11

USPA NATIONAL
ARTISTIC
CHAMPIONSHIPS COMPETITION RULES
USPA AUTHORITY

The competition will be conducted under the authority granted by the United States Parachute Association, according to the regulations of the Skydiver’s Competition Manual, as approved by the Board of Directors. All participants accept these rules and the USPA regulations as binding by registering in the competition.
## Table of Contents

1. **INTRODUCTION**
   - 1.1 Definitions
   - 1.2 The Events

2. **GENERAL RULES**
   - 2.1 Aircraft
   - 2.2 Exit Procedure
   - 2.3 Refusal to Jump
   - 2.4 Air-to-Air Video Recording
   - 2.5 Rejumps
   - 2.6 Weather
   - 2.7 Equipment

3. **RULES SPECIFIC TO THE EVENT**
   - 3.1 Teams
   - 3.2 Routines
   - 3.3 Number of Rounds
   - 3.4 Jump Order

4. **JUDGING AND SCORING**
   - 4.1 General
   - 4.2 Scoring Free Routines
   - 4.3 Scoring Compulsory Routines
   - 4.4 Judging Rules
   - 4.5 Score Calculation

5. **CLASSIFICATION OF FINAL RESULTS**
   - 5.1 General
   - 5.2 National Champions
   - 5.3 Ties
   - 5.4 National Championships Title Classifications

Appendix A: Freestyle Skydiving Compulsory Sequences
Appendix B: Freeflying Compulsory Sequences
Appendix C: Body Parts, Positions, Orientations, Rotations and Videography
Appendix D: Artistic Events Difficulty
Appendix E: Routine Description
INTRODUCTION

1.1 Definitions

1.1.1 Team: a Freestyle Skydiving team is composed of a performer and a videographer.

1.1.2 A Freeflying team is composed of two (2) performers and a videographer.

1.1.3 Heading: the direction of the compass (East, South, North, West or anywhere in between) in which the performer or formation faces.

1.1.4 Move: a change in body position, a rotation around one (1) or more of the three (3) body axes, and/or a translation. A move may also be any static pose in which there are no rotational and translational movements. See Appendix C.

1.1.5 Grips and Docks.

1.1.5.1 Grip: a recognizable stationary contact of the hand(s) of one performer on a specified part of the body of the other performer, performed in a controlled manner. For the Freeflying compulsory sequences, no grips are allowed on any part of the parachute harness.

1.1.5.2 Dock: a recognizable stationary contact of the foot (feet) of one performer on a specified part of the body of the other performer, performed in a controlled manner.

1.1.6 Routine: a sequence of moves performed during the working time.

1.1.6.1 Compulsory Routine: a routine composed of compulsory sequences and additional moves chosen by the team.

1.1.6.2 Free Routine: a sequence of moves chosen entirely by the team.

1.1.7 Working Time: the period of time during which teams may perform a routine during a jump. Working time starts the instant any team Member separates from the aircraft, as determined by the Judges, and terminates 42 seconds later.

1.2 The Events

1.2.1 Events: the Artistic Events (AE) comprise of Freestyle Skydiving (FR) and Freeflying (FF). There is no gender separation.

1.2.2 Objective of the Events: the objective for the team is to record a sequence of moves in freefall with the highest possible merit.

1.2.3 Exit Altitude: 13,000 feet (3960 meters) AGL.

GENERAL RULES

2.1 Aircraft

2.1.1 All competition aircraft must be similar in configuration, interior and exterior, as determined by the Meet Director. Aircraft speed at the time of exit will be determined by the Meet Director and be kept constant for each aircraft type for the duration of the competition.

2.2 Exit Procedure

2.2.1 There are no limitations on the exit, other than those imposed by the Chief Pilot for safety reasons.

2.3 Refusal to Jump

2.3.1 The team may refuse, at their own expense, to jump for reasons that violate good safety practices (e.g., clouds, aircraft, lack of oxygen, excessive cold, jump run inequality, video failure, high winds, premature pack opening, high-G jump runs). The team must ride the aircraft down unless ordered by the pilot to exit in emergencies. The Judges may assess the maximum penalty for the round, if the reasons for refusal to jump are not considered pertinent.
2.4 Air-to-Air Video Recording

2.4.1 The videographer shall provide the video evidence required to judge each jump. It is the responsibility of the videographer to show the start of working time.

2.4.2 The Meet Director, with the approval of the Chief Judge, will appoint a Video Controller prior to the competition. The Video Controller may inspect a team’s freefall video equipment to verify that it meets competition standards. As determined by the Chief Judge, inspections that do not interfere with the team's performance may be made at any time during the competition. If any freefall video equipment does not meet the criteria determined by the Video Controller, this equipment will be deemed unusable for the competition.

2.4.3 For the purpose of these rules, ‘freefall video equipment’ shall consist of the complete video system used to record the video evidence of the team's freefall performance, including the camera(s), recording media, cables and battery. The freefall video equipment must be able to deliver a High Definition digital video file in a compatible file format approved by the Video Controller.

2.4.4 The videographer is responsible for assuring the compatibility of the freefall video equipment with the scoring system.

2.4.5 The camera(s) must be fixed static to the helmet. No roll, pitch or yaw movements of the camera, mechanical and/or digital zoom adjustment, or any digital effects (excluding “steady shot” or other image stabilization feature) may be used during competition jumps.

2.4.6 As soon as possible after each jump is completed, the videographer must deliver the freefall video equipment (including the recording media used to record that jump) for copying at the designated video station. The video evidence must remain available for viewing or copying until all scores are posted as final.

2.4.7 Failure to meet any of these requirements will lead to a score of zero (0) points.

2.4.8 Video Review Panel (VRP). A VRP will be established prior to the competition, consisting of the Chief Judge, the Video Controller and the President of the Jury (USPA Controller). Decisions rendered by the VRP are final and not subject to protest or review by the Jury.

2.4.9 The videographer must record, just before exit, a slate (or other suitable method) inside the airplane with the relevant round number and date. The recording should continue with the jump without a stop in recording. Failure to meet this requirement will lead to a score of zero (0) points for that round.

2.5 Rejumps

2.5.1 In a situation where the video evidence is considered insufficient for judging purposes by a majority of the Judging Panel, the freefall video equipment will be handed directly to the VRP for assessing the conditions and circumstances of that occurrence. In this case, a rejump situation will be handled as follows:

2.5.2 If the VRP determines that there has been an intentional abuse of the rules by the team, no rejump will be granted and the team’s score for that jump will be zero (0).

2.5.3 If the VRP determines that the video evidence insufficiency is due to weather conditions or any other cause not controllable by the team, a rejump will be given.

2.5.4 If the VRP determines that the video’s evidence insufficiency is due to a factor that could be controlled by the team, no rejump will be granted and the team will receive a score based on the video evidence available.

2.5.5 Contact or other means of interference between (a) performer(s) and/or the videographer in a team shall not be grounds for a rejump.

2.5.6 Problems with a team’s equipment (including video equipment) shall not be grounds for a rejump.

2.5.7 Adverse weather conditions during a jump are not grounds for protest. However, a rejump may be granted due to adverse weather conditions, at the discretion of the Chief Judge.

2.6 Weather

2.6.1 Meet management will make wind speed and direction recordings at no greater than 30-minute intervals. Maximum allowable wind speed limit is nine (9) meters per second.
ARTISTIC EVENTS

2.7 Equipment

2.7.1 Team Members are responsible for outfitting themselves and being fully trained in the safe operation of all appropriate equipment and clothing. Each Artistic Events team Member is required to carry at least one audible or visual altimeter during the jump, and it is recommended that they carry both. The use of functioning and armed AADs by all Artistic Events team Members is recommended.

3 RULES SPECIFIC TO THE EVENT

3.1 Teams

3.1.1 A Freestyle team consists of a performer (freestylist) and a videographer.

3.1.2 Teams may consist of either or both sexes.

3.1.3 Freestyle team Members are allowed to change their position in the team. Only one (1) team Member may carry freefall video equipment on any particular round.

3.1.4 A Freeflying team consists of three (3) team Members, and any one, but only one of the team Members may serve as the videographer on any particular round.

3.1.5 A performer and videographer may be a part of, at most, one (1) Freestyle Skydiving team and one (1) Freeflying team.

3.2 Routines

3.2.1 Each round consists of either a Compulsory Routine or Free Routine.

3.2.2 Compulsory Routine. Each Compulsory Routine consists of four (4) Compulsory Sequences as described in the relevant Appendix, and other moves at the teams’ discretion. The order in which these Compulsory Sequences and other moves can be performed is determined by the team.

3.2.3 Free Routine. The content of the Free Routine(s) is chosen entirely by the team. There may be any number of different free routines within the set number of free rounds.

3.2.4 Submission of Compulsory Sequences Max Values and Free Routine Videos:

3.2.4.1 Teams must deliver the order of the Compulsory Sequences and their chosen Max Values (for both Compulsory Rounds) to the Chief Judge before the beginning of the competition.

3.2.4.2 Failure to provide the order of the Compulsory Sequences and their Max Values will lead to a score of zero (0) points for that round.

3.2.4.3 Teams must deliver a video of their Free Routine(s) to the Chief Judge at least 48 hours before the start of the competition. (Teams may optionally include a written list of elements and/or present and explain their Free Routine(s) to the Judges.) Each Team may submit multiple Free Routines, but, during the competition, may submit a change only one time.

3.2.4.4 Failure to provide the video of the Free Routine(s) will lead to a score of zero (0) points for Difficulty for all Free Routines.

3.2.4.5 For Teams who register less than 48 hours before the start of the competition, the Judges will evaluate their round 1 video for Difficulty before the start of judging round 1.

3.2.4.6 For this purpose, the Chief Judge should provide a standard form (Appendix E).

3.3 Number of Rounds

3.3.1 The minimum number of rounds to constitute a meet is one (1), which is round one, the free round. The maximum number of rounds (scheduled) is seven (7).

3.3.2 Full competition

3.3.2.1 Compulsory Routines: 2 rounds

3.3.2.2 Free Routines: 5 rounds
3.3.3 Minimum competition 1 round (Free Routine)

3.4 Jump Order
3.4.1 The jump order of the routines must be: F - C - F - F - C - F - F 
(C = Compulsory Routine, F = Free Routine).

4 JUDGING AND SCORING

4.1 General
4.1.1 Once any team Member has left the aircraft (except in an emergency), the jump becomes official and will be scored.

4.2 Scoring Free Routines
4.2.1 Before the start of the competition, the Judges will view the submitted videos and determine the difficulty score, between 0.0 and 10.0 expressed as a number up to one (1) decimal point, taking into account the following guidelines:

- Variety of orientations used (Head-up, Head-down, Belly-down, Back-down, Sideways, Diagonal, Angle, etc.)
- Variety of moves and styles (Carving, Eagles, Tricks, Acrobatics, etc.)
- The degree of difficulty of all moves and transitions (e.g., movements and spins in both directions, multiple simultaneous rotations, combined moves, etc.)
- Team Work: The ability to combine technical skills and create complex effects of movement, including the videographer’s involvement in the routine.

4.2.2 Execution
4.2.2.1 During the competition, three (3) Judges determine Execution deductions, according to the following guidelines:

<table>
<thead>
<tr>
<th>Freestyle Skydiving</th>
<th>Reason</th>
<th>Deduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall routine: body position and control</td>
<td>Up to -2.0 point</td>
<td></td>
</tr>
<tr>
<td>For each missing element (for example, single instead of double twist)</td>
<td>Up to -1.0 point</td>
<td></td>
</tr>
<tr>
<td>For each instance, the performer is off heading/off level/wobble</td>
<td>-0.1 to -0.5 points</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Freeflying</th>
<th>Reason</th>
<th>Deduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>For each missing element</td>
<td>Up to -1.0 point</td>
<td></td>
</tr>
<tr>
<td>For each instance, one or both performers are off heading/off level/wobble</td>
<td>Up to -0.5 point</td>
<td></td>
</tr>
<tr>
<td>Team work: Levels between the performers / synchronization between members (including camera) / proximity between performers (excluding camera)</td>
<td>Up to -0.5 point</td>
<td></td>
</tr>
</tbody>
</table>

4.2.2.2 Each of the three (3) Judges will total all their Execution deductions.

4.2.3 Presentation:

- Creativity: Routine composition is original with new moves, original choreography and/or new presentation of old moves. Routine has a nice flow, with a definite beginning and a definite ending and full use of working time. Routine is aesthetically pleasing to watch throughout, with/without dynamic variety.
- Camera Work: Good use of video angle(s), creative interactivity and/or lighting to enhance vision. Clean image and clear focus shown.
4.2.3.1 During the competition, the Judges determine Camera deductions, according to the following guidelines:

<table>
<thead>
<tr>
<th>Deduction</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to -4.0 points</td>
<td>Proximity overall jump: performer(s) too far away from camera</td>
</tr>
<tr>
<td>Up to -1.0 point</td>
<td>Proximity overall jump: performer(s) at medium distance from camera</td>
</tr>
<tr>
<td>-2.0 points</td>
<td>For each instance, both performers are completely out of the frame</td>
</tr>
<tr>
<td>-1.0 point</td>
<td>For each instance, one performer is completely out of the frame</td>
</tr>
<tr>
<td>-0.1 to -0.5 points</td>
<td>For each instance, performer(s) is(are) off center frame</td>
</tr>
<tr>
<td>-0.1 to -0.5 points</td>
<td>For each instance, unintentional cropping body part(s) off frame</td>
</tr>
<tr>
<td>-0.1 point</td>
<td>For each instance, any part of the videographer body/equipment is in the frame</td>
</tr>
</tbody>
</table>

- To encourage enhanced video, when ‘full frame’ close video of the performer(s) is shown, there will be no deduction for cropping the hands, /feet, or part/top of the helmet parts out of the frame.
- Each Judge will total all their Camera deductions.

4.3 Scoring Compulsory Routines

4.3.1 Judges give a score for the team, between zero (0.0) and ten (10.0) up to one (1) decimal point, for Presentation (as per Free Routine) and for each of the four (4) Compulsory Sequences relative to the Max Value of the team's selected Compulsory Sequences using the following guidelines:

<table>
<thead>
<tr>
<th>Component</th>
<th>Deduction (up to):</th>
<th>Explanation</th>
<th>Example:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set-up</td>
<td>10%</td>
<td>Facing the correct direction; in the correct body position; Camera in correct position</td>
<td>Performance requirements described “at the beginning...” for orientation, body position, camera position, etc</td>
</tr>
<tr>
<td>Major part of the compulsory</td>
<td>50%</td>
<td>The part that defines the sequence</td>
<td>The twist in the loop twist; angle position; split in the straddle spins, etc</td>
</tr>
<tr>
<td>Specific body position requirements</td>
<td>20%</td>
<td>Specific body position requirements of the compulsory</td>
<td>Layout position; straddle</td>
</tr>
<tr>
<td>Execution mistakes</td>
<td>20%</td>
<td>Any errors or mistakes in the execution of the compulsory</td>
<td>Flow, wobble, off-heading, off-center, proximity</td>
</tr>
<tr>
<td>Specific judging guidelines</td>
<td>See Appendices A &amp; B</td>
<td>As specified for each compulsory</td>
<td>See Appendices A &amp; B</td>
</tr>
</tbody>
</table>

4.3.2 Presentation in the Compulsory Routines is scored for the beginning and the end of the routine, and move(s) performed between the Compulsory Sequences. If the Judges cannot identify any presentation element, the score for Presentation will be 0.0 points.

4.3.3 The Judges will only score the Compulsory Sequences they recognize. If an attempt is made for a Compulsory Sequence and the Judges recognize this as such, scoring for that sequence will commence. A second attempt will not receive a score. The judging of each sequence begins when the Judges see the team beginning the sequence from the described beginning position (after a transition from the previous move with or without a momentary stop). The judging of each sequence ends when the Judges see the team completes or abandons the performance requirements of that sequence.
ARTISTIC EVENTS

4.4 Judging Rules

4.4.1 The jumps shall be judged using the video evidence as provided by the videographer.

4.4.2 Where possible, a complete round shall be judged by the same panel.

4.4.2.1 A panel of three (3) Judges will evaluate the routines.

4.4.3 The Judges will watch each jump one (1) time with an optional second viewing. All viewings must be at normal speed. A third view of a Free Round jump is allowed for determining the camera deductions. At the discretion of the Event Judge, a third view of a Compulsory Round jump, or part of it, is allowed, in normal or reduced speed (70%).

4.4.4 After viewing, each Judge will give preliminary scores for the jump.

4.4.5 The Judges may use an electronic scoring system to record the evaluation of the performance. At the end of working time, a freeze frame will be applied on each viewing, based on the timing taken from the first viewing only. The Judges may correct their evaluation record after the jump has been judged. Corrections to the evaluation record can only be made before the Chief Judge signs the score sheet.

4.4.6 The chronometer will be operated by the Judges or by a person(s) appointed by the Chief Judge, and will be started when a team Member leaves the aircraft. If Judges cannot determine the start of the working time, the following procedure will be followed. Working time will start as the videographer separates from the aircraft and a penalty equal to 20% (rounded down) of the score for that jump will be deducted from the score for that jump.

4.5 Score Calculation

4.5.1 The score for each round is calculated as follows:

4.5.2 Compulsory Round

4.5.2.1 For each Compulsory Sequence and for Presentation, the average score is calculated by adding the three (3) Judges’ scores and dividing by three (3) with no rounding applied.

4.5.2.2 The average scores of all four (4) Compulsory Sequences and Presentation are added, and the result is divided by five (5) and rounded to the first decimal place.

4.5.3 Free Round

• The three (3) total scores for the Execution deductions will be added and the result will be divided by three (3), with no rounding applied. The three (3) total scores for the Camera deductions will be added, and the result will be divided by three (3), with no rounding applied. The three (3) scores for Presentation will be averaged separately, with no rounding applied.

4.5.3.1 To determine the Technical score, the averaged Execution score will be deducted from the Difficulty score. The minimum possible score for Technical is zero (0) points.

4.5.3.2 To determine the final Presentation score, the averaged Camera score will be deducted from the averaged Presentation score, with no rounding applied. The minimum possible score for Presentation is zero (0) points.

4.5.3.3 The Technical and Presentation scores will be added, and the result will be divided by two (2), then rounded to the first decimal place.

4.5.4 Rounding

4.5.4.1 Rounding must be done as follows: intermediate values must be converted from two decimal places to one, by rounding to the nearest tenth, except where the second decimal digit is exactly halfway between the two values, where it must be rounded to the higher of the two.

4.5.4.2 Total scores for the events are calculated by adding the Team’s official scores of all completed rounds, excluding the lowest scoring Free Routine before Round 5.

4.5.5 All scores for each Judge, for all competition jumps, will be published.
4.5.5.1 For all free routine videos submitted 48 hours before the start of the competition, the scores for Difficulty will be published before the start of the competition.

## Classification of Final Results

### General

5.1.1 The final scores are calculated by adding the team's jump scores of all completed rounds.

5.1.2 The winner is the team with the highest score.

### National Champions

5.2.1 After all completed round(s), National Champions in Freestyle Skydiving and Freeflying will be declared.

5.2.2 The Freestyle Skydiving National Champions and the Freeflying National Champions are the teams with the highest total score for all completed rounds.

5.2.3 Prizes and awards are awarded as follows:

5.2.4 All team Members in Freestyle and Freeflying events will be awarded medals for First, Second and Third places.

### Ties

5.3.1 If two (2) or more teams have equal scores, the first three (3) places will be determined by a tie-break free round, if time permits.

5.3.2 If two (2) or more teams still have equal scores, the winners will be determined by using the following procedure until a clear placing is determined:

5.3.2.1 The best score, then the second best score, and then third best score, of any completed free rounds.

5.3.2.2 The best score, then the second best score, of any completed compulsory rounds.

### National Championships Title Classifications

5.4.1 National Freestyle Skydiving Champions—1st, 2nd, 3rd

5.4.2 National Freeflying Champions—1st, 2nd, 3rd
1 GENERAL

1.1.1 The order in which these Compulsory Sequences can be performed is determined by the team.

1.1.2 The team must submit the order of the Compulsory Sequences and their chosen Max Values before the start of the competition to the Chief Judge. (See Rules Specific to the Event, 3.2.4 and Appendix E.)

1.1.3 Each team must ensure that clothing and/or the videography do not hinder the Judges’ ability to clearly see the performance requirements being met. (E.g., if judges cannot see straight arms and/or legs then they may assume that the performer does not have straight arms and/or legs.)

1.1.4 Toes must be pointed and knees must be straight, except as noted in descriptions. Otherwise, the highest possible score for the Compulsory Sequence is 90% of the Max Value.

1.1.5 The judging of each sequence begins when the judges see the team beginning the sequence from the described beginning position (after a transition from the previous move with or without a momentary stop).

1.1.6 The judging of each sequence ends when the judges see the team completes or abandons the performance requirements of that sequence.

1.1.7 The videographer must maintain proximity to the performer throughout each compulsary sequence, except where the compulsory sequence description specifically prescribes otherwise.

1.1.8 The video image must be upright with the sky in the upper portion of the frame throughout each Compulsory Sequence, except where the Sequence description specifically prescribes otherwise. Otherwise, the maximum possible score for the Compulsory Sequence is 70% of the Max Value.

2 FIRST COMPULSORY ROUND (ROUND 2)

2.1 FR-1. Eagle Sequence

2.1.1 Half Eagle:
- At the beginning, the performer is in a head-down orientation.
- The legs must be in line with the torso (when viewed from the side).
- The performer goes below the videographer as the videographer goes over the top, moving around an imaginary center between them so that both end up in opposite positions and orientations than they originally began.
- The Eagle should be performed as one continuous movement.
- The Eagle must remain on the same heading.

2.1.2 Videographer requirements:
- The videographer must show performer from his/her front during the whole sequence.

2.1.3 Max Value 3 pts: Half Eagle is performed as described above.

2.1.4 Max Value 7.5 pts: Full Eagle
- Half Eagle is performed as described above, then:
- The movement continues until the performer and the videographer end up in their relative beginning positions.

2.1.5 Max Value 10 pts: Full Eagle with Trick
- Half Eagle is performed as described above, then:
- The movement continues until the performer and the videographer end up in their relative beginning positions.
- The performer must perform a tight tuck front loop (trick) in the middle of the second part of the Eagle (when he/she is above the videographer).
• The videographer must show performer from his/her front during the whole sequence, with the exception of the full tight tuck front loop.

2.1.5.1 Judging Guidelines:
• When no front loop, when required, is performed, the maximum score will be 60% of the Max Value.
• When the tuck is not tight for the front loop, the maximum score will be 8.5 points.
• When the front of the performer is not shown throughout the whole sequence (except for the front loop), two (2) points will be deducted.
• When the front loop is not performed above the Videogarpher in the middle of the second part of the Eagle, 1.5 points will be deducted.

2.2 **FR-2. Carving Sequence**

2.2.1 Carve:
• The performer must be in a head-down orientation, facing the videographer.
• The performer and videographer must orbit 360° around an imaginary center.

2.2.2 Videographer requirements:
• The videographer must show performer from his/her front during the entire sequence.
• The videographer must show the image as if the performer remains static with only the background moving.
• The videographer must be on the same level as the performer throughout the sequence and show a portion of the ground within the video frame.
• The videographer must maintain the same distance from the performer throughout the sequence.

2.2.3 Max Value 3 pts: Carve is performed as described above.

2.2.4 Max Value 7.5 pts: Layout Carve with 360° Carousel
• The Carve is performed as described above, but in layout position.
• The performer must maintain the layout position throughout the sequence.
• In the middle of the 360° carve, the performer must perform a 360° pirouette.
• The videographer must show the front of the performer throughout the sequence, except for the Carousel.

2.2.5 Max Value 10 pts: Switching Layout Carve
• The Carve is performed as described above, but in layout position and switching to out-facing.
• The performer must maintain the layout position throughout the sequence.
• In the middle of the 360° Carve, the performer must pirouette 180° to out-facing.
• If the performer is carving toward their right shoulder, a left pirouette must be performed or vice versa.
• Without stopping, the performer must continue 180° of outface carving.
• The videographer must show the front of the performer for the first 180° of carving and the back of the performer for the second 180° of carving.

2.2.6 Judging Guidelines:
• When the performer makes the 180° Pirouette in the wrong direction (Switching Layout Carve), the maximum score will be 6.0 points.
• When the performer is not in layout position when it is required, the maximum score will be 70% of the Max Value.
• If the performer, during the outface carving, flies in a straight line instead of carving, the maximum score will be 6.0 points.

2.3 **FR-3. Horizontal Twisting Sequence**

2.3.1 Videographer requirements:
• The videographer must remain in place and remain on the same level throughout the entire sequence.
2.3.2 Max Value 5 pts: Three (3) Flip Throughs
- At the beginning, the performer is in the belly-down orientation.
- For a complete Flip Through, the torso must roll through 360° while simultaneously turning through 360° horizontally.
- The torso must be belly-down at the start of the rotation, on its side when 90° of the turn is complete, on its back when 180° of the turn is complete, and on the other side when 270° of the turn is complete.
- The legs must remain together and straight.
- There must be at least a 160° angle between the front of the torso and the thighs throughout the sequence.
- The performer’s face must remain looking into the camera, maintaining the same direction throughout all the rotations.
- Three (3) complete rotations, without stopping, must be performed.

2.3.3 Max Value 7.5 pts: Three (3) Thomas Flairs
- At the beginning, the performer is in the belly-down orientation.
- Three (3) Thomas Flair rotations must be performed.

2.3.3.2 Thomas Flair
- For a complete Thomas Flair, the torso must roll through 360° while simultaneously turning through 360° horizontally.
- The torso must be belly-down at the start of the rotation, on its side when 90° of the turn is complete, on its back when 180° of the turn is complete, and on the other side when 270° of the turn is complete.
- The legs must remain straddled apart, with at least 90° between them, with the knees straight.
- The performer’s face must remain looking into the camera, maintaining the same direction throughout all the rotations.

2.3.4 Max Value 10 pts: Thomas Flair into Head-Down Split
- At the beginning, the performer is in the belly-down orientation.
- Three (3) Thomas Flair rotations must be performed.

2.3.4.2 Thomas Flair
- For a complete Thomas Flair, the torso must roll through 360° while simultaneously turning through 360° horizontally.
- The torso must be belly-down at the start of the rotation, on its side when 90° of the turn is complete, on its back when 180° of the turn is complete, and on the other side when 270° of the turn is complete.
- The legs must remain straddled apart, with at least 90° between them, with the knees straight.
- The performer’s face must remain looking into the camera, maintaining the same direction throughout all the rotations.

2.3.4.3 Half Thomas Flair to Head-Down Split
- Without stopping, an additional half Thomas Flair is performed into a head-down split.

2.3.5 Judging Guidelines:
- When the legs are clearly not straddled 90° apart when straddle required, the maximum score will be 50% of the Max Value.
- If the knees are bent, the maximum score will be 70% of the Max Value.

2.4 FR-4. Looping Sequence
2.4.1 Layout Back Loops:
- Beginning is from a layout position in a head-up orientation.
- Three (3) complete 360° back-loop rotations, without stopping, must be performed in the layout position.
- Looping movement must remain about a horizontal axis, without tilting or changing heading.
- Torso must be straight and legs in line with torso, without any bend at the waist.
ARTISTIC EVENTS

2.4.2 Videographer requirements:
  • The videographer must be on the same level with the performer and show the performer from his/her
    side at start of the sequence, and must remain in place.

2.4.3 Max Value 3 pts: Layout Back Loops are performed as described above.

2.4.4 Max Value 7.5 pts: Layout Loops with Half Twist
  • The first back loop is performed as described above.
  • A half twist must be performed within and evenly executed throughout the second loop.
  • After a momentary stop in the head-up orientation, a full front loop must be performed.

2.4.5 Max Value 10 pts: Layout Back Loops with Full Twist
  • Layout Back Loops are performed as described above but:
  • A full twist must be performed within and evenly executed throughout the second loop.
  • Looping motion must be smooth.
  • The sequence must end in a layout position in a head-up orientation, on the same heading as the
    beginning.

2.4.6 Judging Guidelines:
  • When the half or full twist is not within the second loop, the maximum score will be 50% of the Max
    Value.
  • When the twist is not evenly executed throughout the second loop, the maximum score will be 60% of the
    Max Value.
  • If there is stopping between the loops, 1.5 points will be deducted.

3 SECOND COMPULSORY ROUND (ROUND 5)

3.1 FR-5. Reverse Eagle Sequence

3.1.1 Half Reverse Eagle:
  • At the beginning, the performer is in a head-up orientation.
  • The performer goes below the videographer as the videographer goes over the top, moving around an
    imaginary center between them so that both end up in opposite positions and orientations than they
    originally began.
  • The Reverse Eagle must be performed as one continuous movement.
  • The Reverse Eagle must remain on the same heading.

3.1.2 Videographer requirements:
  • The videographer must show performer from his/her front during the whole sequence.

3.1.3 Max Value 3 pts: Half Reverse Eagle is performed as described above.

3.1.4 Max Value 7.5 pts: Full Reverse Eagle
  • Half Reverse Eagle is performed as described above, then:
  • The movement continues until the performer and the videographer end up in their relative beginning
    positions.

3.1.5 Max Value 10 pts: Full Reverse Eagle in Layout Position
  • Half Reverse Eagle is performed as described above, then:
  • The movement continues until the performer and the videographer end up in their relative beginning
    positions.
  • The legs must be in line with the torso (when viewed from the side) throughout the sequence.

3.1.6 Judging Guidelines:
  • When not in layout position when it is required, the maximum score will be 6.0 points.
• When the front of the performer is not shown throughout the whole sequence, two (2) points will be deducted.

3.2 **FR-6. Angle Flying**

3.2.1 This compulsory sequence must not be the first one performed.

• The performer is in approximately 45° diagonal orientation with the head low.
• The performer must be in a layout position, without any bend at the waist, throughout the sequence.
• The videographer must demonstrate an on-level position with respect to the approximately 45° diagonal orientation throughout the sequence.

3.2.2 Max Value 3 pts: Angle Flying Pose

• The performer is facing upward, with a slight arch at the waist.
• This angle flying must be maintained for a minimum of three (3) seconds.
• The videographer must show the performer from his/her side throughout the sequence.
• The videographer must show the horizon at an approximately 45° diagonal angle.
• The performer must appear vertical in the video frame throughout the sequence.

3.2.3 Max Value 7.5 pts: Angle Flying with 360° Barrel Roll

• At the beginning and the end, the performer is facing upward, with a slight arch at the waist.
• The performer will make a 360° rotation on the Body Head-Tail axis while maintaining an approximately 45° diagonal orientation.
• The videographer must show the horizon at an approximately 45° diagonal angle.
• At the beginning and the end, the videographer must show the performer from his/her side.

3.2.4 Max Value 10 pts: Angle Flying with 180° Barrel Roll with videographer Carving

• At the beginning, the performer is facing upward, with a slight arch at the waist.
• The performer will make a 180° rotation on the Body Head-Tail axis while maintaining an approximately 45° diagonal orientation.
• The performer must end facing downward.
• At the beginning and the end, the videographer must show the horizon at an approximately 45° diagonal angle.
• The performer must appear vertical in the video frame throughout the sequence.
• The videographer must carve over the performer during the performer's 180° rotation.
• The videographer must show an image as if the performer remains static with only the background scenery moving.
• The videographer must show the performer from his/her side throughout the sequence.

3.2.5 Judging Guidelines:

• When this compulsory sequence is performed first in the compulsory routine, the maximum score will be 30% of the Max Value.
• When not in layout position when it is required, the maximum score will be 70% of the Max Value.
• When the performer does not remain static in the image (with the background moving) when required, the maximum score will be 6.0 points.
• If the angle is not approximately 45° where specified, the maximum score will be 50% of the Max Value.

3.3 **FR-7. Cartwheel Sequence**

3.3.1 Cartwheel:

• The beginning is a straddle position in a head-up orientation.
• The torso must be straight, without any bend at the waist throughout the sequence.
• The head, shoulders and torso must be in line, facing the same direction throughout the Cartwheel (without any twist in the torso).
• The sequence must end in a straddle position in a head-up orientation.
3.3.2 Max Value 3 pts: Single Cartwheel
- One (1) complete 360° cartwheel rotation must be performed.
- The legs may be in the sit position and/or the knees bent.

3.3.3 Max Value 5 pts: Single Straddle Cartwheel
- One (1) complete 360° cartwheel rotation in the straddle position must be performed.

3.3.4 Max Value 7.5 pts: Two (2) Cartwheels
- Two (2) complete 360° cartwheel rotations (in the same direction, without stopping) in the straddle position must be performed.

3.3.5 Max Value 10 pts: Two (2) Cartwheels with Synchronized Camera Roll
- Two (2) complete 360° cartwheel rotations (in the same direction, without stopping) in the straddle position must be performed.
- The videographer must make a synchronized roll with the performer during the second Cartwheel, showing an image as if the performer remains static with only the background moving.

3.3.6 Judging Guidelines:
- When the legs are clearly not straddled at least 90° apart when straddle required, the maximum score will be 50% of the Max Value.
- If the performer does not maintain the straddle when required, 1.5 points will be deducted.
- If the videographer’s synchronized roll is more than 90° out of sync with the performer, the maximum score will be 7.0 points.

3.4 FR-8. Head Up Straddle Spins
- The performer is in the straddle position, without any bend at the waist, in the head-up orientation.
- Spins can be in either direction.
- At the beginning and end, the videographer must show the front of the performer.

3.4.2 Max Value 3 pts: Head Up Straddle Spins
- The Straddle must pirouette rapidly, with three (3) pirouette rotations performed within five (5) seconds from the start of the first rotation.
- The videographer must be on the same level throughout the sequence.

3.4.3 Max Value 5 pts: Head Up Straddle Spins with Synchronized Carve
- The straddle must pirouette rapidly, with three and a half (3.5) pirouette rotations performed within five (5) seconds from the start of the first rotation.
- Synchronous with the performer’s pirouetting, the videographer must carve 180° opposite the performer’s rotation.
- The videographer must be on the same level throughout the sequence.

3.4.4 Max Value 10 pts: Head Up Straddle Spins with Half Eagle
- The Straddle must pirouette rapidly, with three and a half (3.5) pirouette rotations performed within five (5) seconds from the start of the first rotation.
- Synchronous with the performer’s pirouetting, the videographer must perform a Half Eagle, passing under the performer with a half (180°) camera roll at the lowest point.
- The half (180°) camera roll must be in the opposite direction of the performer’s pirouetting.
- At the beginning and end, the videographer must be on the same level.

3.4.5 Judging Guidelines:
• When the videographer passing under the performer, during the Half Eagle, makes the camera roll to the wrong direction, the maximum score will be 50% of the Max Value.
• When the legs are clearly not straddled at least 90° apart, the maximum score will be 50% of the Max Value.
• If there is a bend at the waist, the maximum score will be 50% of the Max Value.
**APPENDIX B: FREEFLYING COMPULSORY SEQUENCES**

### 1 GENERAL

1.1.1 The order in which these Compulsory Sequences can be performed is determined by the team.

1.1.2 The team must submit the order of the Compulsory Sequences and their chosen Max Values before the start of the competition to the Chief Judge. (See Rules Specific to the Event, 3.2.4 and Appendix E.)

1.1.3 The face-to-face requirement means that the performers must be with their heads at the same level and looking at each other.

1.1.4 Being on the same levels means that the Centers of Gravity (CGs) of the performers are at the same level.

1.1.5 The judging of each sequence begins when the Judges see the team begin the sequence from the described beginning position (after a transition from the previous move with or without a momentary stop).

1.1.6 The judging of each sequence ends when the Judges see the team completes or abandons the performance requirements of that sequence.

1.1.7 The videographer must maintain a consistent distance from the performer’s center point throughout each Compulsory Sequence, except where the Compulsory Sequence description specifically prescribes otherwise.

1.1.8 The video image must be upright with the sky in the upper portion of the frame throughout each Compulsory Sequence, except where the Sequence description specifically prescribes otherwise. Otherwise, the maximum possible score for the Compulsory Sequence is 70% of the Max Value.

### 2 FIRST COMPULSORY ROUND (ROUND 2)

2.1 **FF-1. Double Joker Reverse**

2.1.1 Double Joker Reverse:

- One performer is in a head-up orientation, the other in a head-down orientation, face-to-face.
- A right hand-to-right hand grip (or left hand-to-left hand) is taken and must be maintained during the entire sequence.
- The formation is rotated 180° over the top, the head-up performer must move directly over the other performer into a head-down orientation. At the same time, the head-down performer moves directly underneath into a head-up orientation. (No sideways rotation is allowed.) This 180° rotation must be continuous.
- The performers must end up in the opposite orientations and on the opposite heading.
- After this 180° rotation (the stop in between is only momentary), the formation is rotated in the reverse direction, (180° over the top) until the performers end on the original heading in their original orientations.

2.1.2 Videographer requirements:

- The videographer must show the performers from the side.
- The videographer must stay on the same level with the performers’ center point.

2.1.3 Max Value 5 pts: Double Joker Reverse is performed as described above.

2.1.4 Max Value 7.5 pts: Double Joker Reverse with Synchronized Camera Roll

- The Double Joker Reverse is performed as described plus the following:
- The videographer must perform a camera roll simultaneously with the performers, showing an image as if the performers remain static with only the background scenery moving.

2.1.5 Max Value 10 pts: Double Joker Reverse in Layout Position with Synchronized Camera Roll

- The Double Joker Reverse is performed as described plus the following:
- The performers must maintain a layout position, without any bend at the waist, with the knees straight, throughout the entire sequence.
• The videographer must perform a camera roll simultaneously with the performers, showing an image as if the performers remain static with only the background scenery moving.

2.1.6 Judging Guidelines:
• When the grip is not right-to-right hand or left-to-left hand, the maximum score will be 70% of the Max Value.
• When the grip is not hand-to-hand, the maximum score will be 70% of the Max Value.
• When the videographer makes the camera roll in the wrong direction, the maximum score will be 50% of the Max Value.
• When the performers rotate in the wrong direction, the maximum score will be 50% of the Max Value.

2.2 FF-2. Cat Barrel Roll

2.2.1 Cat Position:
• Both performers are in a belly-down orientation.
• One performer has grips on the lower legs or feet of the other performer, the right hand on the right lower leg/foot and the left hand on the left lower leg/foot.
• The upper legs should be in line with the torso.
• Both performers simultaneously perform one (1) full barrel roll along the same axis, maintaining the same heading.
• The barrel rolling can be in either direction.

2.2.2 Videographer requirements:
• At the beginning, the videographer must be in line with the body left-right axes of the performers showing a side of the performers.
• The videographer must be on the same level as the performers' center point and remain in place throughout the sequence.

2.2.3 Max Value 5 pts: Cat Barrel Roll is performed as described above.

2.2.4 Max Value 7.5 pts: Double Cat Barrel Roll
• The Cat Barrel Roll is performed as described but with two (2) rolls.
• Both performers simultaneously perform two (2) consecutive full barrel rolls, without stopping, along the same axis, maintaining the same heading.

2.2.5 Max Value 10 pts: Double Cat Barrel Roll in Layout Position
• The Cat Barrel Roll is performed as described but with two (2) rolls.
• Both performers simultaneously perform two (2) consecutive full barrel rolls, without stopping, along the same axis, maintaining the same heading.
• The performers must maintain a layout position, without any bend at the waist, with the knees straight, throughout the entire sequence.

2.2.6 Judging Guidelines:
• When one (or both) grip(s) is (are) not on the lower leg/feet, the maximum score will be 70% of the Max Value.
• If the two (2) barrel rolls are not consecutive and smooth, the maximum score will be 80% of the Max Value.
• When one performer is not in layout position when it is required, the maximum score will be 75% of the Max Value.
• When both performers are not in layout position when it is required, the maximum score will be 60% of the Max Value.

2.3 FF-3. Turning Totem

2.3.1 Totem:
Both performers are in a head-up orientation, facing the same direction.
• One performer demonstrates a feet-to-shoulder dock, a separate foot on each side of the head of the
  lower performer, without any additional grips.
• The left foot of the top performer must be on the left shoulder of the lower performer and the right foot
  of the top performer must be on the right shoulder of the lower performer.
• Both performers simultaneously pirouette 360°.
• The pirouette can be in either direction.
• Both performers must stay in the same axis during the pirouette, without wobbling.

2.3.2 Videographer requirements:
• At the beginning and the end, the videographer must show the front of both performers, on level with the
  head of the lower performer and remain in place throughout the sequence.

2.3.3 Max Value 5 pts: Turning Totem is performed as described above.

2.3.4 Max Value 7.5 pts: Layout Top Turning Totem
• The Turning Totem is performed as described plus the following:
  • The performer on the top must be in a layout position, without any bend at the waist, with the knees
    straight throughout the sequence.

2.3.5 Max Value 10 pts: Layout Turning Totem
• The Turning Totem is performed as described plus the following:
  • Both performers must be in a layout position, without any bend at the waist, with the knees straight
    throughout the sequence.

2.3.6 Judging Guidelines:
• When the lower performer is sit flying or kneeflying, or other wrong body position when the layout
  position is required, the maximum score will be 50% of the Max Value.
• For assisting grip(s), (for example, hands on feet), the maximum score will be 70% of the Max Value.

2.4 Head-Down Carve

2.4.1 Head-Down Carve:
• Both performers are in a head-down orientation, facing one another on the same level.
• Both performers start carving around an imaginary center between them.
• A minimum of 360° of carving must be performed by the performers.
• The carving orbits must be round (not elliptical).
• The performers must maintain the same distance from each other and remain facing one another during
  the sequence.

2.4.2 Videographer requirements:
• The videographer must be carving around in the opposite direction of the performers, maintaining the
  same distance and the same level.
• A minimum of 360° of carving must be performed by the videographer, at the same speed as the
  performers.
• The videographer must stay on the same level as the performers.

2.4.3 Max Value 3 pts: 360° Head-Down Carve is performed as described above.

2.4.4 Max Value 5 pts: Head-Down Carve with Carousel
• The Head-Down Carve is performed as described above and then a Carousel.
• Upon completing 360° of carving, the performers, each perform an individual 360° pirouette while arched
  at the hips.
• The videographer must be stationary, showing the sides of the performers at the beginning and end of the
  Carousel.
2.4.5 Max Value 7.5 pts: Head-Down Carve with Videographer Carving

- Head-Down Carve is performed as described above, but outfacing (without a Carousel).
- Both performers are in head-down orientation, outfacing with their backs to one another, and on the same level.
- A minimum of 720° of carving must be performed by the performers.
- A minimum of 360° of carving must be performed by the videographer.

2.4.6 Max Value 10 pts: Outface Head-Down Layout Carve with Videographer Carving

- Outface Head-Down Carve is performed as described above, plus the following:
- Both performers must be in a layout position, without any bend at the waist, with the knees straight throughout the sequence.

3 SECOND COMPULSORY ROUND (ROUND 5)

3.1 FF-5. Full Eagle

3.1.1 Eagle:

- Both performers are in a head-down orientation, facing the videographer.
- The performers go below the videographer as the videographer goes over the top, moving around an imaginary center between them so that they end up in opposite positions and orientations than they originally began. The movement continues until the performers and the videographer end up in their relative beginning positions.
- The Full Eagle should be performed as one continuous movement.
- The Full Eagle must remain on the same heading.

3.1.2 Videographer requirements:

- The videographer must show the performers from their front during the entire sequence.

3.1.3 Max Value 3 pts: Full Eagle is performed as described above.

3.1.4 Max Value 5 pts: Linked Full Eagle

- Full Eagle is performed as described above, but linked.
- Both performers maintain a hand-to-hand grip (left hand of one performer with the right hand of the other performer or vice versa) throughout the entire sequence.

3.1.5 Max Value 7.5 pts: Linked Full Eagle with 360° Pirouette

- The Linked Full Eagle is performed as described above.
- Both performers maintain a hand-to-hand grip (left hand of one performer with the right hand of the other performer or vice versa) throughout the entire sequence, except for the 360° pirouettes.
- The performers must simultaneously perform individual 360° pirouettes in the middle of the second part of the Eagle (when they are above the videographer).
- The videographer must show the performers from their front during the whole sequence, with the exception of the pirouettes.

3.1.6 Max Value 10 pts: Linked Full Eagle with Front Loop

- The Full Eagle is performed as described above, but linked and with a Front Loop.
- Both performers maintain a hand-to-hand grip (left hand of one performer with the right hand of the other performer or vice versa) throughout the entire sequence.
- The performers must perform a tight tuck front loop (trick) in the middle of the second part of the Eagle (when they are above the videographer).
- The videographer must show the performers from their front during the whole sequence, with the exception of the full tuck front loop.

3.1.7 Judging Guidelines:
3.2 **FF-6. Angle Flying**

3.2.1 This compulsory sequence must not be the first one performed.

3.2.2 Both performers are in an approximately 45° diagonal orientation with their heads low.

3.2.3 **Max Value 3 pts: Angle Flying Pose**
- One performer is facing upward (with a slight arch at the waist), and the other performer is facing downward, face-to-face.
- This angle flying must be maintained for a minimum of three (3) seconds.
- The videographer must show the performers from the side.
- The videographer must show the horizon at an approximately 45° diagonal angle.

3.2.4 **Max Value 5 pts: Angle Flying with Synchronized Back Loops**
- At the beginning and the end, both performers are side-by-side, facing upward, with a slight arch at the waist.
- Both performers must simultaneously perform a full back loop.
- The videographer must show the front (with the exception of the full back loop) of the performers from above.

3.2.5 **Max Value 7.5 pts: Angle Flying with Synchronized Barrel Rolls**
- At the beginning and the end, both performers are side-by-side, facing downward.
- At the beginning and the end, the videographer must show the performers from the side.
- Both performers must simultaneously perform a 360° barrel roll.
- The videographer must simultaneously carve 180° going over the performers and end on the opposite side of the performers' center point.

3.2.6 **Max Value 10 pts: Angle Carving**
- At the beginning and the end, one performer is facing upward, and the other performer is facing downward, face-to-face.
- At the beginning and the end, the performer facing upward must be in a layout position (with a slight arch at the waist), without any bend at the waist.
- At the beginning and the end, the videographer must show the performers from the side.
- At the beginning and the end, the videographer must show the horizon at an approximately 45° diagonal angle.
- At the beginning and the end, the performers must appear vertical in the video frame throughout the sequence.
- The performers make a 180° inface carve on the same diagonal line of flight.
- The carving must be round (not elliptical).
- During the carve, performers must stay on level (based on the line perpendicular to the diagonal).
- The videographer must simultaneously carve 180° going under the performers in the opposite direction and end on the opposite side of the performers' center point.
- The videographer must maintain the same distance and the same level with the performers' center point.

3.2.7 **Judging Guidelines:**
- When this compulsory sequence is performed first in the compulsory routine, the maximum score will be 30% of the Max Value.
- When the 180° inface carve made by the performers is not on the same diagonal line of flight (i.e., both performers with wind on their backs), the maximum score will be 7.0 points.
- If the angle is not approximately 45° where specified, the maximum score will be 50% of the Max Value.
ARTISTIC EVENTS

3.3 **FF-7. Synchronized Back Layouts**

3.3.1 Synchronized Layout Backloops:
- Both performers begin in a layout position in a head-up orientation, side by side, on the same level and heading.
- Both performers simultaneously perform a full back loop in the layout position.
- Looping motion must be smooth, around the same horizontal axis, without wobbling.
- Both performers simultaneously end in a head-up orientation, side-by-side, both facing the videographer.

3.3.2 Videographer requirements:
- At the beginning, the videographer must be in front of both performers.
- The videographer must stay on the same level as the performers' center point and remain in place throughout the sequence.

3.3.3 Max Value 3 pts: Single Layout Backloops performed as described above.

3.3.4 Max Value 7.5 pts: Two (2) Layout Backloops
- Without stopping, both performers simultaneously perform a second full back loop in the layout position.

3.3.5 Max Value 10 pts: Two (2) Layout Backloops with Half Twist
- Layout Backloops performed as described above.
- Without stopping, both performers simultaneously perform a second full back loop with half twist in the layout position.
- The half twist must be performed within and evenly executed throughout the loop, and performed in the same direction.
- Both performers simultaneously end in a head-up orientation, side-by-side, both facing away from the videographer.

3.3.6 Judging Guidelines:
- When each performer is twisting in a different direction, the maximum score will be 50% of the Max Value.
- When no twist (when it is required) is performed, the maximum score will be 30% of the Max Value.

3.4 **FF-8. Head-Up Grip Sequence**

3.4.2 Max Value 3 pts: Head-Up Side-by-Side Grip 360°
- At the beginning, both performers are side-by-side. (Sit position is allowed.)
- A hand-to-hand grip is taken (left-to-right or right-to-left).
- After grip release, both performers simultaneously perform a 360° pirouette while remaining on the same level and retake the grip.
- The videographer must show the front of the performers at the beginning, on the same level, remain on level and remain in place throughout the entire sequence.

3.4.3 Max Value 5 pts: Head-Up Face-to-Face Grips 360°
- At the beginning, both performers are face-to-face. (Sit position is allowed.)
- A double hand-to-hand grip is taken (left-to-right and right-to-left).
- After grip release, both performers simultaneously perform a 360° pirouette while remaining on the same level.
- Both performers retake both grips at the same time.
- At the beginning, the videographer must show the side of the performers, on the same level, remain on level and remain in place throughout the entire sequence.
ARTISTIC EVENTS

3.4.4 Max Value 7.5 pts: Head-Up Side-by-Side Grip 360° - Layout Position
   • Both performers must maintain the layout position throughout the entire sequence.

3.4.5 Max Value 10 pts: Head-Up Face-to-Face Grips 360° - Layout Position
   • Both performers must maintain the layout position throughout the entire sequence.

3.4.6 Judging guidelines
   • When either (or both) performer(s) is (are) in the sit flying, or kneeflying, or other wrong body position when the layout position is required, the maximum score will be 50% of the Max Value.
   • When double hand-to-hand grips are not taken simultaneously, the maximum score will be 80% of the Max Value.
   • When only one (1) grip is taken when two (2) should be taken, the maximum score is 70% of the Max Value.
   • When any grip(s) is(are) not hand-to-hand, the maximum score is 75% of the Max Value.
**APPENDIX C: BODY PARTS, POSITIONS, ORIENTATIONS, ROTATIONS AND VIDEOGRAPHY**

1 **BODY PARTS**

1.1 In Freeflying, grips can be taken and docks can be placed on specified body parts as follows:

1.1.1 Head: the part of the body above the neck.

1.1.2 Shoulder: the upper part of the body between the neck and the upper arm.

1.1.3 Torso: the body, including the shoulder and parachute, but excluding arms, legs, head and neck.

1.1.4 Arm: the whole arm from the parachute harness, including upper arm, lower arm, wrist and hand, but excluding the shoulder.

1.1.5 Upper Arm: the part of the arm between the shoulder and the elbow.

1.1.6 Lower Arm: the part of the arm between the elbow and the wrist.

1.1.7 Hand: the part of the arm past the wrist.

1.1.8 Leg: the whole leg from the parachute harness, including the upper leg, knee, lower leg and foot.

1.1.9 Upper Leg: the part of the leg between the leg strap of the parachute harness and the knee.

1.1.10 Lower Leg: the part of the leg between the knee and the ankle.

1.1.11 Foot: the part of the leg past the ankle.

1.1.12 Sole: that part of the foot on which a person stands.

2 **BODY POSITIONS**

2.1 The body can be in an arch, layout or pike position with the limbs in any of various positions. These define the amount of bend at the waist/hips and the angle of the upper legs (thighs) relative to the torso. Additional body positions define the relationship of the limbs to the torso. The arms are left free to control the position.

2.2 **Arch Position**

- The torso is arched at the waist/hips, such that the angle between the front of the torso and the thighs is greater than 180° (if viewed from the side).
- If both legs are together with the knees straight, the angle between the front of the torso and both thighs must be greater than 180° (if viewed from the side).
- If the legs are in a creative position, at least one thigh must show an angle greater than 180° from the front of the torso (if viewed from the side).
- The head may be arched back.

2.3 **Layout Position**

- The torso is straight; with no bend at the waist/hips (if viewed from the side).
- If both legs are together with the knees straight, both legs must be in line with the torso (if viewed from the side).
- If the legs are in a creative position, at least one thigh must be in line with the torso (if viewed from the side).

2.4 **Pike Position**

- The torso is bent forward at the waist/hips, such that the angle between the front of the torso and the thighs is less than 180° (if viewed from the side).
- If the legs are both together and straight at the knees or in a creative position, the angle between the front of the torso and the thighs must be less than 180° (if viewed from the side).
For a Loose Pike, the angle between the front of the torso and the thighs is between 90° and 180° (if viewed from the side).

For a Tight Pike, the angle between the front of the torso and the thighs is less than 90° (if viewed from the side).

2.5 **Tight Tuck Position**

- The torso is bent forward at the waist/hips such that the angle between the front of the torso and the thighs is less than 90° (if viewed from the side).
- The knees are bent, such that the angle between the upper and lower legs is less than 90°. The knees are not necessarily all the way up against the chest.
- The knees may be together or spread apart.
- For a Loose Tuck, the two described angles are between 90° and 180° (if viewed from the side).

2.6 **Sit Position**

- The torso is vertical in a head-up orientation.
- The angle between the front of the torso and thighs is between 90° and 145° (if viewed from the side).
- The knees are bent such that the angle between the upper and lower legs is between 90° and 145°.
- The lower legs are parallel to the torso.
- The knees may be together or spread apart.

2.7 **Stag Position**

- One leg is completely straight at the knee.
- The other leg is flexed forward at the hip and the knee is flexed to place the toe at the knee of the straight leg. The knee is flexed at least 90°.
- An Open Stag is when the lower leg of the bent leg is parallel with the upper leg of the straight leg. (The toe is not placed at the knee of the straight leg.)
- The knee of the leg placed in the Stag points forward.
- The body can be in an arched, layout or piked position while in a Stag Position.

2.8 **Straddle Position**

- The legs are split apart, from side to side, with at least a 90°angle between them (if viewed from the front).
- Both knees are straight.
- The body can be arched (Arched Straddle Position), in a layout (Layout Straddle Position) or piked (Piked Straddle Position) with the legs in a Straddle position.

2.9 **Split Position**

- The legs split apart from front and back, with at least a 90°angle between them (if viewed from the side).
- Both knees are straight.

2.10 **Tee Position**

- The torso may be straight, with no bend at the waist, or arched.
- One leg is extended in front of the torso, with an angle of 90° between the front of the torso and the thigh (if viewed from the side).
- The other thigh is in line with the torso or has an angle greater than 180° from the torso (if viewed from the side).
- Both knees are straight.

2.11 **Compass position**

- The torso is in the head-up orientation.
- One leg is in line with the torso.
- For a parallel Compass, the other leg is raised forward, such that the angle between the thigh and torso is 90° or less.
For a turned-out Compass, the other leg is split to the side with the knee pointed upward, such that the angle between the thigh and torso is 90° or less.
- Both knees are straight.
- The body can be in an arched or layout position with the legs in a Compass.

### 3 Orientations

#### 3.1.1 There are six (6) different orientations (not including the diagonal orientations) which a body can have to the relative wind (or ground when at terminal velocity without horizontal movement). These define which way the torso is oriented.

#### 3.2 Belly-down Orientation
- The torso is horizontal, on its front, facing down towards the relative wind.

#### 3.3 Back-down Orientation
- The torso is horizontal, on its back, facing upwards away from the relative wind.

#### 3.4 Sideways Orientation
- The torso is horizontal, on its side, with either side facing towards the relative wind. At terminal velocity without horizontal motion, the chest is facing the horizon.

#### 3.5 Head-up Orientation
- The torso is vertical with the head pointing up, away from the relative wind.

#### 3.6 Head-Down Orientation
- The torso is vertical with the head presented into the relative wind.

#### 3.7 Diagonal Orientations

- The diagonal orientation is with respect to the horizon line and ground at terminal velocity. The torso is on a diagonal with respect to the horizon line and ground, at an angle between the six (6) basic orientations. The torso may be head high or head low. The front of the torso may be pointed towards the ground, towards the sky or any direction about the Body Head-Tail axis.

### 4 Rotation Axes

#### 4.1.1 Most moves involve some rotational motion of the body. A total of five (5) axes are used to describe the six (6) possible basic rotational motions.

#### 4.2 Wind Axes
- There are two (2) inertial axes that stay fixed with respect to the relative wind (or ground when at terminal velocity with no horizontal motion).

#### 4.2.2 Vertical Axis
- The vertical axis remains parallel to the relative wind, (pointing from the sky to the ground when at terminal velocity with no horizontal motion).

#### 4.2.3 Horizontal Axis
- The horizontal axis is any axis perpendicular (90°) to the relative wind, (pointing to the horizon when at terminal velocity with no horizontal motion). It may have any heading (pointing towards any desired point on the horizon).

#### 4.3 Body Axes

- There are three (3) body axes that stay fixed with respect to the performer's body.
- Body Head-Tail Axis
ARTISTIC EVENTS

- The body head-tail axis is oriented lengthwise through the performer's torso, pointing from head to tailbone.

4.3.3 Body Front-Back Axis

- The body front-back axis is oriented forwards and backwards through the performer's belly, pointing from front to back.

4.3.4 Body Left-Right Axis

- The body left-right axis is oriented sideways through the performer's hips, pointing from left to right.

5 BASIC ROTATIONAL ACTIONS

5.1.1 There are six (6) basic rotational actions that form the basis for most moves. Twisting combines rotational actions.

5.2 Flat Turns

- Flat turns involve a rotation about the body front-back axis when that axis is aligned with the vertical axis. The performer's heading is changing. The body can be belly-down or back-down while performing a flat turn. During a right flat turn, the upper body is moving towards the right shoulder, or vice versa.

5.3 Pirouettes

- Pirouettes involve a rotation about the body head-tail axis when that axis is aligned with the vertical axis. The performer's heading is changing. The body can be head-up or head-down while performing a pirouette. During a right pirouette, the front of the chest is rotating towards the right, or vice versa.

5.4 Barrel Rolls

- A barrel roll is a rotation about the body head-tail axis when that axis is aligned with the horizontal axis. A barrel roll may begin and end in a belly-down, back-down or sideways orientation. During a right barrel roll, the front of the chest is rotating towards the right, or vice versa.

5.5 Loops

5.5.1 A loop is a head-over-heels rotation about the body left-right axis when that axis is aligned with the horizontal axis. The body passes through a head-up, belly-down, head-down and/or back-down orientation during the course of the loop. A loop may begin and end in a head-up, belly-down, head-down, and/or back-down orientation. A loop needs not start nor finish in an exact head-up, head-down, belly-down, and/or back-down orientation. A loop is considered to be a full loop when the head has traveled 360° around the horizontal axis from the point at which it started. There are two kinds of loops:

5.5.2 Back Loop

- A back loop is a loop rotation initiated with the torso rotating backwards.

5.5.3 Front Loop

- A front loop is a loop initiated with the torso rotating forward.

5.6 Cartwheels

- A cartwheel is a head-over-heels rotation about the body front-back axis when that axis is aligned with the horizontal axis. The body passes through a head-up, sideways and/or head-down orientations during the course of a cartwheel. A cartwheel needs not start nor finish in an exact head-up, sideways or head-down orientation. A cartwheel is considered to be a full cartwheel when the head has travelled 360° around the horizontal axis from the point at which it started. During a right Cartwheel, the upper body is moving towards the right shoulder, or vice versa.

5.7 Sideloops

- A loop in the sideways orientation is a rotation about the body left-right axis when that axis is aligned with the vertical axis. For example, a pinwheel is a true loop on the side.
ARTISTIC EVENTS

5.8 Twists

5.8.1 Twisting combines rotational actions by adding a rotation about the body head-tail axis during a rotation about the body left-right or front-back axis, aligned with either the horizontal or vertical axis. There are two (2) basic categories of twists.

5.8.2 Vertical Twists

• A vertical twist is a head-over-heels rotation about the horizontal axis (loop or cartwheel) combined with a rotation about the body head-tail axis. A single or full twist is defined to be a 360° rotation about the body head-tail axis over the course of a 360° loop or cartwheel. The amount of twist contained within a loop or cartwheel is the amount of twisting rotation completed after a 360° looping or cartwheeling rotation has been performed, when measured from the point in the loop or cartwheel at which the twist was first initiated. Twists may be initiated at any position in the loop or cartwheel and in any direction.

5.8.3 Horizontal Twists

• A horizontal twist is a rotation about the vertical axis (flat turn or side loop) combined with a rotation about the body head-tail axis. A single or full twist is defined to be a 360° rotation about the body head-tail axis over the course of a 360° flat turn or side loop. For example, a Flip Through is a horizontal twist.

6 CIRCULAR PATHWAYS

6.1 There are two (2) basic types of circular pathways a performer(s) may follow with respect to another team member, which can be performed either infacing or out-facing. Circular pathways may have embedded moves (e.g. Carousel).

6.1.2 Inface

• The front of the torso faces inward towards the concave side of the pathway, while moving about an imaginary center.

6.1.3 Outface (Blind)

• The front of the torso faces outward away from the concave side of the pathway, while moving about an imaginary center.

6.2 Carving

• The performer's body traces a circular path about an imaginary center in approximately a horizontal plane. Carving is performed while head-down, head-up or in other orientations.

6.3 Vertical Orbits

6.3.1 The performer's body traces a circular path about an imaginary center in a vertical plane. Eagles and Reverse Eagles are two (2) common forms of Vertical Orbits that involve also rotating about the Body Left-Right Axis.

6.3.2 Eagle

• An Eagle begins with each team member in the opposite orientation, facing away or toward one another. An Eagle may be performed by a performer(s) with their videographer or by two performers with each other. The team members travel in a Vertical Orbit while continuously leading with the head, passing through the back-down, head-up, belly-down and/or head-down orientation (in that order, if infacing, maintaining continuous eye contact). An Eagle may begin from any orientation in this progression. A Half Eagle is when 180° of vertical orbiting is complete. A Full Eagle is when 360° of vertical orbiting is complete.

6.3.3 Reverse Eagle
ARTISTIC EVENTS

- A Reverse Eagle begins with each team member in the opposite orientation, facing away or toward one another. A Reverse Eagle may be performed by a performer(s) with their videographer or by two performers with each other. The team members travel in a Vertical Orbit while continuously leading with the feet (or tail-bone), passing through the back-down, head-down, belly-down and/or head-up orientation (in that order, if infacing, maintaining continuous eye contact). A Reverse Eagle may begin from any orientation in this progression. A Half Reverse Eagle is when 180° of vertical orbiting is complete. A Full Reverse Eagle is when 360° of vertical orbiting is complete.

<table>
<thead>
<tr>
<th>ARTISTIC VIDEOGRAPHY</th>
</tr>
</thead>
</table>

7.1 Videographers can provide basic types of images, camera motions and rotations. Any one or any combination of the following may be performed in artistic videography.

7.2 Orientation of the Video Image

7.2.1 Upright Video Image - The scenery is right side up on the screen. When at terminal velocity falling straight down, the sky appears in the top of the TV screen and the ground appears in the bottom of the TV screen.

7.2.2 Upside-down Video Image - The scenery is upside-down on the screen. When at terminal velocity falling straight down, the sky appears in the bottom of the TV screen and the ground appears in the top of the TV screen.

7.2.3 Sideways Video Image - The scenery is sideways on the screen. When at terminal velocity falling straight down, the horizon line extends from the top to the bottom of the TV screen with the sky on one side and the ground on the other side.

7.3 Rotational Movements of the Camera

7.3.1 Camera Roll - The videographer performs a maneuver that causes the scenery to rotate within the frame. There is a point on the TV screen about which everything appears to rotate. It may be performed even with, looking up to, or looking down to the performer(s).

7.3.2 Camera Pan - The videographer rotates in such a manner as to cause the scenery to move into and out of either the right or left side of the TV screen. The camera may pan right or pan left.

7.3.3 Camera Tilt - The videographer rotates in such a manner as to cause the scenery to move into and out of either the top or bottom of the TV screen. The camera may tilt up or tilt down.

7.4 Translational Movements of the Camera

7.4.1 Pedestal Up/Down (fall-rate control) - The act of changing levels relative to the performer(s). By means of fall-rate control, the videographer may ascend or descend relative to the performer(s).

7.4.2 Dolly In/Out (proximity) - The act of changing distance relative to the performer(s). The videographer may dolly in (move closer) to the performer(s) or dolly out (move farther) from the performer(s).

7.4.3 Horizontal Orbit or Horizontal Carve - A complete or partial arcing path performed by the videographer even, below, or above the performer(s).

7.4.4 Vertical Orbit (Eagling or Reverse Eagling) - Complete or partial arcing path performed by the videographer flying over and/or under the performer(s).
### Appendix D: Artistic Events Difficulty

#### 1 General

1.1.1 These described difficulty criteria are provided as optional guidelines.

1.1.2 ‘Difficulty’ is the combined result of several factors.

1.1.3 Moves are classified from very easy to very difficult. The overall performance of the routines (poses, moves and transitions) counts for difficulty.

#### 2 Difficulty Factors

2.1.1 In general, difficulty factors include:

<table>
<thead>
<tr>
<th>Easy</th>
<th>Difficult</th>
</tr>
</thead>
<tbody>
<tr>
<td>Large support base</td>
<td>Small support base</td>
</tr>
<tr>
<td>Rotations on one axis</td>
<td>Rotations on more than one axis (in which use of three axes is more difficult than use of two axes)</td>
</tr>
<tr>
<td>Transitions between moves with the same axes</td>
<td>Transitions between moves with different axes</td>
</tr>
<tr>
<td>Little Control</td>
<td>Highly Control</td>
</tr>
<tr>
<td>Single spins in loops</td>
<td>Multiple spins in loops</td>
</tr>
<tr>
<td>Single moves</td>
<td>Consecutive moves</td>
</tr>
<tr>
<td>Body position not kept during the movement</td>
<td>Ideal body position maintained throughout movement</td>
</tr>
<tr>
<td>No direction change</td>
<td>Reversal of direction</td>
</tr>
<tr>
<td>Poor or lack of synchronization with videographer</td>
<td>Moves synchronized with videographer</td>
</tr>
<tr>
<td>Eye Contact</td>
<td>No Eye Contact</td>
</tr>
</tbody>
</table>
3 **Examples of Grading**

3.1 **Freeflying**

According to this list of difficulty factors, the following are examples only of the grading:

<table>
<thead>
<tr>
<th>Freeflying</th>
<th>Very easy</th>
<th>Easy</th>
<th>Moderate</th>
<th>Difficult</th>
<th>Very Difficult</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carving Head-Down</td>
<td>Inface</td>
<td>Inface with snake (direction change) or tricks</td>
<td>One performer inface, the other outface; Inface with snakes (direction changes) and/or tricks; outface</td>
<td>Mixed or outface with snakes (direction changes) and/or tricks; side flying</td>
<td>Inface/Outface with snakes (direction changes) and/or tricks; Outface</td>
</tr>
<tr>
<td>Carving Head-Up</td>
<td>Inface</td>
<td>Inface with grip and/or tricks; Inface/Outface</td>
<td>Full reverse; Full with one performer reverse with tricks, spins</td>
<td>Full reverse with tricks, spins</td>
<td></td>
</tr>
<tr>
<td>Eagles</td>
<td>Half</td>
<td>Full; Half with one performer reverse</td>
<td>Full with one performer reverse; Full with tricks, spins; Half reverse</td>
<td>Full with tricks</td>
<td></td>
</tr>
<tr>
<td>Eagles on Angle</td>
<td>Half</td>
<td>Full</td>
<td>Full with tricks</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Synchronized moves</td>
<td>Tucked back/front loop</td>
<td>Layout loop</td>
<td>Layout loops with half twist</td>
<td>Layout loops with full twist</td>
<td>Layout loops with multiple twists</td>
</tr>
<tr>
<td>Angle Head-Down</td>
<td>Side-by-side background is still</td>
<td>Side-by-side background is moving</td>
<td>Side-by-side in a different orientation, background is moving</td>
<td>Slot swapping/rolls while background is moving, side flying</td>
<td>Cork screwing in sync with camera including tricks/rolls/spins: Side flying with tricks</td>
</tr>
<tr>
<td>Angle Head-Up</td>
<td>Facing each other</td>
<td>Side-by-side</td>
<td>Feet first with tricks/rolls/spins; side flying</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vertical</td>
<td>Double spock Compress Totem Double Joker Double grip vice-versa</td>
<td>Sole-to-sole Vertical compressed rotations Double grips Head-Up Surf</td>
<td>Double joker reverse Head-to-Head Vertical compressed switch, Totem pirouette</td>
<td>Head-to-head pirouette Double Sole-to-sole Sole-to-Sole pirouette</td>
<td></td>
</tr>
<tr>
<td>Belly-down/back-down Position</td>
<td>Cat, Star, Compressed Cat barrel roll</td>
<td>Interlock (leg lock)</td>
<td>Breakers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Videography</td>
<td>Camera static Camera has obvious set up</td>
<td>Motion with no interaction with performers</td>
<td>Continuous motion in the same axis, Direction switches</td>
<td>Continuous motion while moving from one axis to another</td>
<td>Maintaining framing while transitioning on an angle, Continuous motion</td>
</tr>
</tbody>
</table>
3.2 Freestyle

According to this list of difficulty factors, the following are examples only of the grading:

<table>
<thead>
<tr>
<th>Very Easy</th>
<th>Easy</th>
<th>Moderate</th>
<th>Difficult</th>
<th>Very Difficult</th>
</tr>
</thead>
<tbody>
<tr>
<td>F/B tuck loop</td>
<td>F/B LO 0.5 twist</td>
<td>F/B LO 1 twist</td>
<td>F/B LO 1.5 twist</td>
<td>F/B LO 2 or more twists</td>
</tr>
<tr>
<td>F/B LO loop</td>
<td>LO Cartwheel 0.5</td>
<td>LO Cartwheel 1 twist</td>
<td>LO Cartwheel 1 twist</td>
<td>LO Cartwheel 1.5 or more twists</td>
</tr>
<tr>
<td>Straddle headstand</td>
<td>Straddle headstand</td>
<td>Straddle Cartwheel</td>
<td>Swan spin</td>
<td>Head-down spin with legs at 90°</td>
</tr>
<tr>
<td>Symmetrical head-up poses (Standup, V-Seat, Straddle Seat, Sitfly)</td>
<td>Straddle headstand</td>
<td>Compass switch, Compass swivel, Compass illusion, Compass inversion, Billman, Helicopter</td>
<td>Swan pirouette, Helix spin, Stag 1 twist, Eouzan</td>
<td>Blind carving with 360° pirouette inside the carve</td>
</tr>
<tr>
<td>Tee, Tee reverse, Tee switch, Tee swivel, Pinwheel</td>
<td>Back-down Tee, Propeller, Arabian</td>
<td>Straddle headstand, Daffy, Daffy switch, Daffy swirl, Daffy reverse, Head-up Carve, Head-down carve</td>
<td>Robin Spin</td>
<td>Fast Robin Spins (2 or more) with quick stop</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pike backstop</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Half Eagle</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Half Eagle + tricks, Full Eagle, Half reverse eagle</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Half Reverse Eagle + tricks, Full Reverse Eagle, Full Eagle + tricks</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Full Blind Eagle, Full Reverse Eagle with tricks, Half Eagle with Breaker</td>
<td></td>
</tr>
</tbody>
</table>

NOTE: No stops are allowed between (parts of) twists or these parts will be valued as single twisting moves.

4 NAMES OF MOVES

4.1 Switch

- A simultaneous change of the legs of the leg position (left to right, front to back, up to down) while maintaining the same body position and orientation.

4.2 Swivel

- A transition between similar positions, but on opposite legs, while keeping the legs in approximately the same place. For example, a daffy swivel might start in a right daffy (right leg forward), and then you twist your upper body 180° over your legs, such that you end up in a left daffy, facing 180° away from where you started.

4.3 Illusion

- An upward transition where only the orientation changes while maintaining the same body position, (for example from a tee to a compass while holding the legs in place and rotating the torso over the legs).

4.4 Inversion

- A downward transition where only the orientation changes while maintaining the same body position, (for example from a compass to a tee while holding the legs in place and rotating the torso over the legs).
### Appendix E: Routine Description

**Event (Choose one):**
- [ ] Freestyle Skydiving
- [ ] Freeflying

State the order in which the compulsory sequences are performed.

| First Compulsory Round (Round 2): | |
| Compulsory Sequence Max Value: | |
| Second Compulsory Round (Round 5): | |
| Compulsory Sequence Max Value: | |

The Free Routine description covers the following rounds:
- [ ] All
- [ ] 1
- [ ] 3
- [ ] 4
- [ ] 6
- [ ] 7

<table>
<thead>
<tr>
<th>Name of move / sequence</th>
<th>Difficulty Value; Description, if appropriate</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*An editable version of this form is available at downloads.uspa.org for your convenience.*