

INTERNATIONAL SPORT KITE JUDGES' BOOK

Version 3.0
01-APRIL-2017



All Japan Sport Kite Association



American Kitefliers Association



Sport, Team and Competitive Kiting
European Conference

I. CHANGE HISTORY

Version 3.0 - 01 April 2017

1. Proposed amendment of adoption date by STACK Europe Conference to more closely coincide with AKA and AJSKA
2. General updates, restructuring and clarification of wording throughout
3. Section II E Introduction of Appeals and supporting protocol (replacing section IIIF 1 in previous editions of ISKRB)
4. Section III and Appendix E Introduction of Scoring Guideline
5. Section VI (Mix Format) clarification of wording and scoring calculation
6. Section VIII Update of rules regarding Ballet Music Preparation and related matters

II. THE INTERNATIONAL RULE BOOK COMMITTEE – 2017



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III. CONTENTS

IV. INTRODUCTION

Sport kite competitors should feel confident that those who serve as competition officials have a certain level of understanding and ability. This book aims to address and define many of the issues faced by sport kite judges. It should be seen as a framework setting out what judges should look for and how they might react, but it does not prescribe how they should see things or how they should judge.

There are several innovations in this book and in its companion volumes, the ISK Rules Book and ISK Compulsories Book. However, to keep our sport energized and exciting, to attract new competitors and engage with spectators and supporters, we must continue to innovate, reform and refine as appropriate. To help this evolutionary process, the International Rule Book Committee welcomes your input, preferably by e-mail which can be addressed to any, or all, of the current members of the IRBC, whose names and email addresses appear on page 2.

The latest updates will be available at the official IRBC website, <http://www.worldsportkite.com/irbc.htm>, and/or through the sanctioning authorities.

The IRBC would like to thank all those, now too numerous to mention, who have helped develop the sport kite rules over the years.

The current IRBC delegates include two former World Champion flyers and four international judges. All are currently active in sport-kite competitions and in training and coaching sport-kite flyers in their own countries and around the world.

Persons using this book should interpret the wording with common sense, as among partners sharing common interests. Words used in this book shall have their common and accepted meaning which shall not be perverted or manipulated to gain advantage.

Anyone is welcome to translate this, and its companion volumes into other languages, however the IRBC accept no responsibility whatsoever for any errors in translation. In competition situations, where there is any dispute over interpretation, this edition in English, being the source, shall determine the meaning.

Notice

Unless otherwise specified, this Judge's Book is considered as a rule that may be amended by the sanctioning authority at the beginning of the competition season.

The Official adoption dates of this Judge's Book, unless otherwise announced by the respective sanctioning authority, are:

- 1 April, 2017 AJSKA (All Japan Sport Kite Association)
- 1 August, 2017 - AKA (American Kitefliers Association)
- 1 April 2017- STACK (Sport Team and Competitive Kiting Europe Conference)

V. DEFINITIONS

A. COMPETITION ORGANISER

Person who is responsible for the overall running and infrastructure of the competition.

B. JUDGE

The judge assesses the performances and awards a score for each competitor within a discipline.

C. CHIEF JUDGE

There shall be one chief judge for the competition. The chief judge may judge any discipline. Within the same competition, no person can be both a competitor and chief judge. However it is recommended that the chief judge should not act as a head judge.

The chief judge shall normally:

- Oversee all staff and appoint them to their roles
- Manage all the scoring processes and operations
- Select 3 compulsory figures for each precision discipline, preferably with the assistance of the other judges
- Conduct the competition general briefing and any debriefing.
- Prepare the discipline flight orders
- Rule on matters of serious or wilful unsafe flying (see ISKRB III B 3)
- Rule on breaches of rules or guidelines where specific penalty is mentioned (see ISKRB III B 4).
- Recommending withdrawal of sanctioning by the sanctioning authority if the prescribed conditions have not been met.
- Decide when the competition will start and has finished for the day (see ISKRB III B 2)
- Provide any written reports that the sanctioning authority may require or request
- Ensure provisional results are compiled and displayed for competitors to see within 2 hours following the completion of the final discipline of the competition

D. HEAD JUDGE

There is one head judge for each discipline.

The head judge shall normally:

- Conduct the discipline briefing.
- Act as a judge for any discipline.
- Direct discipline judging staff on procedural issues.
- Rule on Appeals made on the field (see ISKRB Section III F and ISKJB II E below)
- Conduct any discipline debriefing,

E. DISCIPLINE JUDGE

In addition to the head judge there shall be a minimum of two additional judges. Accordingly, the minimum total number of judges, including the head judge, shall be three per discipline. A panel of five or more judges including the head judge is recommended wherever possible.

F. SHADOW JUDGE

A person who is training to become a judge or gain further experience.

G. FIELD DIRECTOR

The field director is in charge of the arena and has overall authority and responsibility for the running of the discipline. The field director has the following responsibilities:

1. General

- Ensure that the sound engineer has all the music required for competitors' ballets.
- Ensure that the discipline is run fairly and in a timely manner.
- Ensure that the competitor complies with all rules and guidelines as stated in the International Sport Kite Rules Book.
- Ensure that a competitor has an appropriate number of launch crew members on the field.
- Bring any suspected side-line coaching to the attention of the head judge.
- Bring any unsportsmanlike conduct to the attention of the head judge
- Measure the wind speed and advise the competitor or head judge as necessary

2. Safety

- Inform the competitor of any warning (yellow) flags.
- Instruct the competitor to stop in the event of a violation of the safety rules.
- Ensure that the line judges are correctly placed.
- Warn the competitor of the proximity of boundaries
- Monitor the field to ensure that there are no unauthorized persons inside the outer (Red) boundary and that the sky is clear of obstructions.
- Taking appropriate action in the event of a possible safety problem.

3. Timing

- Ensure that the competitor complies with all setup time rules.
- Monitor the duration of the competitor's routine.
- Make time calls as requested by the competitor.
- Inform the judges if the competitor exceeds maximum time.
- Inform the judges if the competitor fails to reach minimum time.

4. Co-ordination

- Signal the competitor to enter the flying field.
- Welcome the competitor onto the field.

- Where appropriate, assist the competitor to position themselves for the start of their performance.
- Inform the competitor of any special information.
- Inform the competitor when the judges are ready.
- Show the figures to the competitor upon request.
- Indicate to the judging panel when the IN and OUT calls are made.
- Direct the PA operator to cue the music.
- Monitor the line judges.
- Liaise with the pit boss.
- Ensure that the next competitor is admitted to the field as soon as possible after the previous one has finished.
- Liaise with the chief judge, head judge, and other officials when wind recesses or other matters affect the competition.
- Direct helpers at the request of the competitor.

While the field director will endeavour to assist the competitor, so far as possible within the scope of their duties, the competitor remains, at all times, responsible for their own compliance with the rules and guidelines. A deficiency on the part of the Field Director will not normally be accepted as the basis for an Appeal.

H. LINE JUDGE

Two line judges are recommended. The line judges work under the direction of the field director. Their task is to monitor the designated boundaries and to inform the field director if any competitor flies over a designated boundary at any time or any part of a competitor's body moves a designated boundary. The signals to the Field Director are normally - .

Yellow boundary crossed: raise yellow flag and/or give a short audible signal to the field director (normally a single blast on a whistle)

Red boundary crossed: raise red flag and/or give an extended audible signal to the field director (normally repeated blasts on a whistle)

I. PIT BOSS

ISKRB III D 4 states, "A pit boss will be provided as needed, depending on the discipline size and skill level." The pit boss works under the direction of the field director to -

- Organise and manage the stage-in and stage-out (SISO) areas
- Assist competitors and their helpers to transit through the SISO areas in a timely manner
- Endeavour to keep unauthorized and non-essential persons out of the SISO area
- Monitor for non-competing kites overflying the arena and, where practicable, request and / or assist with their removal

J. SCORER

The scorers work under the direction of the chief judge and have the following responsibilities:

- Review the score sheets for completeness and readability.
- Compile the scores from the individual judges' score sheets.
- Deduct any penalties noted on the score sheets.
- For each discipline, make a highest- to- lowest ranking list of competitors, including their scores
- Post a printed copy of the scores, as directed by the chief judge.

K. APPEAL

A request to the judges for reconsideration of a penalty or disqualification.

VI. JUDGES' RESPONSIBILITIES

A. JUDGES' CODE OF ETHICS

This section sets out the standards that competitors are entitled to expect of judges and that judges should aim for. However, it should always be remembered that judging is subjective, and thus different judges may have different views.

1. Integrity

- Respect each performance by giving your full attention
- Assess each score by drawing on your full abilities as a judge
- Ignore any personal or professional relationship with the competitors or their sponsors

2. Objectivity

Assess the performance fairly and without prejudice of any kind.

3. Open-Mindedness

Judge what you see, not what you expect to see.

4. Criticisms

Always respond in an honest, fair and constructive manner when a competitor asks for feedback.

B. FLYING SKILLS

A judge is not required to be a competitor or past competitor. However, competitors are entitled to expect that those who judge their performances will have -

- a good working knowledge of the rules of competition
- an awareness of current techniques and developments in sport kite flying
- an appreciation of the current standards in competition

This skill-set may be learned through competing as a flyer, by working alongside experienced judges as a "shadow judge" or through the formal judge training programmes offered by some national associations

VII. ADMINISTRATIVE GUIDELINES

A. MINIMUM COMPETITION REQUIREMENTS

- Competition Organizer
- Competition Arena of a size appropriate to the disciplines being flown in the competition see ISKRB Section IV D
- Chief Judge
- Head Judge
- Additional judges: In addition to the head judge there shall be at least two additional judges responsible for scoring the performances. Accordingly, the minimum total number of judges, including the head judge, shall be three per discipline. A panel of five or more judges including the head judge is recommended wherever possible.
- Field director
- Scorer
- PA System and Operator
- Also recommended 2 x Line judges

B. CHANGES IN STAFF

There should not normally be any change of staff after a discipline has started. If any official leaves the field during the course of a discipline (other than for a comfort-break) the following principles shall apply:

- If a judge leaves the discipline, that judge's scores are treated as void and excluded from the overall scoring calculation.
- If the judge leaving the field is the discipline head judge, a new head judge must be appointed from among the judging staff remaining on the field.
- There must be a minimum of three judges remaining (including the head judge) after any judge leaves. If the departure of a judge leaves a judging panel of fewer than three, the discipline must be abandoned. Any scores previously recorded are void. Any abandoned discipline must be restarted from the beginning with a minimum panel of three judges
- The field director, line judges, and pit boss may be substituted if necessary.

C. MEETINGS

Notice of meetings should normally be published at least 30 days in advance. Where such notice is given, attendance is obligatory. Non-attendance maybe deemed as unsportsmanlike conduct.

In the case of pairs and teams, the attendance requirement is satisfied by the presence of one member, however any deficiency of communication between pair or team members will not normally be accepted as the basis for an Appeal.

1. Briefings

a) Competition General Briefing (normally run by the Chief Judge)

The Competition General briefing should normally cover the following points

- Review any changes in the published schedule.
- Emphasize the importance of safety.
- Identify competition fields, practice fields, and all boundaries.
- Review stage-in and stage-out (SISO) procedures.
- Introduce officials and other personnel as appropriate.
- Review the procedure for handling schedule conflicts.
- Introduce the Judges' Representative and oversee the selection of the competitors' representative. (see ISKRB II C)
- Explain the launch crew selection procedure.
- Announce any other issues unique to the competition.
- Review the procedure for making an Appeal.
- Encourage competitors to attend the debriefing.
- Remind competitors of the procedure for handing in ballet music
- Respond to competitor questions.
- Identify where to find notices

b) Discipline Briefing (normally run by the head judge)

During the discipline briefing, at a minimum the head judge must do the following:

- Introduce the judges, field director, line judges, and pit boss
- For precision disciplines, confirm the compulsory figures to be flown.
- For ballet disciplines, remind competitors to deliver the music to the appropriate person, if they have not already done so
- Take roll call and announce the flight order.
- Review the positioning of the line judges.
- Review the procedures for staging in and out.

2. Debriefings

a) Competition Debriefing (run by the chief judge)

The chief judge should hold the competition debriefing as soon as possible after the end of the competition.

Competitors should be aware that a prize ceremony or results announcement may take priority over a competition debriefing. Any such decision is at the discretion of the event organiser and chief judge.

A debriefing provides an opportunity for competitors to give feedback

- as to what aspects of the competition have worked well
- to note any areas of dissatisfaction
- to offer constructive suggestions for future improvement
- it also provides officials an opportunity to make comments on the whole competition and on individual disciplines

All such feedback should be included in any written report which may be required.

Following the formal debriefing, competitors should have an opportunity to discuss their performances with all the judges who marked them. .

b) Discipline Debriefing (run by the head judge)

A discipline debriefing will not normally be held except at the request of a majority of the discipline's competitors or officials. The purpose of a discipline debriefing is to explain unusual happenings during the discipline such as delays or disqualifications or Appeal decisions given on the field.

The head judge should inform chief judge of the matters discussed for inclusion in any debriefing report that may be required.

VIII. WIND RECESS PROCEDURE

The decision will normally be made according to the wind guidelines in ISKRB section IV K. However, in determining the action to take, the officials should do their best to ensure that all competitors have been treated fairly.

IX. DISQUALIFICATION (DQ) AND APPEALS

A competitor may be disqualified from the competition in the following circumstances

- a breach of safety rules: see ISKRB section III A
- unsporting conduct: see ISKRB section III B
- serious breach of rules or guidelines, at the discretion of the chief judge: see ISKRB section iii b 4

A DQ applies only to the discipline in which the DQ was incurred.

Any competitor who is disqualified shall leave the field as soon as possible. Any Appeal will be considered at the end of the discipline

A. APPEAL PROTOCOL

If an official disqualifies or awards a penalty against a competitor, the official must inform the competitor of the reason for the DQ or penalty, preferably before the competitor has left the field at the end of their performance, or as soon as possible thereafter. A verbal message via the Field Director is sufficient).

If the competitor accepts the DQ or penalty as correct and valid according to the Rules, confirmation of their acceptance should be sent to the Head Judge. Again, a verbal message via the Field Director is sufficient.

If the competitor does not accept the DQ or penalty as valid they may appeal against the decision. The Appeal should be communicated to the Head Judge before the Judges leave the field at the end of the discipline. Again, a verbal message via the Field Director is sufficient

Appeals should not be made idly or without good reason. The competitor must state why they believe the DQ or penalty to be incorrect, citing the relevant rules or guidelines. If the competitor is unsure if their Appeal is valid, they should consult the Rules Books and/or seek guidance from the Pilot's Representative.

The competitor must remain on the field at the end of the discipline to explain the grounds of their appeal to the judges when called upon to do so. The competitor should be ready to fly again immediately (subject to normal set-up times) if the Appeal is accepted. The competitor may ask the Pilots Representative to speak on their behalf; however, in the absence of the Pilots Representative, competitors are expected to present their Appeal personally. If the competitor fails to attend at this stage, any previously notified intention to Appeal will be treated as overruled

Competitors are entitled to expect that judges will give careful and courteous consideration to any Appeal.

The judges may agree to:-

accept the Appeal - in which case the competitor may be asked to re-fly the whole discipline or any sections of the discipline not previously scored or flown as a result of a DQ

OR

reject the Appeal - giving their reasons for doing so by reference to the relevant rules

The Judges' decision on the field is final. For the purposes of the competition, the Appeal process is then complete. Notwithstanding, the Chief Judge is requested to submit a written report of the facts surrounding the Appeal to the IRBC, providing a copy to the competitor. It is equally open to the competitor to bring the matter to the attention of the IRBC. The IRBC will examine any relevant rule with a view to publishing formal advice and/or clarification as may be necessary at the earliest opportunity in an IRBC bulletin.

X. THE BASICS OF SCORING

Each judge must assign a whole number from 0 to 100, to reflect his or her assessment of the performance in each of the specified scoring components. These numbers are used to rank the performances within a discipline.

The score should reflect the competitor's performance regardless of the competitor's skill level. All competitors, regardless of their skill level, should be able to compare their abilities on the basis of these scores.

The Scoring Guideline at section XIX is not intended to be prescriptive but aims to assist a judge in placing a numerical value on any performance as he/she sees it and may also assist competitors in interpreting scores awarded to them

A. SCORING PROCESS

1. Judges

a) Position

Judges should bear in mind that competitors see and assess what they are doing from their own perspective within the arena. Accordingly, Judges should, in general, position themselves closely behind the competitor without obstructing the competitor or the field director. Judges may need to move their position in order to retain a correct viewpoint.

b) Conditions

Varying wind and weather conditions should not affect the way judges' score. Adverse conditions of wind and weather are not a mitigating factor in assessing the quality of performance. Judges should mark what they see and nothing else.

c) Documents on the field

The head judge should have access to current copy of all international rule books and appropriate sanctioning authority appendices.

Where paper scoresheets are provided for the Judges to record their scores the score sheet should include specific areas for at least the following:

- Competition
- Date
- Discipline
- Heat, if appropriate
- Class
- Name (and ID number, if applicable) of the judge
- Competitor's place in the flight order
- Name and ID number of the competitor
- Raw scores for individual elements related to the specific discipline
- Penalties for an improper ending
- Other penalties
- Notes

2. Score Compilation

a) General Procedure

Judges record their scores and comments. The scores are then collected and given to the scorers for compilation and ranking.

b) Calculating the Individual Scores

For each competitor, the scores are calculated according to the Competition Format.

Scores from shadow judges are not used in the compilation of scores.

Where there are 5 or more judges, it is recommended the highest and lowest scores are excluded from the calculation so as to eliminate any bias

All data entry or other calculations must be double checked.

c) Combining Scores across Disciplines

When disciplines are combined for the final score, the scores from the respective disciplines will be added and divided by the number of disciplines.

d) Publishing Scores

Discipline and class results should be posted with the competitors' names and computed scores. The decision of whether judges' names are shown is to be decided by the sanctioning authority. In international competitions, judges' names will be published.

Final scores should be announced to competitors before they leave the competition and published at the earliest opportunity.

B. SCORING COMPONENT DEFINITIONS

This section attempts to define the various key words we use, and to explain what the scoring components assess.

1. Complexity

Generally, the less room there is for error/improvisation in the choreographed routine-that is, the less time there is between clearly choreographed elements-the more complex the routine is considered to be.

2. Continuity

Continuity is the way the individual elements within a routine flow into each other to produce a complete entity.

3. Compulsory

A compulsory is a figure required to be flown in a precision discipline. These figures are defined by diagrams and descriptions in the International Sport Kite Rules Book.

4. Control

Control is the ability to make the kite go exactly where the competitor desires. This may include the ability to affect the forward, reverse, and

lateral movement of the kite, including its speed, the ability to stall or change the plane of the kite, and the degree of precision. For multi-line disciplines the competitor should demonstrate the ability to control the multi-line aspects of the kite.

5. Creativity

Creativity is the use of imagination within a performance.

6. Rhythm

The movement or variations in the movement of the kite characterized by the regular recurrence or alternation of different motions, speed changes, stops, etc.

7. Technical Difficulty

Technical difficulty is reflected in the use of technically demanding and daring manoeuvres.

Note: The number of members in a team does not automatically affect the level of technical difficulty.

8. Timing

Timing is the measurement of the interval between manoeuvres. For an individual this might mean turning at a regular interval. For a pair or team it could mean performing a particular manoeuvre in sequence.

9. Use of the Wind Window

Use of the wind window means demonstrating the ability to utilize the full area in which the competitor's kite(s) could normally fly in the prevailing conditions.

XI. SCORING PRECISION

A. GENERAL DESCRIPTION

Each precision discipline is made up of three compulsory figures and a technical routine. The technical routine is further divided into execution and content components.

B. SCORING COMPONENTS

The compulsories and technical routines are weighted as follows for all competitors:

1. **Compulsories (60% of overall precision score; each figure 20%)**
 - Compare each figure as flown to the diagram and the description.
 - Consider placement within the precision grid, relative placement of components, speed control, and other aspects of compulsory figures as defined in the International Sport Kite Compulsories Book.
 - Assign a single score to each figure using a 0 to 100 scale
2. **Technical Routine (40% of precision score)**
 - a) **Execution (75% of technical routine, effectively 30% of precision score)**
 - Consider control, complexity, and use of the wind window.
 - Consider the quality of any daring manoeuvres or tricks.
 - For multi-line disciplines, consider multi-line effects.
 - For pairs and teams, timing and spacing are important.
 - b) **Content (25% of technical routine, effectively 10% of precision score)**
 - Look for complexity, originality, rhythm, creativity, and continuity.
 - Consider the appropriateness of any daring manoeuvres or tricks.

XII. SCORING BALLET

A. GENERAL DESCRIPTION

A ballet routine is a free-form performance to the music of the competitor's choice.

B. SCORING COMPONENTS

- Choreography (60% of the ballet score)
- The interpretation of the music is very important.
- Consider continuity, creativity, complexity, and rhythm.
- Execution (40% of the ballet score)
- Consider control, use of the wind window, technical difficulty, rhythm.
- For pairs and teams, also consider timing and spacing.

XIII. SCORING MIX

The MIX format is an alternative to the “classic” Precision and Ballet format described in sections IV and V above. A Technical Routine is not required.

A. SCORING COMPULSORIES

- Assign a single score to each figure using a 0 to 100 scale
- Scoring criteria are as described in section IV B 1 above

B. SCORING BALLET COMPONENTS

- Assign separate scores for Choreography and Execution using a 0 to 100 scale
- Scoring criteria are as described in section III V above

C. OVERALL SCORE

The overall score is calculated according to the formula $A+B \times \frac{1}{2}$ where:

A =

Compulsory Figures section ('raw' Scores (C1 + C2 + C3) x 1/3)

and

B =

Ballet Section ((Choreography 'raw' score x 60%) +
(Execution 'raw' score x 40%))

In relation to this format, note that sentence, stating “They will be flown in that order” found within Section IV J in previous editions ISKRB is now deleted.

XIV. PENALTIES

A. IMPROPER BEGINNINGS AND ENDINGS

To be applied, these penalties require a unanimous decision by the judging panel.

1. Violation of Setup Times

If the competitor does not start within the specified setup time and the field director has called IN to force the beginning of the performance, 10 points will be deducted from the choreography score for ballet or the technical content score for precision.

2. Violation of Discipline Time Frames

a) Less than Minimum Time

If the performance does not meet the minimum time requirement, it is considered as not flown and therefore given an overall score of zero.

b) More than Maximum Time

If the performance exceeds the maximum time allowed, judges will score the performance only up to the maximum time mark and disregard any activity after that point. In addition, 10 points will be deducted from the choreography score for ballet or the content score of the precision technical routine.

3. Lack of Conceptual Beginning or Ending

In any routine, the start and ending should be self-evident. The absence of a clear and obvious starting or ending will result in a penalty deduction of 10 points from the choreography score for ballet or the content score of the precision technical routine.

B. INCIDENTAL CONTACTS (TICKS) AND CRASHES

Judges are directed to consider the effect of incidental contacts (ticks) and crashes; however they may be defined, in their respective scores.

C. FLYING THE WRONG FIGURE (PRECISION ONLY)

If the competitor flies a figure different from the one announced, the judges will give the competitor a zero score for the compulsory. This includes flying the figure in a different direction from what is described, unless announced beforehand by the competitor.

D. OMISSION OF IN/OUT CALLS (PRECISION ONLY)

If a competitor does not call IN or OUT for the technical routine or a compulsory figure, that component will receive a zero score.

**E. VIOLATION OF SETUP TIME FOR COMPULSORY FIGURE
(PRECISION ONLY)**

If the competitor does not start within the specified setup time for a compulsory figure, the figure will be scored zero. The setup time for the next precision component (compulsory or technical routine) begins immediately.

**F. INCIDENTAL CONTACTS (TICKS) AND CRASHES DURING A
COMPULSORY FIGURE (PRECISION ONLY)**

Judges are directed to consider the effect of incidental contacts (ticks), however they may be defined, in their respective scores.

A compulsory figure in which a crash occurs before the OUT call is clearly incomplete and will be scored zero

XV. BALLET MUSIC

A. SUBMITTING MUSIC RECORDINGS:

The preferred method of submitting music for the ballet performances is by email, as a file attachment, sent to the competition organiser or other nominated person. This will allow the sound engineer to check the recording and test it for compatibility with the sound system provided for the competition. Competitors are also strongly recommended to bring back-up recordings with them to the competition. These should be in a portable format e.g. CD or USB stick.

B. QUALITY OF RECORDINGS

The quality of any music recording is, at all times, the responsibility of the competitor. Where there is no apparent technical fault with the sound system provided for the competition and the music recording provided by the competitor is -

- not playable
- not playable at a volume where choreography can be assessed by the judges (in the opinion of the majority of judges for the discipline)
- prone to slips or jumps while being played

The competitor will receive a Music Penalty of 10 points to be deducted from the final computed score. The head judge will instruct all judges to note their score sheets accordingly. The competitor will miss their turn in the flying order and will instead take their turn, allowing for normal set-up time, after the last scheduled competitor has completed their performance. If the recording (or substitute recording) is again not playable, the judges will consider that the competitor is unable to offer a ballet performance. The head judge will then instruct the judges to cancel the Music Penalty and to award zero (0) points for the discipline.

C. TECHNICAL FAULT OR OPERATOR ERROR

If the music fluctuates or fails during a performance due to a technical fault or an acknowledged error by the sound engineer, the competitor will be offered an opportunity to re-fly the routine with normal set up time allowed

D. ACTIONS FOLLOWING A SOUND SYSTEM FAILURE (TECHNICAL RECESS)

If the sound system fails during a performance, the competitor should -

- ignore the failure and continue flying to the conclusion of the performance or until instructed to stop.
- remain on the field, ready to start the routine within 30 seconds of the problem being fixed.
- restart the ballet from the beginning
- not touch or change equipment except to allow helpers to reposition the kite ready for a re-start.

XVI. APPENDIX A: SAMPLE SCORE SHEETS

A. PRECISION

(Competition Class) Precision

Date

ID#	Competition Name	ID#	Judges Name		HJ?	X		
PRECISION	C o m p u l s o r y F i g u r e s		Score	0-100				
			Wrong Figure ?	0				
			No In or Out ?	0				
		Setup Time ?	0					
			CC1:	0-30 0-100				
			CC2:	0-30 0-100				
			Rest:	0-40 0-100				
			Wrong Figure ?	0				
			No In or Out ?	0				
	Setup Time ?		0					
T e c h n i c a l R o u t i n e	E x e c u t i o n	Control	Avg	High	Notes:	Raw Score	0-100	
		Window Usage	Avg	High				
		Timing	Avg	High				
		Spacing	Avg	High				
		Trick Quality	Avg	High				
	C o n t e n t	Complexity	Avg	High	Notes:	Raw Score	0-100	
		Continuity	Avg	High				
		Technical Difficulty	Avg	High				
		Landings, Stalls, Slides	Avg	High				
		Slack-Line Tricks	Avg	High				
free	Avg	High			GT Max Time - Impr. Beg/End - Setup Time -	-10 -10 -10		
Precision Discipline Penalties						Technical Routine Penalties		
Receiving advice during a discipline - II.D.2.b)						-	X	-10
DQ - unsporting conduct - II.D.2.a)						-	X	DQ
DQ - flew or moved over boundary - ISKRB III.B.)						-	X	DQ
Less than minimum time - VI.A.1.b)(1)						-	X	0
Omission of IN or OUT calls - VI.B.2						-	X	0

BALLET

(Competition Class) Ballet			Competition Name		Date	
ID#	Competitor Name		ID#	Judge	HJ? x	
Ballet	Execution	Control	Avg	Notes:	<div>Raw Score</div> <div>0 - 100</div>	
		Executing with the music	Avg			
		Straight lines	Avg			
		Arcs and curves	Avg			
		Turns and corners	Avg			
		Stalls, slides and landings	Avg			
		Speed control	Avg			
		Trick quality	Avg			
		Precise timing and spacing	Avg			
	Choreography	Interpretation	Avg	Notes:	<div>Raw Score</div> <div>0 - 100</div>	
		Complexity	Avg			
		Use of musical dynamic	Avg			
		Effective use of tricks	Avg			
		Changes of tempo	Avg			<div>GT Max Time -</div> <div>x</div> <div>-10</div>
		Window usage	Avg			<div>Impr. Beg/End -</div> <div>x</div> <div>-10</div>
		Complexity of timing	Avg			<div>Setup Time -</div> <div>x</div> <div>-10</div>
		Variety of spacing	Avg			

Complete Ballet Penalties

Receiving advice during a discipline - II.D.2.b) - x -10

Music not cued or labeled properly - VI.C. - x -10

Less than minimum time - VI.A.1.b)(1) - x 0

DQ - unsporting conduct - II.D.2.a) - x DQ

DQ - flew or moved over boundary - ISKRB III.B.) - x DQ

C. MIX

(Competition Class) Mix			Competition Name		Date			
ID#	Competition Name	ID#	Judges Name		HJ?	X		
MIX	Precision				Score	0-100		
					Wrong Figure ?	X	0	
					No In or Out ?	X	0	
	Compulsory				Score	0-100		
					Wrong Figure ?	X	0	
					No In or Out ?	X	0	
	Figures				Score	0-100		
					Wrong Figure ?	X	0	
					No In or Out ?	X	0	
	Ballet	Execution	Control	Low	Avg	High	Notes:	Raw Score
Executing with the music			Low	Avg	High			
Straight lines			Low	Avg	High			
Arcs and curves			Low	Avg	High			
Turns and corners			Low	Avg	High			
Choreography		Interpretation	Low	Avg	High	Notes:	Raw Score	0-100
		Complexity	Low	Avg	High			
		Use of musical dynamic	Low	Avg	High			
		Effective use of tricks	Low	Avg	High			
		Changes of tempo	Low	Avg	High			
		Window usage	Low	Avg	High			
			Low	Avg	High			
Ballet Penalties					Receiving advice during a discipline - II.D.2.b) - <input type="checkbox"/> -10 Music not cued or labeled properly - VI.C. - <input type="checkbox"/> -10 Less than minimum time - VI.A.1.b)(1) - <input type="checkbox"/> 0			
					DQ - unsporting conduct - II.D.2.a) - <input type="checkbox"/> DQ DQ - flew or moved over boundary - ISKRB III.B.) - <input type="checkbox"/> DQ			

XVII. APPENDIX B: FIELD REFERENCES

A. FIELD DIRECTOR'S FIELD REFERENCE

From the ISK Judges' Book

Ref.	PENALTY SITUATION INFORMATION REQUIRED BY THE JUDGES
	Failed to start performance within initial setup time.
	Failed to start next compulsory figure or technical routine within time limit.
	Failed to meet minimum time for ballet or precision technical routine.
	Exceeded maximum time for ballet or precision technical routine.
	Received advice during performance.
	Flew or moved over boundary.

From the ISK Rules Book

Ref.	TIME LIMITS	Individuals	Pairs	Teams
	Initial setup ¹	3 minutes	4 minutes	5 minutes
	Setup between compulsory figures ¹	45 seconds	45 seconds	45 seconds
	Setup between compulsories and technical routine ¹	90 seconds	90 seconds	90 seconds
	Precision technical routine (min.-max.)	1–3 minutes	2–4 minutes	2–4 minutes
	Ballet (min.-max.)	2–4 minutes	2–5 minutes	2–5 minutes

From the ISK Rules Book

Ref.	WIND GUIDELINES	Individuals	Pairs	Teams
	Call for a wind check (up to minimum performance times)	Up to 2 minutes into ballet. Up to 1 minute into precision technical routine.	Up to 2 minutes into either ballet or precision technical routines.	Up to 2 minutes into either ballet or precision technical routines.
	During a 10-second reading	Novice and Train 7–30 km/h (4.4–18.6 mph)		Other 4–45 km/h (2.5–28.0 mph)

From the ISK Rules Book

Ref.	LAUNCH CREW	Individuals	Pairs	Teams
	Maximum number	2	2	1 per team member

¹ At no time will a competitor have less than 45 seconds to start after receiving permission from the field director.

B. FIELD DIRECTOR'S MINI FIELD REFERENCE

<i>Setup Times</i>	<i>Indi</i>	<i>Pair</i>	<i>Team</i>
Setup for discipline	3 min	4 min	5 min
Between figs	45 sec	45 sec	45 sec
Between figs & Technical	90 sec	90 sec	90 sec
Between figs & Ballet	90 sec	120 sec	120 sec
<i>Wind Speed</i>	<i>Min</i>	<i>Max</i>	
KPH	4	45	
MPH	2.5	28	
<i>Precision</i>	<i>Indi</i>	<i>Pair</i>	<i>Team</i>
Minimum	1 min	2 min	2 min
Maximum	3 min	4 min	4 min
<i>Ballet</i>	<i>Indi</i>	<i>Pair</i>	<i>Team</i>
Minimum	2 min	2 min	2 min
Maximum	4 min	5 min	5 min

XVIII. APPENDIX C: SAMPLE CHIEF JUDGE'S REPORT

Event Name:

Location:

Date:

Sanctioning Authority:

Chief Judge:

Event Organizer:

Number of Competitors, listed by class and discipline:

Weather Conditions:

Spectator Attendance, notes on spectator reaction:

Efforts to Enlist New Fliers/Competitors:

General Notes on Competition, including any difficulties and recommendations to avoid repeating:

List of Any Protests and Their Resolution:

Competitors' Suggestions at Debriefings:

XIX. SCORING GUIDELINE

