D-J) 2 Judges Head Judge 1 Judge
Total: 13

RESPONSIBILITIES OF THE HEAD JUDGE

Judging responsibilities

- Supervising the panel of judges
- Assist the jury and assign the sanctions of the Head Judge
- Make sure that the modules (Judge's Sheets) are used correctly
- In the absence of a computerized system, make sure that the scores are correctly entered on the computer of the System Coordinator.
- Answer the questions on the score and on the evaluation system
- Give correct feedback to athletes
- Ensure that the D-Js are aligned in judging difficulties according to minimum requirements
- Check that the work of the judges is determined and guided by the Technical Regulations
- Deduct from the total score the penalties according to the Scoring Code
- Check that the E-scores and A-scores are logical and within the maximum allowed deviation
- Check if the scores are impossible to justify and consider a change of score (the judge can refuse)
- Validate the score: once the scores have been made public, no change is possible except in the case of an appeal or in the case in which there has been a calculation error.

Competition responsibilities

- Liaise with organiser about video judging (if there is the reason)
- Check the competition area
- Manage complaints
- Connection with competition organiser about deadlines 5- Confirm all aspects of the competition are safe
- Make decisions on the spot when necessary

Head Judge warning and penalties

When the Superior Jury is not present, the Head Judge is also responsible for the following situations:

- **Extraordinary circumstances**

SUMMARY OF DEDUCTIONS, WARNINGS AND DISQUALIFICATIONS CARRIED OUT BY HEAD JUDGE:

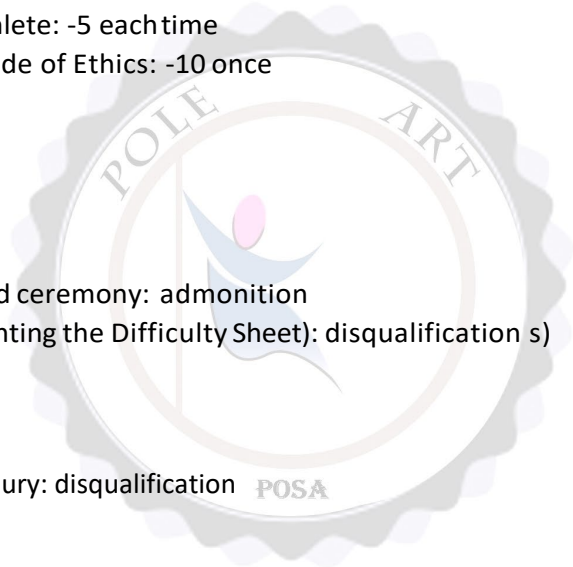
- Presentation Fault: -1 once
- Incorrect Attire (jewellery, ornaments, body glitter, body painting, national identity, etc.): -3 once
- Improper behaviour on stage: -3 every time
- Failure to appear in the competition area within 20 seconds: -1 once
- Forbidden movements (Prohibited moves): -5 every time
- From the second acrobatic element on: -3 every time
- Performance interruption for 2-10 seconds: -2 every time
- Performance stop exceeding 10 seconds: -3 once i) Length of the wrong music:

the music is more or less than 3 seconds: -1 once

the music is more or less than 5 seconds: -3 once

the music is more or less than 10 seconds: -5 once

- Difficulty sheets filled in incorrectly (eg handwritten, or with elements not declared for the athlete's category): -3 once
- Audible verbal advice from the coach: -5 each time
- Contact or verbal instructions between spotter and athlete: -5 each time
- Subjects in violation of the Olympic Charter and the Code of Ethics: -10 once
- No logical beginning or end of the performance -1
- Causing distraction by uttering vocals -1
- Presence in the forbidden area: warning (warning)
- Improper behaviour: warning / disqualification
- Unworn national suit or emblem: warning
- Competition clothing that is not worn during the award ceremony: admonition
- Lack of all elements of difficulty (for example not presenting the Difficulty Sheet): disqualification s)
- Abandonment of the competition: disqualification
- Walk-over: disqualification
- Unsporting behaviour towards athletes: disqualification
- Disrespectful behaviour towards the Head Judge and the jury: disqualification



Correct Attire

- Hair must be secured close to the head, pigtail or ponytail is allowed, but its length must not exceed the shoulders.
- Competitors cannot wear any kind of shoe; only bare feet are permitted.
- Make-up can be for both men and women but used sparingly, the face must be visible, the makeup cannot completely cover the face, but it must be limited to the area of the eyes and the upper part of the cheeks.
- Loose and additional items to the attire are not allowed.
- Jewellery must not be worn.
- Torn or ripped costume and/or undergarments must not be shown during a performance.
- National Identification or Emblem must be worn (In Internationals Competitions Only).
- Attire must be in non-transparent material in intimate parts (chest, groin and buttocks).
- Attire depicting war, violence or religious themes is forbidden.
- Body painting is not allowed.
- Sports profile dress.

What is a “Walk-over”?

- **Walk-over:** When a competitor fails to appear on the competition area within 60 seconds after being called.
Disqualified from the category in question.

A warning or disqualification is declared in accordance with the Code of Points section on disciplinary penalties. Themes in contravention of the Olympic Charter and Code of Ethics will receive a deduction of -10 points.

EXTRAORDINARY CIRCUMSTANCES

Extraordinary circumstances are described as follows:

- The music is not correct.
- Music problems due to equipment malfunction.
- Disturbances caused by general equipment failures: lighting, stage, etc.
- The introduction of any foreign object in the competition area by an individual or by means other than those of the athlete.
- Extraordinary circumstances caused by external problems, outside the athlete's control

It is the athlete's responsibility to immediately interrupt the routine if an extraordinary circumstance arises as mentioned above. **A complaint after the completion of a routine will not be accepted.**

Upon decision of the Head Judge, the competitor may restart the routine after the problem has been corrected. All previously assigned scores will be cancelled. Where situations not indicated above may arise, they will be resolved by a review of the circumstances by the Superior Jury. The decision of the Superior Jury is final.

HEAD JUDGE:	Name of Athlete:	Category:
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Deductions Penalties or Disqualifications by Head judge:	
Presentation fault (Theatrical Presentation)	-1 (one time)
Incorrect attire (jewelry, ornaments, body glitter/painting, national identity, etc.)	-3 (one time)
Failure to appear on the competition area within 20 seconds	-1 (one time)
Prohibited moves	-5 (each time)
2nd or more of acrobatic elements	-3 (each time)
Interruption of performance for 2-10 seconds	-2 (each time)
Stop of performance more than 10 seconds	-3 (each time)
No logical beginning or end of the performance	-1 (one time)
Causing distraction by uttering vocals	-1 (each time)
Themes in contravention of the Olympic Charter and the Code of Ethics	-10 (one time)
Music is more/less than 3 seconds	-1 (one time)
Music is more/less than 5 seconds	-3 (one time)
Music is more/less than 10 seconds	-5 (one time)
Incorrectly filled difficulty sheet	-3 (one time)
Verbal queues from the coach	-5 (each time)
Contact or verbal instructions between spotter & athlete	-5 (each time)
Presence in prohibited area	warning
Improper behavior / manners	warning
National tracksuit not being worn	warning
Competition attire not being worn at medal award ceremony	warning
Missing all difficulty elements	disqualification
Drop out	disqualification
Walk-over	disqualification
Serious breach of the POSA Statutes, Technical Regulations or Code of Points	disqualification
Unsportsmanlike conduct against athletes	disqualification
Disrespectful behavior towards the Head Judge and Jury	Disqualification

Deduction if apply:

N°	N° EL.	DESCRIPTION	VALUE	GROUP	COMBINATION	JUDGES ONLY
1	B093	Cup Grip Extended Deadlift	1.0	B	B093 + A035	
2	A035	Russian Split (Horizontal)	1.0	A		
3	B071	Shoulder Mount Plank (Pencil)	1.0	B	B071 + D044	
4	D044	Shoulder Mount To Flip Out	0.9	D		
5	C028	Double Reverse Grab to Phoenix	1.0	C	C037 + B065 (ADB)	
6	B065	Split Grip Chest Flag	1.0	B		
7	A052 E720	Felix Spatchcock	0.9	E		
8	B043	Reverse Elbow Plank Straddle	0.7	B		
9	A043	Handspring Split on Pole	0.9	A	A043 + B063	
10	B063	Iron Flag	1.0	B		
		TOTAL DIFFICULTY SCORE	9.4			
		TOTAL DEDUCTIONS (Judges only)				
		RISK FACTOR BONUSSES (Judges only)				
		FINAL SCORE (Judges only)				

Example of difficulty sheet filling in a correct way