



2010 Ballet on Ice Guidelines and Rules

Theatre on Ice 2010



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I – General rules and information

A. Definition of Ballet On Ice

Ballet on Ice is the transcription in space and time of themes, arguments or music in relation to either, chosen by the choreographer.

The music, theme and choreography should be consistent with one another, and give a feeling of harmony and balance.

The performance must be adapted to the dynamics of ice-skating: quality of gliding and edges, speed, ease and beauty of movements. It must also aim for proper placements and treatment of groups and variety in the use of the specific elements of skating.

The number of figure skating, ice dance or synchronised skating elements the choreographer decides to use is not limited. It is up to the judges to decide if there is any imbalance in their use and the musical link with the theme.

B. Contents of a Ballet on Ice performance

Each team may use any of the elements given in the appendices to choose and compose its programme.

- Each team may choose its scenery, music, choreographic rules, theme, movements and relationship between skaters. They should however be consistent with one another and avoid any redundant aspects, which does not allow for emotion, and therefore art. The interpretation of the chosen theme should not be limited to first degree.
- Jumps and other figure skating or ice dance elements must be part of the choreography and be meaningful regarding the theme of the programme. They should be adapted to the skaters' skating level, and any mistakes or falls during the programme will lead to deductions from the final score.
- Skaters' or couples' solos must also make sense for the theme of the performance. They should not prevail and should be used to link different elements.
- The choreography chosen should emphasize on gliding. Static positions on the ice (i.e. without skating) should be avoided and any overuse will be reflected in the marking.

C. Eligibility of team members

A valid Ballet on ice competition licence (*Licence de Compétition Ballets*) is mandatory for all competitions in France. The skaters must also be eligible under ISU Regulation R.102

Each club president shall sign off when entering every competition, certifying that all the skaters are eligible, and in particular that they do not take part in any events not

sanctioned by the ISU, or participate individually in any ice shows or exhibitions without the approval of the FFSG (CSNB).

To avoid any negative interpretation regarding the skaters' eligibility, they may not participate in the judges' training sessions. The coaches and choreographers and their assistants, who are invited to such sessions have to give up their eligibility to skate.

Skaters holding a French skating teaching certificate (*Brevet d'Etat 1er degré ou 2ième degré*) may not be members of a Ballet on Ice team.

D. Doping

No form of doping is allowed in Ballet on Ice (ISU R.139).

Anti-doping controls may be carried out during any training session, national or international competition by the French federation's doctor (*Médecin Fédéral*) or his representative, or by an official from the French Sports Minister, according to the applicable rules.

All details about doping in Ballet on Ice can be found in the ISU Rules and Communications.

E. Ballet on Ice competitions

1. Definition:

Ballet on Ice competitions should take place in with a sporting spirit of universal cooperation and aim at showing and enhancing quality performances, in order to help the evolution of skating sports and arts, and develop them worldwide.

2. Different categories of competitions

There are three categories of Ballet on Ice competitions in France:

- Inter-league competitions,
- French championships,
- International competitions.

These competitions take place on rinks with the following sizes:

- For the French championships: 56m x 26m minimum,
- For competitions approved by the CSNB/FFSG : 56m x 26m minimum,

The competitions must meet the following rules, whatever the number of teams or skaters:

- For the official warm-up sessions on the competition rink, they must respect the duration set out in these Rules,

- The podiums ceremony must end no later than 11.30 pm,
- All the criteria set out in these official CSNB Rules must be met.

3. Specific conditions for the French National championships

- The French National championships may take place over two days, depending on the number of teams participating.
- The Championships are only open for teams in the Senior, Junior and Novice categories. The Open and Adult category teams may not compete in this event.
- They include the choreographic exercise and a free skate programme, with combined scores for the Junior and Senior categories.
- Teams must have participated in two official CNSB/FFSG competitions, including one outside their league, to be entitled to compete in the French championships.
- Competitions outside France do not count for participations in the French championships.
- The team must have previously competed in the category in which they are entered for the championships.
- All proof should be provided when entering the French Championships.
- The French Championships must take place on a rink of 56 metres by 26 metres.

F. Teams and categories (for the choreographic exercise and free skate)

1. Number of skaters

A Ballet on Ice team (for both the choreographic exercise and the free skate) may have between 8 and 30 skaters.

All the skaters in a team must skate in both the choreographic exercise and the free skate.

2. Categories

Ballet on Ice teams may compete in any of the following five categories:

- ⊕ Senior,
- ⊕ Junior,
- ⊕ Novice,
- ⊕ Open,
- ⊕ Adult.

National competitions may include all five categories.

The competitions for all five categories are on the same day.

Each team may only skate in one category.

The French Championships are only open to the Senior, Junior, Novice. The Open and Adult category teams may not compete in these Championships.

3. Requirements for each category

In France, the five categories are defined as follows:

- Senior: the minimum test for 100% of the team is the figure skating or ice dance "*préliminaire*".
- Junior: no test required.
- Novice: maximum test is the figure skating or ice-dance "*préparatoire*" or "*PN6*" for 100% of the team. In addition, 80% of the team must be under 15 years old on the 1st July preceding the competition.
- Open: no test required.
- Adult: no test required and 100% of the team must be over 21 years old on 1st July preceding the competition.

For entering Ballet on Ice competitions, the skaters' test levels are those on 1st July preceding the competition. After that date, skaters may take the tests normally but will be in the above category the following year.

4. Categories in other countries

Other National Federations have split their teams into four categories (Senior, Junior, Novice and Adult), but each federation has its own definition and requirements for these categories.

When entering a French competition, a foreign team must decide in which category to skate (with the help of the organising club).

Similarly, a French team entering a competition abroad must choose which category to skate in.

G. Draw for teams and judges

1. Draw of skating order for national competitions and French Championships

- It should take place at least one hour before the start of the competition and all team captains should be present. Only eligible skaters with a valid *licence* may draw.

The draw is led by the event referee with the help of the assistant referee as follows:

- The draw for national competitions or for the choreographic exercise of the French Championships takes place according to the list of the teams per category and in alphabetical order of the town they come from:
 1. The referee calls the registered teams in the alphabetical order of the town they come from,
 2. Teams that will not start, if any, are announced,
 3. The first draw is made by someone with no interest in the competition to decide the order in which the teams will draw their starting order, based on the lists mentioned above,
 4. Draw for the starting order, from the team determined in 1 and following the alphabetical order,
 5. The referee clearly announces the numbers drawn by each team,
 6. The referee repeats the results of the draw to the audience,
 7. The referee determines the groups for skating based on the warm-up groups determined by the ISU and announces them clearly,
 8. The organisation makes the draw public by posting the groups and starting order.
- The intermediate draw in the case of combined results (choreographic exercise and free skate) takes place according to the results of the choreographic exercise:
 1. Following the results of the choreographic exercise, the event referee determines the groups of teams for organising the intermediate draw.
 2. The event referee first draws the teams in the first group, which scored the lowest, to determine which one will start the intermediate draw.

- Following the order of the results, the draw takes place for the teams with the lowest numbered tokens. The last group includes the most teams.
3. The same procedure is followed for the other groups.
 4. The final group to draw includes the teams which obtained the highest scores, with the highest numbered tokens.
 5. The referee clearly announces the numbers drawn by each team.
 6. The referee repeats the results of the draw for the audience,
 7. The referee determines the groups for skating based on the warm-up groups determined by the ISU and announces them clearly,
 8. The organisation makes the draw public by posting the groups and starting order.

The starting groups for both the choreographic exercise and the free skate are determined following ISU Rule 348.

The referee may have to change the ice refecton accordingly.

2. Draw for the judges' seats and the ice referee

It is made in public and immediately after the teams' draw.

Each judge's place is decided during the draw. A draw is made for each category unless the event referee decides to carry out a draw for the entire competition.

For judging panels with 7 officials, 8 tokens from 1 to 8 are put in the draw. For judging panels with 9 officials, 10 tokens from 1 to 10 are put in the draw.

The judge who draws token n°8 (for 7 officials) or n°10 (for 9 officials) is appointed ice referee for that category.

Judges from foreign countries cannot be appointed ice referees. In the event that they should draw token n° 8 or 10, the token should be put back to the draw and the judge should draw again.

The procedure for the draw should be as follows:

1. The event referee calls all the invited judges in alphabetical order of their surnames.
2. The referee carries out a first draw with the help of someone from the audience with no interest in the competition.
3. The judge who was drawn first then starts the draw.
4. The numbers drawn are clearly announced by the event referee of the competition.
5. At the end of the draw, the event referee repeats the order of the judges, and the organisers should make the result public by posting it.
6. In the case of combined events, the judging panel drawn for the choreographic exercise remains the same for the free skate.

H. Official warm-up sessions

The organisers have to set up an official warm-up session. It must take place on the same rink as the competition, without any scenery, costumes or props.

All teams have to skate during the official warm-up session, according to the schedule decided by the organisers.

If a team does not skate during the official warm-up session, it shall be disqualified for the competition.

If a team is late, for any reason whatsoever, the organisers are released from this obligation.

The length of the warm-up session depends on the category:

- For **Senior** and **Junior** categories: the warm-up is **17 minutes** long. The music for the free skate and the choreographic exercise may only be played once each. The skating order is imposed by the organisers. The free skate should start and the choreographic exercise ends the warm-up.
- For the **Novice, Open** and **Adult** categories: the warm-up is **10 minutes** long. The music may only be played once. The skating order is imposed by the organisers.

I. Control of membership

The event referee ensures that all skaters have a valid Ballet on Ice licence.

At the beginning of the season, and for every team registered for that season, each club president signs a declaration certifying that the team and its members comply with the applicable regulations.

All the licences and documents certifying the skaters' level, should be made available to the event referee from the start of the competition.

Skaters' papers may be scanned and soft copies sent to the club prior to the competition.

The event referee may then carry out either:

- ✓ a complete control of all the teams registered for the competition,
- ✓ a random control of a category or a team, or
- ✓ a random control of *licences* or test certifying documents.

Any team that does not comply with the regulations can be disqualified from the competition.

J. Announcement of the teams' results during the competition

The competition speaker announces the intermediate results for the team after each team has skated:

- For the free skate:
"Team X was awarded a total of X points for the technique of performance and a total of X points for the artistic mark, with a total score of X points,

and is currently ranked in X position.”

- For the choreographic exercise:
“Team X was awarded a total of X points for the choreographic mark and a total of X points for the artistic mark, with a total of X points, and is currently ranked in X position.”
- In the case of combined results, the announcements is the following:
- “Team X scored a total of X points for the technique of performance and a total of X points for the artistic mark, with a total of X points for the free skate. The combined score is X points and the team is currently ranked in X position.”

This announcement is characteristic of the open system of marking

K. Judging panels for inter-league and international competitions in France

- French judges are invited to judge by the CFOA after suggestions by the season’s chief referee for Ballet on ice competitions in accordance with the CSNB.
- For the French Championships, national and international Ballet on Ice competitions in France and for international competitions abroad, the judging officials representing the French Skating Federation (*FFSG*) must be certified on the list of Ballet on Ice officials given published and approved every year by the CNSB.
- The judging officials must be certified and have received the training for Ballet on Ice judges.
- For the French Championships and international competitions, the panel of officials is appointed by the CSNB and includes at least:
 - ⊕ one event referee,
 - ⊕ one assistant referee,
 - ⊕ 7 judges chosen from the official list published by the CSNB every season,
 - ⊕ one ice referee.
- For National Competitions, the panel of officials is appointed by the CSNB and includes no more than:
 - ⊕ one event referee,
 - ⊕ one assistant referee,
 - ⊕ 5 to 7 judges chosen from the official list published by the CSNB every season,
 - ⊕ one ice referee.

- Foreign federations may send their own judges to French Ballet on Ice competitions with the approval of the CSNB. Each federation has its own system for training and certifying judges, but before judging a competition in France, a foreign judge must be certified by his/her federation as qualified to judge an international Ballet on Ice competition.
- The referee may adapt the composition of the judging panel in the interest of the competition.

L. Placement of the judging panel during the competitions

The judges must be seated, depending on the conformation of the rink, in the middle of the long axis of the rink, away from the audience, at sufficient height to be able to satisfyingly see the different elements of the programme (1.50 meters high minimum).

The placement of the judging stand must be noted in the competition announcement and approved by the referee.

A "quiet zone" must be provided for the judges.

For the French championships, the judges must be seated in the middle of the long axis of the rink, where there is the most audience.

All recommendations are stipulated in the certifying charts.

II - Free skate

A. Length and timing of the free skate:

1. Length of performances for each category

- Senior/Elite and Junior/*Espoir*:
6 minutes + or – 15 seconds
- Novice/*Jeune Espoir*:
5 minutes + or – 15 seconds
- Open and Adults:
6 minutes + or – 15 seconds

2. Team set-up

See paragraph C. Scenery and props, 2) Scenery set-up.

3. Timing

Timing of the free skate begins:

- when the music starts, or
- with the first purposeful movement of any skater in the team before the start of the music.

When the team is ready, the captain may raise his/her arm to ask for the introduction, or, if there is no introduction, for the music to start.

In this case, this movement does not count as a “purposeful movement” for the programme.

If skaters start moving during the verbal introduction to the programme, timing will start at that moment.

Timing will cease when the last skater comes to a complete stop.

4. Deductions for timing

Deductions

A performance that does not meet the time requirements, will have one point deducted from its total mark by the event referee and assistant referee for every 10 second period started (for example: 1 point deduction for 9 seconds above the time allowed; 2 point deduction for 11 seconds over the time allowed).

5. Incidents

If there is a clear and repeated problem with the music during the first 30 seconds of the performance, the team captain should make it clear to the event referee in order to stop the performance.

In this case only, the performance will start again from the start and the officials should not take into account the first execution.

If the music stops during the course of the performance, the team captain should clearly signal it by positioning him/herself in front of the event referee, so he can stop the performance.

The team shall continue the performance from the start of the stopped element. The rest of the performance shall be evaluated from that restarted element.

In case of a serious event (for example a fall causing an injury and a skater not being able to leave the rink without the help of the rescue team or any other serious event), the referee may decide to stop the performance by clearly whistling, to ensure the safety of all the skaters. The performance will then continue from the point at which it was stopped. The judges shall not take the pause into account but the fall will be penalised.

B. Costumes for the free skate

Costumes must be decent.

Ornaments and hair accessories must be secure so they do not risk falling on the ice or affecting the competition (glitter, beads, sequins, etc.) or be hazardous for the skaters.

All accessories must be fake ones and not be dangerous in case of falls or accidental collisions.

The event referee and assistant referee may require that the troubles be stopped if they believe that the skaters' safety is at stake.

Costuming and make-up should enhance the feeling for the theme of the performance.

C. Scenery and props for the free skate

1. Provisions on scenery

Scenery must be limited in size and no more than 2.3 metres high.

It is prohibited to throw confetti, paper balls, water or any other object, along with the emission of smoke and any kind of flammable matters.

The use of live animals is prohibited.

Deductions

If the scenery does not meet these requirements, the referee and assistant referee will deduct **2 points** from the team's total score.

2. Scenery set-up

The skaters must set-up and remove the scenery themselves, with their skates on.

Non-team members may not set foot on the ice, in particular any person not wearing skates.

Deductions

If the scenery set-up does not meet these requirements, the event referee and assistant referee, following a notification from the ice referee, will deduct **2 points** from the team's total score.

Skaters will have two minutes from the time the team is announced to set-up the scenery and get in their starting position. Skaters may use any or all of this two-minute period to warm-up. The ice referee will monitor the set-up of scenery and report any violation of time allotment to the event referee.

After 1 minute 30, the event referee will announce in the microphone that 30 seconds are remaining. No other announcement will be made before the start of the introduction to the programme. After 2 minutes, the CD (or tape) is played and the timing begins.

D. Lighting

White lighting should be used for all competitions, including the French Championships.

E. Introduction to the free skate

A written description of each performance, in the local language, must be included in the official competition programme.

No presentation will be read by the announcers before the performance.

An audio text, no longer than 20 seconds, may be recorded on the Free skate CD, before the beginning of the music. In this case, the timing of the performance will start as mentioned in the paragraph "Length and Timing of the free skate" (i.e. when the music starts, or with the first purposeful movement of any skater in the team before the start of the music).

F. Free skate judging

1. Open system of marking

(see Appendix "Free skate judging criteria")

The judgement uses the open system of marking (the total mark obtained for each performance is announced).

Each judge awards a mark for each criterion between 0 and 10 (in increments of 0.25 points) which helps evaluate the different criteria of the free skate. (cf. Scale of marks p. 22 Part IV – Accounting and publication of results).

The final placement is calculated by adding the marks awarded for all criteria.

Two marks are awarded by the addition of all marks awarded for each criterion:

1st mark – Technique of Performance

The following criteria must be considered by the judges when awarding this mark:

- utilisation of the ice and the space, and organisation of formations
- body movements and positions
- quality of ensembles and rapport between skaters
- performance of technical elements
- overall quality of skating for the team

2nd mark - Artistic

The following criteria must be considered by the judges when awarding this mark:

- presence of the skaters, intensity and impact of the performance
- Creation of a universe
- theatricality
- originality and creativity of the performance, and its ability to be understood by the audience

In case of a tie in the free skate, the second mark (artistic mark) will determine the higher placement.

2. Falls

Deductions

Any fall must be noted by officials and confirmed by the event referee and/or assistant referee. Any deductions accounted for have to be confirmed by the event referee or the assistant referee.

The deduction is **1 point** on the team's total score for every fall recorded.

A fall is defined as "loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any part of the body other than the blades, e.g. hand(s), knee(s), back, buttock(s) or any part of the arm." (ISU communication No. 1342).

III – Choreographic exercise:

Choreographic exercise is centred on three elements:

- a theme,
- a choreographic process,
- a type of gesture or movement.

All three elements are suggested for every new sporting season, by the French, American, Spanish and Australian coaches and choreographers. They are then officialised by the TOIICC.

The three elements for the following season are announced during the FFSG General Meeting and in an official communication.

The choreographic exercise is compulsory for the Junior and Senior categories in all competitions.

In the French championships, it is compulsory for the Senior and junior categories and optional for the Novice category.

A. Length and timing of the choreographic exercise

1. Length

The choreographic exercise for all categories should be 2.30 minutes long (+ or - 10seconds).

2. Team set-up

Skaters will have 30 seconds to get into their starting position. The 10 last seconds will be announced. At the end of the 30 second period, the music will start without any further notice.

3. Timing

Timing of the choreographic exercise begins:

- When the music starts, or
- With the first purposeful movement of any skater in the team before the start of the music.

When the team is ready, the captain introduction, or, if there is no introduction, the music to be played.

In this case, this movement does not count as a "purposeful movement" for the programme.

Timing will cease when the last skater comes to a complete stop.

4. Deductions for timing

Deductions

A performance that does not meet the time requirements, will have one point deducted from its total mark by the Referee and Assistant Referee for every 10 second period started (for example: 1 point deduction for 9 seconds above the time allowed; 2 point deduction for 11 seconds over time allowed).

5. Incidents

If there is a clear and repeated problem with the music during the first 30 seconds of the programme, the team captain should make it clear to the event referee in order to stop the performance.

In this case only, the performance will start again from the start and the officials should not take into account the first performance.

If the music stops during the course of the performance, the team captain should clearly signal it by positioning him/herself in front of the referee, so he can suspend the performance.

The team shall continue the performance from the start of the stopped element. The rest of the performance shall be assessed from that reskateded element.

In case of a serious event (for example a fall causing an injury and a skater not being able to leave the rink without the help of the rescue team or any other serious event), the referee may decide to suspend the performance by clearly whistling, to ensure the safety of all the skaters. The performance will then continue from where it was suspended. The judges shall not take the pause into account but the fall will be penalised.

B. Costuming for choreographic exercise :

All team members should wear black unitards (to help assess movements). The costumes should be identical. Only boys/men may wear black T-shirts and pants.

No theatrical make-up or accessories is permitted.

Costuming is not taken into account for the marking – even if it is consistent with the theme, choreographic process or movements.

Deductions

However, if a team's costumes do not meet this requirement, the event referee may deduct two points from the team's total score.

C. Scenery and props for the choreographic exercise

No scenery or props are allowed for choreographic exercise.

If the event referee is informed by the ice referee that any scenery or props are being set up, he/she has all powers to have them removed before the start of the performance.

D. Angles and development axes

One month before the first competition of the season, the teams will have to send the CSNB a written description of the **angle** they chose to translate the three elements.

E. Lighting

All competitions, including French championships should use plan white lighting.

F. Choreographic exercise judging

1. Open system of marking

(see Appendix "judging criteria for choreographic exercise")

The judgement is open (total mark for each programme is announced).

Each judge awards a mark per criteria between 0 and 10 (in increments of 0.25 points) which helps evaluate the different criteria of the choreographic exercise.

The final placement is calculated by adding the marks awarded for all criteria.

Two marks are awarded by the addition of the points awarded for each criterion:

- A **choreographic mark (1st mark)**, for which the judge shall assess:
 - ✓ management of the prescribed theme
 - ✓ management of the prescribed choreographic process
 - ✓ management of the prescribed gesture (movement)
 - ✓ consistency of the three prescribed elements.

- A **technical mark (2nd mark)**, for which the judge should assess:
 - ✓ Gliding, edges, balance, skating
 - ✓ Variety, speed and amplitude of steps, turns jumps, rotations and attitudes
 - ✓ Quality of execution of gesture: body position and placement
 - ✓ Consistency of the three criteria above with music and theme.

In case of a tie, the first mark (choreographic mark) will determine the higher placement.

3. Falls

Deductions

Any fall must be noted by officials and confirmed by the event referee and/or assistant referee. Any deductions accounted for have to be confirmed by the event referee or the assistant referee.

The deduction is **1 point** on the team's total score for every fall recorded.

A fall is defined as "loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any part of the body other than the blades, e.g. hand(s), knee(s), back, buttock(s) or any part of the arm." (ISU communication No. 1342).

IV – Accounting and publishing of results

There is no technical panel or controller for Ballet on ice.

Half time is not used for the free skate or for the choreographic exercise.

A. Marking of criteria

Each criterion shall be marked from 0 to 10 in increments of 0.25 by each judge on the panel. It is used entirely for all categories.

The scale for marking each criterion is the following:

- 0 : not perceived,
- 1 : poor,
- 2 : low-level,
- 3 : fair,
- 4 : acceptable,
- 5 : average,
- 6 : above average,
- 7 : good,
- 8 : very good,
- 9 : superior,
- 10: exceptional.

To give an efficient point of comparison, marks from 0 to 3 are in the red zone (negative zone), marks from 4 to 6 are in the orange zone (average) and marks from 7 to 10 are in the green zone (good).

The judge should assess a criterion by awarding a mark between 0 and 10 in increments of 0.25 points.

B. Accounting

For the CE as well as for the free performance of a given team, each judge grades the team between 0 and 10 for each criterion of the 2 marks. Each judge also inputs the deductions linked to the performance of the team into the system. The system calculates the total mark awarded for each judge to the team. The marks given by the judges having the highest and the lowest total are automatically discarded by the system.

The total of points obtained by a team is the average of the total marks awarded by all remaining judges.

The winning team is the team with the highest number of points. The free performance mark breaks the tie.

The final results are signed by the event referee and the chief accountant, and published at the end of the competition.

If the panel of judges includes more than 5 judges (excluding the event referee, assistant, referee, ice referee and trainee referee), the highest and lowest marks are not taken into account, whichever the judge is.

Detailed results must be posted on-line and available for download on the CSNB website 24 hours after the competition.

C. Weighting the results for the choreographic exercise and the free skate

For junior and senior teams, the results of the choreographic exercise and the free skate are weighted as follows:

- The ranking obtained by each team is multiplied:
 - ✓ for the choreographic exercise: by 0.5 (33.3 %),
 - ✓ for the free skate: by 1.0 (66.7 %).
- The results are then added and the team with the lowest total wins the event.
 - ✓ in case of a draw, the results of the free skate decide on the better position.

For these categories, the final result is a combination of the choreographic exercise and the free skate.

For the Open and novice categories, there should only be one result after the free skate, except if the choreographic exercise is optional. In that case, a combined result should be given.

D. A simple and scalable computer system:

A computer system will be used to calculate the results, and each judge should enter him/herself their marks for each criterion.

In case the computer system fails, the paper system described below shall replace it.

The judges should give a written account on the table of results for the choreographic exercise and the free skate. The details are identical and there is an area for the judge to write down a mark between 0 and 10 for each criterion.

After each mark, the detailed results are sent to the accountants to enable to include the marks awarded and points deducted by the officials, and the accountants then calculate the total score and ranking for each team.

After receiving the results, the assistant announces the total score and current ranking of the team (see "I -J.-Announcement of the teams' results during the competition"), either before the next team or straight after the next team.

The detailed results are given back to the officials at the end of the category, for the judges' meeting that takes place after the competition.

E. Settling of ties:

In case of a tie in the free skate, the second mark will determine the higher placement.

For the choreographic exercise, the first mark will determine the higher placement.

F. Detailed results:

A table of detailed results is mandatory. It should be given to the teams (choreographers and coaches) and to the officials. It should also be available for download from the CSNB website.

It should show the following information with two teams on each page:

- ✓ the name of the team,
- ✓ the points awarded by each judge for each criterion (the judges should not remain anonymous),
- ✓ the total points for each criterion,
- ✓ the total points for each mark,
- ✓ the detail and total of deductions calculated by the judges and the event referee and assistant referee,
- ✓ the total points after deductions,
- ✓ the total points for both scores (first and second marks for choreographic exercise and free skate),
- ✓ the placement of the team,
- ✓ the multiplying factor used.

JUDGING CRITERIA FOR THE CHOREOGRAPHIC EXERCISE

Two marks, each between 0 and 10 (with increments of 0.25), are awarded: Choreographic and Technical

<p>Choreographic (1st mark), for which each judge will take into account :</p> <ul style="list-style-type: none"> ✓ the way the movement theme is treated ✓ the way the choreographic process is treated ✓ the way the type of movement is being treated ✓ the consistency between the 3 above elements 	<p>These criteria are evaluated on a 0 to 10 scale, from simple and poorly mastered to complex and well mastered</p> <ul style="list-style-type: none"> ▪ Theme : evaluate duration (from absent to predominant) and complexity of treatment (from basic to elaborated) ■ Choreographic process: evaluate duration (from absent to predominant) and complexity and variety of treatment (from only one dimension of the choreographic process to several dimensions, with a meaningful treatment by single skaters and duos and sub groups and the whole group, to give its full meaning to the performance) ■ Movement/gesture: evaluate duration (from absent to predominant) and complexity and variety of treatment (from treatment of the lower body to treatment of the whole spatial environment, with meaningful use of both lower and upper body).
<ul style="list-style-type: none"> • Technical (2nd mark), for which each judge will take into account : <ul style="list-style-type: none"> ✓ the mastery of gliding and the quality of edges ✓ the speed, variety and amplitude of steps and turns, jumps, rotations and attitudes ✓ the quality of execution of gestures : body hold and placement ✓ the consistency between the three above elements with the music and theme. 	<p>These criteria are similarly evaluated on a 0 to 10 scale, from simple and poorly mastered to complex and well mastered</p>

The choreographic mark (first mark) breaks the ties.

JUDGING CRITERIA FOR TOI « FREE » PERFORMANCES

<ul style="list-style-type: none">• Technique of Performance (1st Mark):<ul style="list-style-type: none">✓ Utilization of the ice, utilization of space, and the organization of formations✓ Quality of movements including body positions✓ Quality of ensembles and rapport between the skaters themselves and groups of skaters✓ Performance of Technical Elements: quality, variety and level of technical elements, in congruence with the meaning of the performance. <p>✓ Quality of gliding and edges</p>	<p>Each criterion is evaluated on a 0 to 10 scale</p> <p>It is suggested to integrate at least 3 of the following types of elements into the performance. They will be evaluated after their level of difficulty, quality and variety, and to their congruence with the performance theme:</p> <ul style="list-style-type: none">✓ Jumps✓ Spins or rotations (from simple, standing spins to complex spins with position changes)✓ Lifts (from static to dynamic in edge)✓ Steps (from straight line and simple steps to complex lines and complex steps)✓ Attitudes <p>Gliding and edges, flow, speed and its variation, carriage, and variety of elements incorporated.</p>
<ul style="list-style-type: none">• Artistic (2nd Mark):<ul style="list-style-type: none">✓ Establishment of a presence by the skaters individually as well as the intensity and impact of the performance as a whole.✓ Creation of a universe taking into account the choreography and its execution. Use of scenery is not a requirement but if scenery is used should it should enhance and not detract from the performance.✓ Theatricality of the performance✓ Originality and creativity of the performance as a whole as well as its ability to be interpreted by observers.	<p>These criteria are evaluated on a 0-10 scale, from simple and poorly mastered to complex and well mastered</p>

Artistic mark (second mark) breaks the ties.

THEATRE ON ICE AND CHOREOGRAPHY.

(ABOUT CHOREOGRAPHIC EXERCISE)

When it came to set up a performance with compulsory technical figures within Theatre On Ice competitions, we had to select these figures ; it appeared that choreographic language was a language common to figure skaters and dance skaters as well.

This conclusion led to choose a choreographic exercise including compulsory figures of choreographic technique fixed at the beginning of the season.

Therefore, we had to determine each year for this exercise:

- a theme
- a choreographic process
- a gesture theme

First of all, we have to keep in mind the bases of the choreographic language.

This report actually aims at helping everyone to prepare to the new criteria of our discipline in the best conditions. It talks successively of theme, choreographic processes, gesture and the applications of these elements to choreographic exercise.

What is choreography ?

In the dictionary, it is the art of designing ballets.

This art of composition requires a good knowledge of choreographic technique and the use of various techniques specific to dance.

The contents of the Theatre On Ice is the theme. Then, the form needs the use of choreographic processes and the development of the theme through gesture.

THE THEME

Theme is the purpose of Theatre On Ice. It can tell a story or be abstract.

Narrative pattern is to tell a story. It must not be a first level telling story. One has to find a unifying thread so as to avoid to be too cumbersome and anecdotal.

In the same way, one must avoid to adapt classical ballet choreography on the ice when one uses well known themes.

Theatre On Ice must be meaningful and use symbolism; one must bring the audience to feel emotions through simple suggestive elements.

Theatre On Ice must express imagination and give shape to abstract images thanks to body gesture. It is the spontaneous and physical counterpart to words.

CHOREOGRAPHIC PROCESSES

Theme is Theatre On Ice's aim and choreographic processes are its technical tools to set up the ballet framework, they organize skaters' movements and gestures in moves in the field.

Choreographic processes actually enable a huge variety of enchainment, relations in a group of dancers and between different groups.

We can therefore use different techniques : contrast, counterpoint, repetition, imitation or canon ...

- **contrast** aims at creating oppositions to highlight the theme, oppositions can consist in gesture, rhythm, changes of directions, highlighting some figures of choreography thanks to oppositions.
- **counterpoint** consists in creating at the same time different sequences of steps : to perform differently and together on a same musical or sound piece.
- **repetition** is to repeat several times the same choreographic pattern, this repetition can be done immediately or later on with repeats during the performance.
- **canon** is the repetition of a same pattern performed by different dancers one after another at a regular pace.
- **Cascade** is produced thanks to a move in the field performed by different skaters successively.

- **imitation** requires several dancers or a group of dancers to perform simultaneously the same choreographic figure.
- **mirror** is symmetrical imitation.
- **chorus** consists in a wholesome movement performed by the team at the same time.
- **amplification** or diminution are varieties of repetition : amplification consists in repeating several times a choreographic pattern while amplifying one or several of its characteristics. In the same way, diminution consists in curbing some aspects of a choreographic enchainment through successive repetitions.
- **transposition** : repeating sequently a movement by the upper and the lower part of the body. The same gesture done by the elbow and the knee going from the same quick and jerky movement to a slow and continuous movement.
- **accumulation**: adding to a first gesture, a second one, a third one and so on ...
- **auto** reverse is winding and unwinding a mini enchainment.

These choreographic processes may be used and are generally all used in a Theatre On Ice performance and often several of them are superposed at the same time.

GESTURE

In the dance discipline, gestures get an artistic meaning ; they are more sophisticated and meaningful than in daily life and are a way of expression on their own.

Each dancer's movement is typical by its density and its nature, each of its characteristics participates in the gesture expression.

- **gesture** shape looks like its visual aspect, for example we can find round gestures, rather straight gestures, broken gestures, symmetrical or asymmetrical gestures. The whole body takes part into the gesture looking.
- **gesture density** is linked to the energy put into the gesture, so we can have more or less heavy gestures or on the contrary more or less light ones. Using the body weight is fundamental for a danced movement.

- **gesture nature** corresponds to its type so we can have quick gestures, slow, linked, lessened gestures and so on ... that give a different meaning to the dance.

These different axes of thematic gestures give different choreographic meanings in different directions and all these techniques can be used in choreographic exercise. More over, it is necessary to use all components of movement (body, space, time, energy, relations of these components between one another) to free choreography from reality by stylisation.

The aim is to go from a Theatre On Ice where the audience's attention is lost by interfering movements and meaningless moves to a Theatre On Ice where the audience's attention is captured because each skater fulfils his place and use in the movement.

Thus it is necessary :

- to control one's nerves to take off interfering gestures (words, laughs, removing hair locks, pulling on the tee-shirt...),
- to keep precise directions, used spaces and ready energy ,
- to look for the skaters to be attentive to one another for a better coordination of actions

APPLICATION: CHOREOGRAPHIC EXERCISE

We can see now how we can conjure up from these three choreographic bases : theme, choreographic processes and thematic gesture, the performance of a choreographic exercise which will allow to compare teams on the elements of a common language.

Each team will have to perform its choreographic exercise using for it the thematic gesture and choreographic process required for the season while skating on the selected theme.

As long as these compulsory elements are applied, it is possible to use simultaneously other gestures and processes to set up the exercise and the choreographer is free to adapt the exercise to his skaters' personalities and skills.

Thus, the theme will be dealt with as each choreographer intends to. In this freedom of approach to the theme during the performance contrast, and round gestures are bound to appear;

By Françoise ALLOIN-ISORE et Sandy BLASQUEZ.

V – THE REFEREEING OFFICIALS:

A To become a judge of ballet on ice:

1. Who can become official of ballet on ice?

Every major person or being major at the end of the training course of judges school can apply to become referee official. Candidates should meet the following criteria:

- being over 18 on September 1st of the new season,
- to have got figure ice skating preparatory or PN 7 (copy of the classification book updated regularly),
- to have got the ice dance skating preparatory,
- to have a personal musical and choreographic artistic culture,
- to have completed successfully the probationary training (artistic, dance, synchronized skating) and experienced the judgement in one of these disciplines,
- being member of the FFSG (copy of season member's card),
- being particularly motivated and available for the ballet on ice.

During the training course, the candidate will necessarily have a license in the French Federation of Ice Sports.

Besides, an official cannot be nor licensed as a professor of skating or a choreographer and/or he/she cannot skate professionally or being amateur performing in a competition of ballet on ice.

The official having reached the limit age for judging determined by the FFSG (70 years) cannot officiate any more in national or international official competitions

2. How to apply ?

If these conditions are fulfilled, the candidate will apply by a lettre of motivation (including one copy of the updated classification book and copy of the federal license concerning the current season) forwarded to the President of the Ballet on Ice National Committee.

Once the above described conditions are verified by the President of the CSNB with the judge referee, the applicant will be registered on the list of the judges for the next season on the rank of judge in probationary training.

The president of CSNB will inform then the think-tank coordinator in charge of training probationary judges.

The new judge will join then a training process during a complete season called " school of judges ".

3. The commitments of the probationary judge :

When the CSNB officialized the application, the probationary judge will then have to make a commitment in :

- participating in the seminars set up by the CSNB,
- participating in the competitions appointed to him/her in order to follow his/her probationary training (at least 4 competitions during the sporting season of which necessarily those where are developed the first and the third axis of the training),
- improving his/her personal knowledge in choreography, music and artistic (classic or modern concert, ballet, etc.),
- improving or gaining skills in judgment of figure, dance or ballet skating,
- participating in meetings and seminars organized by the CSNB,
- participating in the statutory meetings before and after the competitions leaded by the judge referee and his/her assistant.

The CSNB registers then the probationary judge in the ballet on ice judges official list to the rank of " inter-judge in probationary training". The CSNB makes then a commitment in :

- inviting the new official at the training seminar of ballet on ice,
- allowing him/her to cast a blank judgement from the first season, beside the official judges.

4. The appointment of the probationary judge on a permanent basis in the ballet on ice judges official list :

At the end of his/her training course (follow up of the 3 complete axes of training), the think-tank sends a report ("recommendation") with its conclusions and propositions giving or not permanent status to the probationary judge.

The CSNB is then free to promote or not the judge :

- if he/she has participated in the totality of the training course (3 axes),
- if he/she has fulfilled the judge examination set up by the CSNB,
- if he/she is at least over 18 years old on September 1st of the new season.

The new judge can be then called to officiate in the inter-leagues competitions of the current season.

B School of judges :

This training is carried out in a tutorial form based on the following axes :

► 1st axis of the training :

From the first competition allowing it, an intervention to pass on the essential data of the judgment. This intervention consists of following points :

A 2 hours presentation with the aim of giving and communicating all the keys and the main points of judgment of the ballet on ice discipline according to the federal regulations,

The judges in probationary training not having been able to go to this competition will benefit of the training written support. No retake will be organized.

The moderators of this training are appointed by the president of the CSNB.

The contents of the " training initiation " is the following one:

- a presentation of the ballet on ice definition,
- the progress of a competition,
- a presentation of the choreography : definition ; 6 axes,
- a presentation of the judgment criteria for the free ballet : mark for ballet technique and mark for artistic feeling (explanation of the various criteria composing each mark),
- a presentation of the judgment criteria for the choreographic exercise : the mark of choreography and the technical one, (explanation of the various criteria composing each mark),
- the ranking system.

► 2nd axis of the training :

Implementation of a **tutorial system of the entirety of judges in probationary training during all the sporting season**. This tutorial system is organized around the following points :

The tutoring is carried out by the moderators of the think-tank or any other person whose skill in ballet on ice is recognized.

During the various sporting events, the target of tutors is to help the judges learning judgment technics by means of a follow-up and support during the event. Depending on marks and rankings given by the judges in training, an exchange with the tutors will be then carried out.

This monitoring during the sporting events could be sustained by an exchange of mails between the tutors and the judges in probationary training.

In order to have the best follow-up, the judges in probationary training have to commit themselves to attend the competitions where they have been invited by the CSNB.

► **3rd axis of training :**

The training is finalized during French championships through :

- a 1 hour written examination without support documents. This test is established by the think-tank and it allows to validate the skills in judgment techniques and knowledge of ballet on ice discipline.
- a quarter of an hour till half an hour oral and individual interview with one or all the members of the think-tank having carried out the follow-up of the pretenders in order to be sure of their skills and motivation.

The decisions are made in camera by the tutors according to the various elements collected during the examination and the interview (at least 80 % of the answers must be in compliance with the expectations according to the regulations and the judgment practices of ballet on ice). These results are the subject of a recommendation to the CSNB one or two weeks after the decisions.

After deliberation, the think-tank announces the results to the CSNB by means of a recommendation and proposes the promotion of the judges having satisfied the examination and the interview to the rank "Judge of Inter-league Competitions".

The latter could then be registered in the official list of ballet on ice judges under the authority of the CSNB and will be able to officiate during the sporting events recognised and validated by the CSNB.

It is within the competence of the CSNB to inform the promoted judges by the means considered the most convenient.

C Organization of the ballet on ice judges :

1) The hierarchically organization of the officials :

Hierarchically organization of the officials as follows :

- Judges named "**judges in probationary training or probationary judge**": are in one year of probationary training and they can officiate in no competition.

▶ Judges named "**judges of inter-leagues competitions**" who can officiate in all the inter-leagues and national competitions recognised by the federal authorities.

▶ Judges named "**judges of national championships**" who can officiate in any kind of competition recognised by the federal authorities. They can be judge referee in inter-league and national competitions.

▶ Judges named "**TOIICC international judges**" who can officiate in any kind of national and international competition recognised by the federal authorities. Only judges of international rank TOIICC could be recommended and invited by the CSNB to represent the federal authorities near the foreign federations. They can be judge referee in all national competitions.

▶ Judges named "**TOIICC international judges referee**" who can officiate as judge referee in any kind of national or international competition recognised by the federal authorities.

▶ Judges named "**Judges of Honor**" who can officiate as judge or judge referee in any kind of national or international competition recognised by the federal authorities.

2) Harmonization of promotions at the federal level :

Promotions are established in cooperation with the CFOA and the national judge referee of the season in force in connection with the CSNB.

▶ Only can be appointed to the rank of "**judge of inter-leagues competitions**", the candidate having followed and satisfied the probationary training during one season and fulfilled the examination and the final interview. This training can be renewed once.

▶ Only can be appointed to the rank of "**judge of national Championships**", the holder of the rank "judge of inter-leagues competitions" recognized by his/her qualities of official and having officiated at least during 3 complete and no interrupted seasons of ballet on ice. He/she must also have officiated at least in 9 competitions of ballet on ice among which at least 3 French championships recognized by the CSNB by season.

▶ Only can be appointed by the CSNB to the rank of "**international judge TOIICC**" the judge having the rank of "national judge or National Championships judge" recognized by his/her qualities of official and having officiated at least during 4 complete and no interrupted seasons. Besides, having participated, by season, at least in 12 competitions of ballet on ice among which at least 4 French championships and 4 international competitions recognized by the CSNB. The candidates will also do an examination of "**TOIICC international judge**" on proposition of the CSNB.

► Only can be appointed by the CSNB to the rank of **"judge arbitrate international TOIICC"** the judge of rank "international judge TOIICC" recognized for his/her qualities of official and having officiated with this rank at least during 4 complete and no interrupted seasons in ballet on ice. He/she has to have an international experience as judge and judges referee recognized by his international pairs (participation as official in events outside the national territory). It is up to the international committee of ballet on ice (TOIICC) to validate the judges in this rank on proposition of the federal authorities.

► Judges named **"Judges of Honor"** recognized for their qualities of officials as well as their career and services rendered are appointed on the official list of judges by the CSNB.

3) **Setting-up of the " TOIICC international judge " examination :**

The will to improve our discipline and to establish it internationally is at the origin of the " TOIICC international judge examination" setting-up.

It is up to every federation to get organized and set their own application procedure.

According to the FFSG, only the judges of National Championships rank having officiated during 3 complete no interrupted seasons can be presented on examination for " TOIICC international Judge ".

It is only up to the CSNB, according to the criteria above mentioned, to propose candidates to the TOIICC international judge rank.

Only the TOIICC members can conduct an exam in English and further recommend to the national federations to promote the pretenders to the international rank with the label " TOIICC ".

D Modus operandi of the officials :

1) The official list of the ballet on ice judges :

Each season, an official list of the ballet on ice judges is published by the CSNB. It includes the different ranks mentioned in paragraph C : Organization of the ballet on ice judges ".

2) Nomination of juries :

In the beginning of the season, panels are established by the judge referee and validated by the CSNB, which broadcasts it near the organizing clubs and judges.

The judge referee assistant is appointed by the judge referee for every competition from the rank of the national championships judges or other superior ranks.

3) Judges meetings and seminars :

Different kind of meetings :

▶ National meetings and seminars :

The judges appearing in the official list published by the CSNB must attend the meetings and seminars organized by the committee. They are compulsory.

Not participating to these meetings or seminars without a valid reason (medical, professional unavailability, etc.) will lead to the striking off the official list, in accordance with the regulations defined by the committee.

▶ Judges meetings before the competitions :

The target of these meetings is to remind main rules of judgment and the last publications. They are held by the judge referee of the competition.

The judges must attend these meetings.

▶ Judges meetings after the competitions :

They are held by the judge referee and his/her assistant immediately after the prize-giving. The aim of these meetings is to do an event report and to study with the judges the differences of opinion and to exchange on the difficulties met during the competition.

These meetings are compulsory for the whole official jury of the competition.

4) The invitations of the officials :

From the beginning of the season, the list of the officials is published by the CSNB after approval by the judge referee.

For all the competitions, the judges are invited to judge, through the CFOA on proposition of the judge referee of ballet on ice competitions of the season linked with the CSNB.

For French championships, national, international ballet on ice competitions over de Country as well as for the international competitions outside the National Territory; all the refereeing officials, without exception, representing the Ice sports French

Federation must be registered in the list of the ballet on ice officials issued and approved every season by the CSNB.

These refereeing officials should necessarily have participated to the training course of the ballet on ice judges school.

The international and national championships judges must judge yearly any national competition and national championship as well as inter-league competition according to their availability.

In early season, the judges at the request of the judge referee will have to communicate their availabilities for all the competitions of the year in force.

Juries will be established in cooperation with the CFOA and the national judge referee of the current season in connection with the CSNB.

The judges will then receive a letter from the CFOA to inform them about the competitions where they will officiate.

For any problem concerning juries, the judges will have to get in touch with the judge referee linked with the CSNB and the CFOA.

Not participating to the official summons during a full sporting season without a valid reason (medical, professional unavailability, etc.) will lead to :

- either the downgrading to the nearest lower rank,
- or striking the judge ranked "inter-leagues competitions" off the official list of the discipline.

For the organization of juries according to the competitions refer to paragraph I of part I - General points.

5. Coverage of officials expenses :

The Organizer will provide and cover travel, rooms and meals expenses for the members of the jury and bookkeepers, for French championships and all the league competitions or competitions organized by a club, according to the refund rates applied by the FFSG.

6 Complaints :

Any complaint or contestation about a competition must be sent in writing to the president of the CSNB within the 8 days after the competition. Beyond this period, no more complaint will be accepted.

These complaints will be examined by the CSNB which can decide to hand them over to :

- either the judge referee and judge referee assistant of the competition,
- or the Executive Board

6. The judge referee :

a) Nomination of the judge referee :

The judge referee is appointed because of his/her judgment recognized skill. He/she is proposed by the President of the CSNB to the members of the committee for approval. He will ensure this responsibility for all competitions of the current year and will be renewable every year (the same judge referee can be confirmed season by season).

The rank of the judge referee is " TOIICC international judge " or superior.

b) Fonction of the judge referee (rule ISU 411 - 412 - 413) :

▶ The judge referee is in charge of :

- checking the eligibility of the judges, skaters and their licenses,
- the random drawing according to the in force regulations,
- controlling the calculations and the final result,
- of the good progress of the competition according to the regulations in force.

▶ The judge referee can :

- modify the program of the competition, as far as it does not oppose to the regulations in force,
- decide if the ice conditions allow the progress of the event,
- modify the shape and the size of the useful surface of the rink in case of technical hitch,
- accept, in agreement with the organizer, that the competition takes place on another rink,
- ban skaters of the competition if necessary,
- change officials,
- give to the sound system the signal for starting the music of the skater,
- suspend the competition until the order is restored in case of public interruptions or nuisances preventing the good progress of the event,
- forbid any coach to go to the rink whatever moment of the competition.

▶ The judge referee takes any decision concerning :

- complaints or contestations,
- violation of the regulation, even if there is no complaint.

▶ The judge referee is president of the jury :

- Before the beginning of the competition and, if the program allows it, the judge referee has to organize a jury meeting in which he reminds the judges duties and the technical rules suited to the competition by drawing the attention on the changes of regulations, its explanation or its published clarifications,
- the judge referee has to give a mark to the competitors only for his/her self information, but does not have to show publicly his/her marks,
- before and during the competition, the judge referee should not give any comment that could have an influence on the judgments of the current event or the future competitions,
- after the competition and, if the program allows it, the judge referee has to organize a jury meeting. He can give to the judges his classification for each event of the competition. Although the main purpose of this meeting is to allow the judge referee to ask the judges to explain their judgment, the latter have also the possibility to comment on their differences. Besides, this meeting will look over the level of the competition with the aim of proposing constructive elements to the CSNB

c) Responsibilities of the judge referee :

- Accepting the function of judge referee or judge referee assistant entails the compulsory participation to the formal events linked to the competition (random drawing, official meals, formal rewards ceremony) as official representative of the FFSG.

8) The judge referee assistant :

The function of the judge referee assistant is to help the judge referee in all his/her functions and to replace him/her, if necessary, (to assist the judge referee during the officials meetings, the random drawings, the intermediate random drawings, in the control of licenses, schedule of programs and the warm-ups, the good distribution of protocols or all the documents useful for the good progress of the competitions, in taking notes about everything requiring comments, etc.)

9) The rink judge :

In accordance with the judge referee and the judge referee assistant, his/her function is the following one:

- to watch out for the entry and exit of sceneries when they are authorized,
- to proceed at any necessary control (heights, etc),
- to control that nobody enter the rink with other shoes than skates,
- to ensure the respect of entry and exit order by the teams,
- to authorize a team entering on the rink,
- to control that all access doors to the rink are closed and the safety conditions are met allowing to call the team on the ice,
- to remind the captain of the team the rules applicable for choreographic exercise and free ballet warming-up,
- he/she has to report any malpractice or problem noticed to the judge referee or his/her assistant,
- he/she can take any necessary measure to restore the order and ensure the safety of the skaters and the good progress of the event in agreement with the judge referee.

The judge of rink is compulsory equipped by the organizer with a communication line connecting him/her with the judge referee.

In order to be effectively located by the various actors, he/she has to be red armbanded.

10) The judge trainee :

The judge trainee is in probationary training. He/she is registered in the officials list with the rank of probationary judge but he can, in no case, officiate. He/she is present in the competitions at the request of the CSNB and placed under the authority of the judge referee.

E Responsibilities and rights of the ballet on ice officials :

1) Responsibilities concerning all the officials :

1. A judge has to be informed about all items concerning the judgment of the Ballet on ice, through regulations, communications and other official publications edited by the CSNB. These documents are compulsory to officiate.
2. To carry out his function, a judge has to possess a good sight, a good hearing and be in good general physical condition (Rule (Ruler) ISU 426.2).
3. As officials appointed by the French Federation of Ice sports, the judges must have a discreet behaviour (Rule (Ruler) ISU 426.3).
4. The judges must, any time, be completely impartial and neutral. They have not to show an favorable or unfavourable "a priori" for no team in any case. They have totally to set aside the approval or disapproval of the public. They only have to give marks for the present performance and must not be influenced by the reputation or the past performances of the teams, nor by the trainings or the warming-ups (Rule (Ruler) ISU 426.4).
5. The judges have to give marks independently and when they judge, it is not allowed to converse between them or to indicate errors by actions or sounds (Rule (Ruler) ISU 426.5).
6. Through the whole competition, it's to say : till the end of the last test, the judges are not authorized to discuss with whoever except the judge referee, the judge referee assistant (or the person in charge of the jury), about their marks or those of another judge (Rule (Ruler) ISU 426.6).
7. During the competitions and the championships where they officiate, the judges are not authorized to intervene as a sporting or other commentator of their category except through the Judge Referee or his assistant (or the person in charge of the jury) (Rule (Ruler) ISU 426.7).
8. It is forbidden to the judges to use pre-established marks (Rule (Ruler) ISU 426.8).
9. It is forbidden to the judges to bring any kind of electronic communication system on the podium of the judges (Rule (Ruler) ISU 426.9).
10. All the marks scale must be used according to the real value of the performance. Low notes must not be avoided due to sentimental or other reasons if they are deserved (Rule (Ruler) ISU 426.10).
11. Every judge has to hold a personal protocol and register in it his/her marks before showing them publicly. He/she must also write in it the appropriate comments, in order to be able of giving any explanations that could be asked to him by the Judge Referee (or the person in charge of the jury in the case of a test) (Rule (Ruler) ISU 426.11).
12. The judges do not have to write marks given by the other judges during the competition or the championship (Rule (Ruler) ISU 426.12).
13. The Judge Referee can replace, having duly warned about it, the judges who would be convenient for paragraphs from 5 to 12 above (Rules ISU 426.13).

14. A judge attending a competition, a championship or a test without officiating has to abstain himself from any comment with whoever about the judgment of the judges who officiate (duty of discretion).

15. The judges cannot compete in the ballet on ice competitions,

16. It is not allowed to judges (judge referee or judge) of the same family or the members of close families to officiate in the same jury (Rule(Ruler) ISU 336.2b).

17. It is not allowed to a judge or a judge referee to officiate in a competition or a test in which participates a member of his/her close family or the pupil of a coach member of his/her close family (Settle(Adjust) ISU 336.2c.2d).

2) The penalties:

Respecting the disciplinary rules of the internal regulation of the Ice Sports French Federation, a judge who would violate seriously rules or whose judgement would not be impartial will be the object of a penalty which could go to the definitive suspension of judgment.

3) The rights of the officials, law of October 23rd, 2006 :

The law confers to the referees and the sporting judges, under their function of referee and judge, a MISSION of PUBLIC UTILITY, in the same way as fire brigades or the doctors in service.

This law gives to 180 000 referees and sporting judges a social and fiscal status, a real recognition. It protects them from multiple litigations following local controls. At this time of growing aggressiveness, of frequent threats to the referees or verbal violence, they are henceforth assimilated to a " INSULT to AGENT OF PUBLIC UTILITY " and (from a penal point of view) lead to aggravated sentences, provided that the victim lodges a complaint in case of proven incivility.

It specifies their freelance worker's status, without subordination link towards their federation, their earnings being subjected to the not commercial profits (NCB). Clarifying, nevertheless, that the referee remains linked to his Federation on the technical and administrative plan of the refereeing function.

It defines their new social and fiscal status, dispensatory from the common law, tax and social contributions exempt under 4 667 euro in 2007 (raised to 4 825 euro for 2008), i.e. 14.5 % of the National Health Insurance' ceiling what allows an automatic indexation.