Competition Rules
Artistic Events

2026 Edition

Effective 1st March 2026

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Revisions

VERSION	AMENDMENTS
Ver. 1.0 2026-03-01	
Approved changes by the plenary	4.2 Addition AE instead of SC 5
	5.2.2.1 / 5.2.2.2 New numbering. Separated from 5.2.3
	6.5.2.1.1/ 6.5.2.2/ 6.5.2.2.1 Re-organize the order to separate compulsory from free routines
	Freestyle Compulsories – FR-1, FR-7 Clarification
	Free Fly compulsories – FF-3, FF-4, FF-6, FF-8 Clarification
	B-2 Addition for Freefly

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1 FAI AUTHORITY

The competition will be conducted under the authority granted by the FAI, according to the regulations of the Sporting Code of the FAI, General Section, and Section 5 as approved by the ISC and validated by the FAI, and these rules. All participants accept these rules and the FAI regulations as binding by registering in the competition.

2 DEFINITIONS OF WORDS AND PHRASES

2.1 TEAM

A Freestyle Skydiving Team is composed of a Performer and a Videographer. A Freeflying Team is composed of two (2) Performers and a Videographer.

2.2 HEADING

The direction in which the front of the torso of the Performer faces.

2.3 MOVE

A change in body position, and/or a rotation around one or more of the three (3) body axes. See Annex B.

2.4 GRIPS AND DOCKS

2.4.1 Grip: a recognisable 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.

2.4.2 Dock: a recognisable stationary contact of the foot (feet) or the head of one Performer on a specified part of the body of the other Performer, performed in a controlled manner.

2.5 ROUTINE

A sequence of moves performed during the working time.

2.5.1 Compulsory routine: a routine composed of compulsory sequences and additional moves chosen by the Team

2.5.2 Free routine: a routine composed of moves chosen entirely by the Team.

2.6 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.

- Freestyle Skydiving Routine: Working Time is 45 seconds
- Freeflying Routine: Working Time is 43 seconds

3 THE EVENTS

3.1 DISCIPLINE

The discipline comprises Freestyle Skydiving and Freeflying. There is no gender separation.

3.2 OBJECTIVE OF THE EVENTS

The objective for the Team is to record a sequence of moves in freefall with the highest possible merit.

3.3 EXIT ALTITUDE

13,000 feet (3,960 m) AGL.

3.4 WORLD CHAMPIONS

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

3.4.2 The Freestyle Skydiving World Champions and the Freeflying World Champions are the Teams with the highest total score for all completed rounds. If two (2) or more Teams have equal scores, then if time permits, the first three (3) places will be determined by a tie-break Free Round.

3.4.2.1 If a tie still exists, the following procedure will be applied until a clear placing is determined:

i The best score, then the second-best score, then third best score, etc., of any completed free rounds.
ii The best score, then the second-best score, of any completed compulsory rounds.

3.4.3 Prizes and awards are awarded as follows:

- All Team Members in the events will be awarded medals if placed First, Second or Third.
- The flags of the countries of the Teams in the events placed First, Second and Third shall be flown and the national anthems of the countries of the Teams placed First shall be played.

4 GENERAL RULES

4.1 EXIT PROCEDURE

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

4.2 JUDGING ORDER

The Judging order for the first competition round of each event will be in the reverse order of the placings in that event at the most recent ISC sanctioned World Parachuting Championships or World Cup of Artistic Events. All teams not covered by this procedure will be judged at the beginning of the round, with their judging order determined by a draw.

After round five (5), the final rounds will start. The final rounds will be judged by an updated reverse-order which shall be implemented after round five (5) and six (6). The relevant judging order will be maintained throughout the competition, except for any logistical changes deemed necessary by the Chief Judge and the Meet Director.

The organizer must provide the teams with a way of identification of the team showing the team number/round to be recorded by the Videographer just before exit. The recording of this or other clear identification of the team number and round should continue into the jump without any stop in recording. Failure to meet this requirement will result in a score of zero (0) points for the relevant round

4.3 JUMP ABORTION

The Team may choose to abort a jump for any pertinent reason and may descend with the aircraft. If a jump-run is aborted and the Meet Director decides the reason is pertinent, the jump must then be made at the earliest opportunity. (Sporting Code, para 5.2.8.)

4.4 AIR-TO-AIR VIDEO RECORDING

Details for video transmission and recording can be found in SC5 5.2.6 as they are common across multiple disciplines.

4.5 REJUMPS

4.5.1 Contact or other means of interference between (a) Performer(s) and/or the Videographer in a Team shall not be grounds for a rejump.

4.5.2 Problems with any of the competitor's equipment shall not be grounds for a rejump.

4.5.3 Adverse weather conditions during a jump are no grounds for protest. However, a rejump may be granted at the discretion of the Chief Judge.

4.6 WIND TUNNEL

Competitors are permitted to use a wind tunnel (freefall simulator) during the event.

5 RULES SPECIFIC TO THE EVENT

5.1 TEAMS

5.1.1 Teams may consist of either or both sexes.

5.1.2 Team members are allowed to change their position in the Team.

5.1.3 A Team may only represent one (1) NAC.

5.1.4 Each Team Member may compete in maximum two (2) Teams per First Category Event, in different events only (Freestyle Skydiving and Freeflying), as Performer or as Videographer. See also FAI Sporting Code Section 5 - Skydiving, Section 5, 4.4.3.

5.2 ROUTINES

The discipline comprises Compulsory Routines and Free Routines.

5.2.1 Compulsory Routine. The Compulsory Routines consist of four (4) Compulsory Sequences as described in the relevant Addenda A, 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.

5.2.2 Free Routine. The content of the Free Routine(s) is chosen entirely by the Team.

5.2.2.1 Teams must deliver a video of their Free Routine(s) to the Chief Judge at least 48 hours before the start of the competition. Ideally, the video is one unedited jump. When it is necessary to edit more than one jump into the submitted video, no special effects should be used, cuts only (Teams may optionally use addendum D to include a written list of elements and/or present and explain their Free Routine to the panel). Each Team may submit multiple Free Routines, but, during the competition, may submit a change only one time. Teams must declare which Free routine they will perform for each Free Round.

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

5.2.3 Submission of Compulsory Sequences with Max Values:

5.2.3.1 Teams must deliver the order of the Compulsory Sequences and their chosen Max Values (for both Compulsory Rounds) to the Chief Judge together with the video of their Free Routine(s) (see 5.2.2.1). Using the form on addendum D.

5.2.3.2 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.

5.2.3.3 Executing Compulsory Sequences in a different order than the one submitted, will lead to a score of zero (0) for the sequences that are out of order. The Judges will judge each next Compulsory Sequence in the order submitted. (Any Compulsory Sequence that comes before the next in the submitted order will receive a score of zero (0), but will be counted as presentation.)

5.2.3.4 Teams must deliver a video of their Free Routine(s) to the Chief Judge at least 48 hours before the start of the competition. `Ideally, the video is one unedited jump. When it is necessary to edit more than 1 jump into the submitted video, no special effects should be used, cuts only (Teams may optionally include a written list of elements and/or present and explain their Free Routine to the panel). Each Team may submit multiple Free Routines, but, during the competition, may submit a change only one time. Teams must declare which Free routine they will perform for each Free Round.

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

5.2.3.6 For this purpose, see Annex D

5.3 COMPETITION ROUNDS

5.3.1	Full competition	Compulsory Routines: Free Routines:	2 rounds 5 rounds
5.3.2	Minimum competition		1 round

5.3.3 Jump order of the routines must be: F - C - F - F - C - F - F
(C = Compulsory Routine, F = Free Routine)

5.3.4 Finals: The 6th and 7th round shall be the final rounds, and should be judged in a reverse order of standing.

5.3.5 Jumping and judging should be balanced between the Freestyle Skydiving and Freeflying teams, with no more than two (2) rounds difference between the events. Ideally no more than four (4) rounds per event per day.

6 JUDGING AND SCORING

6.1 GENERAL

Once any Team Member has left the aircraft, the jump shall be evaluated and scored.

6.2 SCORING FREE ROUTINES

Before the start of the competition, the Judges will view the submitted videos and determine the Initial Technical score, between 0,0 and 10,0 expressed as a number up to one (1) decimal point, taking into account the following guidelines;

Initial Technical score:

- 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., Exit sequence, pace of the jump, movements and spins in both directions, multiple simultaneous rotations, combined moves, blind moves, original moves, challenging body positions etc.)
- Overall technicality of flying: holding the body, orientation, confidence in flying and moves, control, etc.

- Team Work: The ability to combine technical skills and create complex effects of movement, including the degree of the Videographer's involvement in the routine.
- See Annex C.

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

Freestyle Skydiving:

0,2 to 1,0 point deduction	For each missing element, or portion of element.
0,1 to 0,3 points deduction	For each instance, an element was executed incorrectly, or the Performer is off heading, off level, wobble, or has poor body form.

Freeflying:

0,2 to 1,0 point deduction	For each missing element, or portion of element.
Up to 0,5 points deduction	For each instance an element was executed incorrectly, or one or both Performers are off heading / off level / wobble
Up to 0,5 points deduction	Team work: Levels between the Performers, synchronisation between members (including camera), proximity between Performers (excluding camera)

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

Presentation

During the competition, the Judges will give a presentation score, between 0,0 and 10,0 expressed as a number up to one (1) decimal point, taking into account the following guidelines;

Creativity and routine composition:

- Routine is **aesthetically** pleasing to watch and has a good **flow**.
- **Creative choreography (original** routine composition)
- Well executed **new moves** (and/or new presentation of old moves)
  There is a definite **beginning** and a definite **ending**.

Camera Work:

- Good use of video angle(s)
- creative interactivity
- Clean image and clear focus shown

During the competition, two (2) Judges determine Camera deductions, according to the following guidelines:

Up to -2,0 points	Proximity overall jump: Performer(s) far away from camera.
-2,0 points	For each instance, both Performers are completely out of the frame.
-1,0 points	For each instance, one Performer is completely out of the frame.

-0.1 to -0,5 points	For each instance, Performer(s) is/are off centre frame.
-0.1 to -0,5 points	For each instance of unintentional cropping body part(s) off frame.
-0,1 points	For each instance, any part of the Videographer body/equipment is in the frame

- 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 of the helmet out of the frame.
- Each of the two (2) Judges will total all their camera deductions.

6.3 SCORING COMPULSORY ROUTINES

Judges give a score for the Team (between 0,0 and 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:

	Deduction **UP TO:**	Explanation:	Example:
Major part of the compulsory	Up to 50%	The part that defines the Compulsory Sequence	The twist in the loop twist; Angle position, body orientation, etc’
Set-up	Up to 10%	Facing the correct direction; In the correct body position. Camera in place.	Performance requirements described for “at the beginning” for orientation, body position and camera position, etc.
Static Camera work: (On top of the setup)	Up to 50% Up to 20%	When the camera is too far to judge the Compulsory Sequence Camera is moving when static image is required.	 When not on the specified level or not in the correct angle
Required Camera move	Up to 30%	When camera is doing the wrong move	wrong roll direction, synchronisation, carving, etc.
Image orientation	30%	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	
Specific body position requirements	Up to 30%	When the Compulsory Sequence requires specific body position or specific level between flyers	Layout position Straddle position Face-to-face Split

Specific grips	Up to 30%	When specific grip(s) / dock(s) are wrong	Hand-to-hand, feet-on-shoulders, lower legs during the Cat Barrel Roll
Execution mistakes	Up to 30%	Flow, Wobble, Off heading, Off center frame	
Specific Judging Guidelines	See Annex A	As specified for each Compulsory Sequence	See Annex A

Presentation in the Compulsory Routines such as extra transitions between moves, extra moves at the beginning, end and in between the compulsories are scored. If the Judges cannot identify any Presentation element the score for presentation will be 0,0 points.

6.3.1 If the Judges determine that the Team has performed a lower Max Value of a Compulsory Sequence than the declared Max Value, the maximum score will be 0,5 points less than the lower Max Value actually performed.

6.3.2 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. 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.

6.4 SCORE CALCULATION

The score for each round is calculated as follows:

Compulsory Rounds: the highest and lowest Judges' scores of each Compulsory Sequence and Presentation will be discarded, and then the remaining three (3) scores will be averaged with no rounding applied. Each average score for a Compulsory Sequence will be multiplied by 0.225, the average score for Presentation will be multiplied by 0.1, and then the sum of these five (5) values will be rounded to the first decimal place.

Free Rounds: the three (3) scores for the Execution criterion will be added, and the result will be divided by three (3), with no rounding applied. The two (2) total scores for the Camera deductions will be added, and the result will be divided by two (2), with no rounding applied. The highest and lowest Judges' scores for the Presentation criterion will be discarded, the remaining three (3) scores for Presentation will be averaged separately, with no rounding applied.

- To determine the Technical score, the averaged Execution score will be deducted from the Initial Technical score. The minimum possible score for Technical is zero (0) points.
- 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.
- The Technical and Presentation scores will be added, and the result will be divided by two (2), then rounded to the first decimal place.

6.4.1 Rounding must be done as follows: intermediate values must be converted from two (2) decimal places to one (1), by rounding to the nearest tenth, except where the second decimal digit is exactly halfway between the two (2) values, where it must be rounded to the higher of the two.

6.4.2 Total scores for the events are calculated by adding the Team's official scores of all completed rounds.

6.4.3 All scores for each Judge, for all competition jumps, will be published.

6.4.3.1 The Initial technicality scores will be published before the start of the competition.

6.5 JUDGING RULES

6.5.1 The jumps shall be judged using the video evidence as provided by the Videographer.

6.5.2 A panel consisting of five (5) Judges must evaluate each Team's performance. Where possible, a complete round shall be judged by the same panel.

6.5.2.1 Compulsory Routines: all five (5) Judges will evaluate the routines.

6.5.2.1.1 Compulsory Routines: First viewing must be at normal speed. At the discretion of the Event Judge, the second and third view of a Compulsory Round jump, or part of it, is allowed in normal, reduced speed (70%) and/or use of video pause.

6.5.2.2 Free Routines: three (3) Judges will evaluate the Execution criterion. Two (2) Judges will determine Camera deductions. All five (5) Judges will evaluate the Presentation criterion

6.5.2.2.1 Free Routines: The Judges will watch each jump once with an optional second viewing.

6.5.3 The Judges will use the electronic scoring system to record the evaluation of the performance. At the end of working time, 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.

6.5.4 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.

6.6 TRAINING JUMPS

Each Team in each event will be given the option of two (2) official training jumps prior to the competition. The aircraft type and configuration, plus the video dubbing system will be used for the official training jumps.

7 RULES SPECIFIC TO THE COMPETITION

7.1 COMPOSITION OF DELEGATIONS

Each Delegation may be comprised of:

- One (1) Head of Delegation
- One (1) Team Manager
- A maximum of two (2) Teams for each event for a WPC or Continental.
- The number of Teams for a World Cup will be up to the organiser

7.2 COMPETITION SCHEDULE

The competition will be organised in accordance with two (2) official training days (judges conference) and a maximum time frame of four (4) consecutive competition days. Time must be reserved before the end of the competition to allow for the completion of the final rounds.
If the 2nd Judges' conference day for AE is scheduled on the first day of competition for all other events, (after the opening ceremony), AE teams are allowed to make training jumps on that day.

8 TITLE OF THE COMPETITION

"The --- FAI World Artistic Event Championship, (insert location), (insert year)", or

"The --- FAI (insert continent) Artistic Events Championship, (insert location), (insert year)", or

"The --- FAI World Cup of Artistic Events, (insert location), (insert year)"

8.1 AIMS OF THE COMPETITION

8.1.1 To determine the Champions of Artistic Events. (Freestyle and Freefly)

8.1.2 To promote and develop Artistic Events training and competition.

8.1.3 To exchange ideas and strengthen friendly relations between sport parachutists, judges and support personnel of all nations.

8.1.4 To allow participants to share and exchange experience, knowledge, and information.

8.1.5 To improve judging methods and practices.

ANNEXES

Annex A1: Freestyle Skydiving Compulsory Sequences

Annex A2: Freeflying Compulsory Sequences

Annex B: Basic body positions, orientations and rotations

Annex C: Initial Technical Score

Annex D: Routine description.

ANNEX A1 - FREESTYLE SKYDIVING COMPULSORY SEQUENCES

PERFORMANCE REQUIREMENTS & JUDGEMENT CRITERIA

- The order in which these Compulsory Sequences can be performed is determined by the Team.
- 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 para 5.2.3. and Annex D)
- If the Judges determine that the Team has performed a lower Max Value of a Compulsory Sequence than the declared Max Value, the maximum score will be 0,5 points less than the lower Max Value actually performed.
- The Compulsory Sequences must be performed in the submitted order.
- 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.
- The Videographer must maintain proximity to the Performer throughout each Compulsory Sequence, except where the Sequence description specifically prescribes otherwise.
- 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.
- The definition of each body position is described in Annex B.

FIRST COMPULSORY ROUND (ROUND 2)

FR-1 Eagle Sequence

- Half Eagle
- At the beginning, the Performer is in a head-down orientation.
- 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 centre 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.

Videographer requirements

- Videographer must show Performer from his/her front during the whole sequence.

Max Value 3 pts: Half Eagle

- The Half Eagle is performed as described above.

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.

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 s/he is above the Videographer). (Opening the tight tuck at the last ¼ of the loop is ok)

– The Videographer must show the Performer from his/her front throughout the whole sequence, with the exception of the full tight tuck front loop.

Judging guidelines

– When the tuck is not tight for the front loop, up to 15% will be deducted.
– Opening before last ¼, up to 10% will be deducted.
– When the front of the Performer is not shown throughout the whole sequence (except for the front loop), 20% will be deducted.
– When the front loop is not performed above the Videographer in the middle of the second part of the Eagle, 15% will be deducted.

FR-2 Mixed Carve

Carve

– At the beginning, the Performer must be in a head-down orientation, facing the Videographer.
– The Performer and Videographer must inface carve 180° around an imaginary centre, stop, then make a transition (presenting the side to the camera) to head-up outfacing through the belly-down orientation. (During the stop, the Performer makes a ¼ pirouette before and after the transition through the belly-down orientation.)
– In the head-up orientation, outfacing, the Performer then carves 180° in the opposite direction.

Videographer requirements

– Videographer must show the front of the Performer while the Performer is inface carving, and the back of the Performer while outface carving.
– While carving, the Videographer must show the image as if the Performer remains static with only the background moving.
– Videographer must be on the same level as the Performer (and show the Performer on the horizon) throughout the sequence.
– Videographer must maintain the same distance from the Performer throughout the sequence.

Max Value 5 pts: Inface Carve with Switching Direction

– At the beginning, the Performer must be in a head-down orientation, facing the Videographer.
– The Performer and Videographer must carve 180° around an imaginary centre, stop, and then inface carve 180° to the opposite direction.

Max Value 7,5 pts: Mixed Carve

– The Mixed carve is performed as described above.

Max Value 10 pts: Layout Mixed Carve

– The Mixed Carve is performed as described above, and:
– The Performer must maintain the layout position throughout the sequence.

Judging guidelines

– If the Performer, during the outface carving, flies in a straight line instead of carving, 30% will be deducted.

FR-3 Rebound

- The Performer is in a head-down or angle back-flying orientation, facing the Videographer.
- The Performer makes a half reverse eagle over the Videographer (“back-layout movement”) to the belly.
- The Performer then makes a half eagle (“front layout movement”) to a head-down or angle back-flying, ending on the original heading in the original starting position.
- The Performer must keep an eye contact with the Videographer throughout the sequence.

Videographer requirements

- The Videographer must show the Performer on the horizon at beginning, middle, and the end of the sequence.

Max Value 7,5 pts: Rebound

- The Rebound is performed as described above.

Max Value 10 pts: Rebound with a Roll

- The Rebound is performed as described in 7,5 points, but:
- Once on the belly, after a momentary stop, the Performer must make a 360° barrel roll in place, on the horizon.

Judging guidelines

- When the Performer loses eye contact, up to 10% will be deducted.

FR-4 Looping Sequence

Back Layout Loops

- Beginning is from a layout position in head-up orientation.
- Three (3) complete 360º layout back loop rotations, without stopping, must be performed.
- Looping movement must remain about a horizontal axis, without tilting or changing heading.
- Torso must be straight and legs in line with the torso, without any bend at the waist/hips.

Videographer requirements

- Videographer must be on the same level with the Performer and show the Performer from his/her side at the start of the sequence, and must remain in place.

Max Value 3 pts: Layout Back Loops

- Layout Back loops are performed as described above.

Max Value 7,5 pts: Layout Loops with Half Twist

- First back loop is performed as described above.
- A half twist must be performed within the second loop.
- After a momentary stop in the head-up orientation, a full front loop must be performed.

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 the second loop.
- Looping motion must be smooth.
- The sequence must end with a momentary stop, in a layout position in head-up orientation, on the same heading as the beginning.

Judging guidelines

- When the half or full twist is not performed within the second loop, 30% to 50% will be deducted.
- If there is stopping between the loops, 15% will be deducted.

– If no momentary stop is shown at the end, the maximum score will be 9,5 points.

SECOND COMPULSORY ROUND (ROUND 5)

FR-5 Reverse Eagle Sequence

Half Reverse Eagle

– At the beginning, the Performer is in a head-up orientation, facing the Videographer.
– The Performer goes below the Videographer as the Videographer goes over the top, moving around an imaginary centre between them so that both end up in opposite positions and orientations than they originally began.
– The Reverse Eagle should be performed as one continuous movement.
– The Reverse Eagle must remain on the same heading.

Max Value 3 pts: Half Reverse Eagle

– Half Reverse Eagle is performed as described above.

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.

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.
– Legs must be in line with the torso (when viewed from the side), with the knees straight, throughout the sequence. (The legs may be separated.)

FR-6 Angle Flying

THIS COMPULSORY SEQUENCE MUST NOT BE THE FIRST ONE PERFORMED!

– Performer is flying at a minimum of 20º diagonally off vertical and horizontal compared to the horizon with the head low.
– Videographer must demonstrate an on-level position.

Max Value 3 pts: Angle Flying Pose

– Performer is facing upward.
– This angle flying must be maintained for a minimum of three (3) seconds.
– Videographer must show Performer from his/her side throughout the sequence.

Max Value 5 pts: Angle Flying Roll

– The move is performed as described above.
– After 3 seconds of angle flying, The Performer will make a 180º rotation on the Body Head-Tail axis (half a barrel roll into face-down) while maintaining the heading and the angle.
– Videographer maintains position and must show Performer from his/her side at the beginning and the end of the move.

Max Value 7,5 pts: Angle Flying with a Loop

– The Performer is angle flying on the belly, with the head low for a minimum two (2) seconds.
– The Performer makes a front loop to head high angle-flying on the belly traveling in the opposite direction.
– The Performer holds the head high angle-flying for a minimum two (2) seconds.
– Videographer must show Performer from his/her side throughout the sequence.

Max Value 10 pts: Layout Angle Flying with a Loop

- The Angle Flying with a Loop is performed as described in 7,5, but the Performer must maintain a layout position through the entire sequence.

Judging guidelines

- When this Compulsory Sequence is performed first in the compulsory routine, 70% will be deducted.
- If the angle flying is not held for a minimum of two (2) seconds at the beginning or end, 10% will be deducted. If not held for two (2) seconds at both the beginning and end, 20% will be deducted.

FR-7 Side Flying

Rotating Side Pose

- At the beginning, the Performer is on his/her side, with his/her legs together, facing the Videographer.
- While on his/her side, the Performer makes a smooth/continuous 360° rotation (either forwards or backwards).

Videographer requirements

- Videographer must be on the same level with the Performer.
- Videographer must maintain the same distance from the Performer throughout the sequence.

Max Value 5 pts: Rotating Side Pose

- The move is performed as described above.

Max Value 7.5 pts: Rotating Layout Side Pose

- The move is performed as described above.
- The Performer must be in a layout position, without a bent in the waist/hips/knees, with his/her legs together.

Max Value 10 pts: Rotating Layout Side Pose with a Stop

- A layout side rotation Is performed as described above.
- At the end of the rotation, the Performer must hold a side pose (with the Videographer showing the front of the Performer on level), in a layout position for minimum of two (2) seconds.

Judging guidelines:

- If the side pose is not held for a minimum of two (2) seconds at the end with the Videographer remaining in place, 15% will be deducted.

FR-8. Head-Up Straddle Spins

- Performer is in a straddle position, without any forward bend at the waist/hips, in head-up orientation, with the toes pointed and the knees straight.
- Spins can be in either direction.
- At the beginning and end, the Performer must show a momentary stop in the Head-up Straddle.
- At the beginning and the end, the Videographer must show the front of the Performer.

Max Value 3 pts: Head-Up Straddle Spins

- The straddle must spin rapidly, with three (3) pirouette rotations performed within five (5) seconds from the start of the first rotation.

– Videographer must be on the same level throughout the sequence.

Max Value 5 pts: Head-Up Straddle Spins with Synchronised Carve

– The straddle must spin 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 Performers' rotations, the Videographer must carve 180º opposite the Performer's rotation.
– Videographer must be on the same level throughout the sequence.

Max Value 10 pts: Head-Up Straddle Spins with Half Eagle

– The straddle must spin 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 Performers' rotations, the Videographer must perform a half Eagle passing under the Performer with half (180º) camera roll at the lowest point, the roll in the opposite direction as the Performer's rotation.
– At the end, the Videographer must be on the same level.

Judging guidelines

– When the Videographer passing under the Performer, during the Half Eagle, makes the camera roll to the wrong direction, 30% will be deducted.
– When the Videographer is not passing directly under the Performer, during the Half Eagle, up to 30% will be deducted.
– When the legs are clearly not straddled at least 90° apart, 30% to 50% will be deducted.
– If there is a forward bend (i.e., torso is not vertical) at the waist/hips, 20% to 50% will be deducted.
– If the Performer executed less than the required number of spins, 15% will be deducted for each missing spin.
– if no momentary stop is shown at the beginning or end, 5% will be deducted.
– If the stop is not shown at the beginning and end, 10% will be deducted.
– When the toes are not pointed and/or the knees are not straight, 10% will be deducted.

ANNEX A2 - FREEFLYING COMPULSORY SEQUENCES

PERFORMANCE REQUIREMENTS & JUDGEMENT CRITERIA

- The order in which these Compulsory Sequences can be performed is determined by the Team.
- 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 para 5.2.3. and Annex D)
- If the Judges determine that the Team has performed a lower Max Value of a Compulsory Sequence than the declared Max Value, the maximum score will be 0,5 points less than the lower Max Value that was actually performed.
- The Compulsory Sequences must be performed in the submitted order.
- When the layout position is specified, both legs must be together (max shoulder width), with the knees straight, without any bend at the waist/hips.
- The face-to-face requirement means that the Performers must be with their heads at the same level and looking at each other.
- Being on the same level means that the centres of the bodies are at the same level.
- 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.
- The Videographer must maintain a consistent distance from the Performers' centre point throughout each Compulsory Sequence, except where the Sequence description specifically prescribes otherwise.
- 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.
- The definition of each body position is described in Annex B

FIRST COMPULSORY ROUND (ROUND 2)

FF-1. 2-way Eagle

Half Eagle

- One Performer is in a head-up orientation, the other in a head-down orientation, on level.
- The head-down Performer goes below the head-up Performer, as the head-up Performer goes over the top, moving around an imaginary centre between them so that they end up in opposite positions and orientations than they originally began.
- The Half Eagle should be performed as one continuous movement.
- The Half Eagle must remain on the same heading.

Videographer requirements

- The Videographer must show the Performers from the side.
- The Videographer must be on the same level with the Performers' centre point, throughout the sequence.

Max Value 5 pts: 2-way Half Eagle

- The move is performed as described above.

Max Value 7,5 pts: 2-way Full Eagle

- The move is performed as described above, then:
- The movement continues until the Performers 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.

Max Value 10 pts: 2-way Full Eagle with Synchronised Roll

- The move is performed as described for 7,5 points and:
- The Videographer must make a synchronised roll with the Performers, showing an image as if the Performers remain static with only the background moving.

Judging guidelines

- When the Videographer makes the roll in the wrong direction, 30% will be deducted.
- When the Full Eagle is not performed as one continuous movement, 20% will be deducted.

FF-2. Cat Barrel Roll

Cat position

- Both Performers are in 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.

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.
- Videographer must be on the same level as the Performers' centre point and remain in place throughout the sequence.

Max Value 5 pts: Single Cat Barrel Roll

- The move is performed as described above.

Max Value 7,5 pts: Double Cat Barrel Roll

- 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.

Max Value 10 pts: Double Cat Barrel Roll in Layout Position

- 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/hips, with the knees straight, throughout the entire sequence.

Judging guidelines

- One or both grips is/are in the wrong location (i.e., not on lower leg/feet), 30% will be deducted.
- If the two (2) barrel rolls are not consecutive and smooth, 20% will be deducted.
- When one Performer is not in layout position when it is required, up to 25% will be deducted.
- When both Performers are not maintaining the layout position when it is required, up to 30 % will be deducted.

FF-3. Head-Up Grip Sequence

- Both Performers are in head-up orientation, without any grips.
- After making the required grip(s), both Performers simultaneously release their grip(s).
- The distance between the Performers must remain the same during the 360° rotation.

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 hand or right-to-left hand).
- After grip release, both Performers simultaneously perform a 360º pirouette while remaining on the same level and retake the grip.
- Videographer must show the front of the Performers at the beginning, on the same level, stay on level and remain in place.

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 hand and right-to-left hand).
- After grip release, both Performers simultaneously perform a 360º pirouette while remaining on the same level.
- Both Performers retake both grips at the same time.
- Videographer must show the side of the Performers at the beginning, on the same level, stay on level and remain in place.

Max Value 7,5 pts: Stand-Up Side-by-Side Grip 360° - Layout Position

- Performed as in 3 pts version.
- Both Performers must maintain the layout position throughout the entire sequence.

Max Value 10 pts: Stand-Up Face-to-Face Grips 360° - Layout Position

- Performed as in 5 pts version.
- Both Performers must maintain the layout position throughout the entire sequence.

Judging guidelines

- Wrong body position (when not in layout position when it is required), 50% will be deducted.
- Any grip from Exit or previous move should be released before the beginning of the sequence, otherwise 20% will be deducted.
- When double hand-to-hand grips are not taken simultaneously, 20% will be deducted.
- When only one (1) grip is taken when two (2) should be taken, 30% will be deducted.
- When any grip(s) is (are) not hand-to-hand, 30% will be deducted.

FF-4 Side-by-Side Mixed Carve

Max Value 5 pts: Inface Mixed Carve

Head Down Carve

- At the beginning, both Performers must be in a head-down orientation, side by side, facing the Videographer. A hand-to-hand grip (left-to-right hand or right-to-left hand) is to be taken.
- Both Performers start inface carving around the Videographer.
- A minimum of 180° of head-down inface carving must be performed.
- The carving orbits must be circular (not elliptical).

Transition to Head-UP Carve

- While maintaining the grip, the Performers make a half eagle under the Videographer, to a Head-UP orientation.
- Synchronous with the Performers' half eagle, the Videographer must perform a half eagle passing over the Performers with a half (180°) camera roll at the highest point to show an upright image after the transition.

Head-Up Carve

- Without stopping, both Performers continue to carve in a Head-Up orientation, side by side, facing the Videographer. (It is not required to maintaining the grip while carving in the head-up orientation.)
- If the Performers were head-up carving to their right, they must be head-down carving to their right, or vice versa.
  A minimum of 180° of head-down inface carving must be performed.

Max Value 7,5 pts: Inface/Outface Mixed Carve

Head Up Carve

- At the beginning, both Performers must be in a head-up orientation, side by side, one facing the videographer and the other outfacing. A hand-to-hand grip (Below the elbow is allowed) (left-to-left hand or right-to-right hand) is taken. (One Performer must show their back to the Videographer, throughout the sequence).
- Both Performers start carving around the Videographer.
- A minimum of 180° of head-up carving must be performed.
- The carving orbits must be circular (not elliptical).

Transition to Head-Down Carve

- While maintaining the grip, the Performers make a half reverse eagle under the Videographer, to a Head-Down orientation.
- Synchronous with the Performers' half reverse eagle, the Videographer must perform a half eagle passing over the Performers with a half (180°) camera roll at the highest point to show an upright image after the transition.

Head-Down Carve

- Without stopping, both Performers continue to carve in a Head-Down orientation, side by side. (maintained throughout the sequence).
- If the inface Performer was head-up carving to their right, that inface Performer must be head-down carving to their right, or vice versa.
- A minimum of 180° of head-down inface carving must be performed.

Videographer requirements:

- While carving, the Videographer must show an upright image as if the Performers remain static with only the background moving.
- Videographer must be on the same level as the Performers (and show the Performers on the horizon) throughout the sequence, except for the transition.
- Videographer must maintain the same distance from the Performers throughout the sequence.

Max Value 10 pts: Outface Mixed Carve

The Mixed Carve is performed as described for the Max Value 7.5 pts version, but:

- Both Performers must be outfacing, showing their backs to the Videographer, with their knees straight, throughout the sequence. Except transition from Head-Up to Head-Down.

Judging guidelines

- If the knees are not straight when required, up to 20% will be deducted.

SECOND COMPULSORY ROUND (ROUND 5)

FF-5. Head-Down Carve

Head-Down Carve

- Both Performers are in head-down orientation, facing one another on the same level.
- Both Performers start carving around an imaginary centre between them.
- A minimum of 360° of carving must be performed by the Performers.
- The carving orbits must be circular (not elliptical).
- The Performers must maintain the same distance from each other and remain facing one another during the sequence.

Videographer requirements

- 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 angular speed as the Performers.
- Videographer must stay on the same level as the Performers.

Max Value 3 pts: 360° Head-Down Carve

- The move is performed as described above.

Max Value 5 pts: Head-Down Carve with Carousel

- 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.

Max Value 7,5 pts: Outface 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.

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/hips, with the knees straight throughout the sequence.

FF-6. Angle Flying

THIS COMPULSORY SEQUENCE MUST NOT BE THE FIRST ONE PERFORMED!

- Both Performers are flying at a minimum of 20º diagonally off vertical and horizontal compared to the horizon with their heads low.
- No grips
- The Videographer must show the Performers from the side.
- The Videographer must demonstrate an on-level position.

Max Value 3 pts: Angle Flying Pose

- One Performer is facing upward, and the other Performer is facing downward, face-to-face, with their heads low.
- This angle flying must be maintained for a minimum of three (3) seconds.

Max Value 5 pts: Angle Flying with Push Through

- The Performers are side-by-side angle flying on the belly, with the head low for a minimum two (2) seconds.
- The performers push through to Head low angle flying on their back, traveling in the opposite direction for a minimum two (2) seconds.

"Push through" from Belly to Back
5 points

Max Value 7,5 pts: Angle Flying with a Loop

– At the beginning, both Performers are angle flying side-by-side on the belly, with their heads low for a minimum two (2) seconds.
– The Performers make a synchronised front loop to head high angle-flying on the belly travelling in the opposite direction. for a minimum two (2) seconds.

Max Value 10 pts: Straight legs Angle Flying with a Loop

– The move is performed as described above for 7.5, keeping the legs straight while in angle position.

Judging guidelines

– When this Compulsory Sequence is performed first in the compulsory routine, 70% will be deducted.
– If any grips are taken, 30% will be deducted.
– If the angle flying is not held for a minimum of two (2) seconds at the beginning or end, 10% will be deducted. If not held for two (2) seconds at both the beginning and end, 20% will be deducted.

Front loop from Head-low to head-high position
7.5 / 10 points

FF-7. Synchronised Back Layouts

Back Layouts

– Both Performers begin in layout position in head-up orientation, side-by-side, on the same level and heading.
– Both Performers simultaneously perform a full layout back loop.
– Looping motion must be smooth, around the same horizontal axis, without wobbling.
– Both Performers simultaneously end in head-up orientation, side-by-side, both facing the Videographer.
– Both Performers must be in a layout position throughout the sequence.

Videographer requirements

– At the beginning, the Videographer must be in front of both Performers.
– Videographer must stay on the same level as the Performers' centre point and remain in place throughout the sequence.

Max Value 3 pts: Single Back Layout

– The move is performed as described above.

Max Value 7,5 pts: Two (2) Back Layouts

– Without stopping, both Performers simultaneously perform a second full layout back loop.

Max Value 10 pts: Two (2) Back Layouts with Half Twist

– Back layouts performed as described above.
– Without stopping, both Performers simultaneously perform a second full layout back loop with a half twist.

– The half twist must be performed within and evenly executed throughout the loop, and performed in the same direction.
– Both Performers simultaneously end in head-up orientation, side-by-side, both facing away from the Videographer.

Judging guidelines

– When each Performer is twisting in a different direction, 30% will be deducted.

FF-8. Rebound

Max Value 5 pts: Half Linked Rebound

- Both Performers are side-by-side in a head-down or angle back-flying orientation, facing the Videographer.
– A hand-to-hand grip (left hand of one Performer with the right hand of the other Performer or vice versa) is taken.
– While maintaining the grip, both Performers make a half reverse eagle over the Videographer (“back-layout movement”) to the belly and release the grip.
– The Performers then make a half eagle (“front layout movement”) to a head-down or angle back-flying, ending on the original heading in the original starting position.
– The Performers must maintain eye contact with the Videographer throughout the sequence.

Videographer requirements

– The Videographer is facing the Performers and must show them on the horizon at the beginning, middle, and end of the sequence.

Max Value 7,5 pts: Linked Rebound

– The move is performed as described above, But the performers maintaining the grip throughout the sequence.

Max Value 10 pts: Linked Rebound with a Tucked Loop

– Both Performers are side-by-side in a head-down or angle back-flying orientation, facing the Videographer.
– A hand-to-hand grip (left hand of one Performer with the right hand of the other Performer or vice versa) is taken and is maintained throughout the sequence.
– While maintaining the grip, both Performers make a half reverse eagle over the Videographer (“back-layout movement”) to the belly.
– After a momentary stop in the belly-down orientation, both Performers, while maintaining the grip, make a half eagle (“front layout movement”) to a head-down or angle back-flying, ending on the original heading in the original starting position.
– The Performers must perform a linked tight tuck front loop (trick) When they are above the Videographer the second time
– At the end, both Performers should be in their original starting position.

Judging guidelines

– When the Performers lose eye contact (except for the trick), up to 20% will be deducted.
– When the tuck is not tight for the front loop, 15% will be deducted.

ANNEX B - BASIC BODY POSITIONS, ORIENTATIONS AND ROTATIONS

A. DEFINITION BODY PARTS

A Body consists of the entire Performer and his/her equipment.

The parachutist's body is defined in specified parts, as follows:

- **head**: the part of the body above the neck.
- **shoulder**: the upper part of the body between the neck and the upper arm.
- **torso**: the body, including the shoulder, and parachute, but excluding arms, legs, head and neck.
- **arm**: the whole arm from the parachute harness, including upper arm, lower arm, wrist and hand (the shoulder is excluded).
- **upper arm**: the part of the arm between the shoulder and the elbow.
- **lower arm**: the part of the arm between the elbow and the wrist.
- **hand**: the part of the arm past the wrist.
- **leg:** the whole leg from the parachute harness, including the upper leg, knee, lower leg and foot.
- **upper leg** (thigh): the part of the leg between the leg strap of the parachute harness and the knee.
- **knee:** the part of the leg between the upper leg and the lower leg.
- **lower leg**: the part of the leg between the knee and the ankle.
- **foot**: the part of the leg past the ankle.
- **sole**: that part of the foot on which a person stands.

Grips can be taken and docks can be placed on these parts.

B. BODY POSITION

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 positions of the legs**.** The arms are left free to control the position. For description purposes on heading, torso means the front of the torso.

B-1. 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.

B-2. 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).
- For freefly only legs can be apart shoulder wide.

B-3. 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).

B-4. 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).

B-5. Sit Position

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

B-6. 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.

B-7. 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.

B-8. Split Position

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

B-9. 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.

B-10. 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.

C ORIENTATIONS

There are six (6) different basic 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.

C-1 Belly-down Orientation

The torso is horizontal, on its front, facing down towards the relative wind.

C-2 Back-down Orientation

The torso is horizontal, on its back, facing upwards away from the relative wind.

C-3 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.

C-4 Head-up Orientation

The torso is vertical with the head up, directly away from the relative wind.

C-5 Head-Down Orientation

The torso is vertical with the head pointing directly into the relative wind.

C-6 Diagonal (Angle) Orientation

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.

D ROTATION AXES

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

D-1 Wind Axes

There are two (2) inertial axes which stay fixed with respect to the relative wind (or ground when at terminal velocity with no horizontal motion).

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).

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).

D-2 Body Axes

There are three (3) body axes which stay fixed with respect to the Performer's body.

Body Head-Tail Axis

The body head-tail axis is oriented lengthwise, pointing from head to tail-bone, normally through the Performer's torso. (In a layout position, the head and feet are in the same line. When the body is bent at the hips, this axis is aligned with the spine and does not include the legs.)

Body Front-Back Axis

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

Body Left-Right Axis

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

E. BASIC ROTATIONAL ACTIONS

There are six (6) basic rotational actions. 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.

E-1 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.

E-2 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.

E-3 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.

E-4 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.

E-5 Loops

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, belly-down, head-down and/or back-down orientation. A loop is considered to be a full loop when the head has travelled 360° around the horizontal axis from the point at which is started.

There are two (2) kinds of loops. (Loops are referred to by the direction in which the loop is initiated, since in the case of twisting loops, the direction in which the loop completes may be different from the direction at the start.)

Back Loop

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

Front Loop

A front loop is a loop rotation initiated with the torso rotating forwards.

E-6 Side Loops (Loops in the sideways orientation)

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.

E-7 Twists

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.

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.

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.

F CIRCULAR PATHWAYS

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 outfacing. Circular pathways may have embedded moves (e.g., Carousel).

Inface

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

Outface (Blind)

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

F-1 Carving

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

F-2 Vertical Orbits

The Performer's body traces a circular path about an imaginary centre 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.

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.

Reverse Eagle

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.

ANNEX C - INITIAL TECHNICAL SCORE

	Easier	More difficult
Body position	Large support base	Small support base
	"Broken" Body Position	Layout body position
Orientation	Head-down	Head-up
	Vertical movement	Travelling movement
Moves	Minimum or no Variety of moves and styles	Variety of moves and styles (Carving, Eagles, Tricks, Acrobatics, etc)
	Rotations on 1 axis	Rotations on >1 axis (in which use of 3 axes is more difficult than use of 2 axes)
	Transitions between moves with the same axis	Transitions between moves with different axes
	Single rotation	Multiple rotations
	Single move	Consecutive moves with minimal setup
		Combined moves (a move within a move)
	No direction change	Reversal of direction
	No speed changes	A lot of speed changes
Team work	No synchronisation with Videographer	Moves synchronised with Videographer
	Team members facing each other	Team members "out facing" from each other (Blind)
	"Static framing"	Ongoing camera moves in all axes

ANNEX D - ROUTINE DESCRIPTION

Please fill electronically and send together with the video file.

Team number #	Team Name & country:
Please indicate the event *(delete the unnecessary)*	**FREESTYLE SKYDIVING – FREEFLYING**

State the order in which the compulsory sequences will be performed.
The valid sequences are at: http://www.fai.org/isc-documents, then look for « artistic events »

First Compulsory Round, round 2: (FR-1 through FR-4, or FF -1 through FF-4)				
Compulsory Sequence Max Value:				
Second Compulsory Round, round 5: (FR-5 through FR-8, or FF -5 through FF-8)				
Compulsory Sequence Max Value:				

The Free Routine List of elements covers the following rounds *(handle as appropriate)*	**ALL - 1 - 3 - 4 - 6 - 7**

If performing more than one Free Routine, please complete a Routine Description sheet for each Free Routine and circle above which rounds it will be performed.

#	Name of move / sequence	Camera work details
Exit		

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