

JUDGE'S HANDBOOK

V 2.1

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(Chief-)Judge's and Field Director's handbook

Inhoudsopgave

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Introduction

A good start is half the job done (Dutch saying..) and no doubt this goes for judging kite acrobatics competition too. If we prepare well in advance we can concentrate on competition and flying itself, so that could be even more enjoyable; and it will be easier to have it fair and honest.

This handbook is part of a series of three - one for the organiser, one for judges/ field directors and one for flyers-

The three books together can act as checklists, scripts and role descriptions, making it easier for every one participating, to know what to do, when and how. It is no prescription and gives no guarantee all will run smoothly, but in my opinion having all this information beforehand will leave much more time for competition itself, and run it in a much more relaxed way.

Combined with the organisers and the flyers' handbook it is also meant to "free" competition as much as possible from last minute changes, from confusion and discussions, from anything that might limit the fun we could have with kite flying.

All are based on more than 15 years of kite competition experience, as a flyer, a judge (about 70 international events including 6 Euro cups, 5 times World Cup , of which twice as Chief judge) and assistant to organisers (the same level).

Although I mainly draw from my own experience, friends have helped me gaining that experience over the years, and without them, I would not even think about writing something like this.

So special thanks to Guillemette Chavant, Rob Sugarman and Viv Walters.

If you have any comments, please let me know, once included others might find them useful too!

NOTE:

Most of my experience is gained in Europe. Usually competitions in Europe are judged, not by flyers/competitors, but by people who "just" judge (same goes for the field directors). It makes a lot of things easier. So one might conclude this book may not be applicable to other regions. But this book is about competition and as such of value (I think) for competitions anywhere.

Resources:

at

<http://hans.kitesonlines.org/download>

you can find all handbooks, paperwork, scheduling help, scoring program (in either pdf , exel or open office documents)

Don't hesitate to contact me if you need any of those documents in other format, if you need other information or if you have any comments (nothing wrong with improvements!)

E-mail: hans AT kitesonlines.org

I Preparations

Chief judge

Months before

If you are invited to be chief judge for a competition that long before, you obviously will have the time to be prepared well. You will also have the time to assist the organiser in planning and scheduling. It might even be the reason you have been invited that early...

(you could start early and "suggest" the Organisers handbook to the organiser..)

Who is doing what (responsibilities)

In general: rule-connected things for the chief judge, the fields and all around and outside it the organiser.

Things to coordinate: information to participants, schedules, materials and equipment for competition.

There is nothing wrong in dealing with this early.

A checklist:

Contacts: Names and addresses of judges (to be invited by the chief judge) and field directors should go to the organiser, as well as those of all staff invited by the CJ.

Invitations to pit bosses, line judges etc. to be coordinated, then dealt with in the same way.

Publish:

Who is going to publish information to competitors?

Minimum is place and size of fields, starting date and time of competition, ending (latest possible) date and time of competition, duties of/ requests to competitors, compulsories, rule and guideline changes.

To coordinate: who is going to publish what.

Contact the sanctioning organisation to check.

Website: would be nice if everybody could find all information when needed. Sanctioning organisation should be responsible to inform participants about where to find the site. Would do no harm to check.

New figures: any ideas about figures, and any idea to use them take a long time to process, to be finished before season starts. Probably not feasible.

Rule changes: same as new figures

Field equipment:
definitively to be coordinated and checked, but a bit early now. Delegate to Field director(s) and inform organiser about it.

Paperwork (laminates, score sheets, scoring program etc.)
Best done by the chief judge. Laminated large sheets with figures (to help explaining at pilots meetings) might be prepared for this particular competition or the whole season, as can be score sheets (originals) etc. Refunds by the organiser, as well as copying sheets may be negotiated with the organiser. Check later.

Provisions on the field.
As is in the rulebook, a suitable place for meetings, for the sound engineer and -system, as well as for the scorer should be provided by the organiser. Make sure the organiser knows.. Provisions should be made for judges, field directors and line judges(!). Shelter, drinks, meals depending on weather and schedule.

Check, thoroughly , with the organiser. Maybe a "trusted person" can go and check the fields later? Try to find somebody to do so. Inform the field director about it. (and maybe Google maps might help?)
If you are doing the competition schedule check the tide (if applicable)

Weeks (31 days..) before

Go over all lists above.

The last day to decide on compulsories! Even if the choice has been made earlier (f.i. for the whole year for different competitions) it is important to have the list send to competitors and published (paper, website) to avoid confusion. Check if they are all in the rule book, or that permission has been granted to use other one(s)

Since the competitors should know about compulsories and rule and guideline changes 30 days before sending them 31 days before might be too late!

Check for changes in the schedule

Prepare paperwork in time. Might prepare scoring program if names of competitors are available (judges' names already are ?!) Check copying of score sheets. Print all changes to the rules and add them to the copy you will take with you.(see download addresses if you need copies)

Have a look at the weather forecast and then at your gear..
Every one of the staff is available and will be there, in time?
There is still time for replacements.

Days before

Go over all lists above. Check the weather. Call the organiser. Improvise now, not on the field if you can avoid it.
Pack.

Judge

Months before

You are invited to judge, that early? By the organiser, chief judge, club or association?

Whoever did so, inform organiser, club or association (so all others) you are now part of a group led by the chief judge, who will deal with all issues concerning judging, and who will be your most important, maybe even only contact. (but make sure they all know how to reach you, just in case)

Make sure the chief judge knows about the invitation, if s/he did not invite you her/himself.

Check start date and time, and ending date and time, any provisioned meetings before and after etc. since now is a good time to arrange travelling, usually the longer before the cheaper!

(if a list of judges and maybe even competitors is available check if travelling can be combined)

Inform both chief judge and organiser about your plans, there is still plenty of time to make adjustments! (and if this is one of your first time judging see also appendix II)

Weeks before

Make sure you know about any changes in rules, guidelines etc. (see websites) And read them! Prepare a copy to take with you.

Start checking the weather. It is a bit early, but since you are interested in changes, more than the actual weather-on-the day, following the weather development can be useful.

Get information about number of competitors, -changes in-the schedule etc. You may need to alter your travel plans! Send a confirmation to the chief judge, or let her/him know about changes in your plans.

Days before

If all is well (which you just checked), there is little else to do then pack. Check the weather and adjust what you will take with you.

Don't forget addresses, telephone numbers etc. of the organiser and chief judge.

Field Director

Months before

Check with the Chief judge who will be responsible for the field equipment. If it is you, no problem; if not you have to check later.

See also "Judge"; months before

Weeks before

You will need on the field a windmeter (one you can put in and out of your pocket without risk of damaging it), stopwatch, (spare stopwatch,) whistle, field directors info card (see appendix VI) small clipboard and a Compulsory

book (preferred field version: each compulsory on a A6 card, the ones to be used in competition in f.i. a small photo album with see through pocket-pages. This way figures can be shown to competitors on the field easily) You may be asked to prepare line judges flags, whistles, lines and other equipment, if so, finalise those arrangements now, together with the chief judge. If you have your own field equipment and you have been asked to use that coordinate with other field directors to make sure there are provisions for each field (and spare?) Check batteries etc. and make sure the latest version of the compulsories are in your book! If it is not you who has to bring the equipment, make sure, as best as you can, whether it *will* be there! (and when in doubt, take your own, if possible. Better save than sorry, competitors will agree)

See also :“Judge, weeks before”

Days before

Check the weather forecast, and be prepared, for the unexpected as well.

II On (and off) the field (and how to get there)

Travelling.

It's up to you of course how and when. But make sure you take enough time to start any pre-competition meeting as relaxed as possible.

What to pack may be more of a question. Personally I take gear for a temperature **range** of 25°C and for anything between totally dry and serious wet conditions. (see my checklist)

Be aware of "wind chill". A few hours in force 3 wind will get you shivering even if air temperature is 20°C. And a day of sunshine will give you that 'barbequed' feeling in the evening if you only wear t-shirt and short pants!

Take a small day rucksack (to hold the rule book, clipboard/scorebook, small water bottle, emergency food, sun blocker; and label it !!) along in or with you luggage, or, like me, take a coat with large pockets. If you both judge and compete, and your small pack will have to be put away at times make it -very- recognisable so somebody else can get it for you if necessary (and don't put things in it that you don't like to lose).

As field director be aware you will run a lot, so don't dress too heavy. Suitable footwear is important, especially on uneven grassy fields.

You need pockets to stow windmeter, booklet and -small- clipboard (or something similar)

Being comfortable.

Vital! If you are judging the 15 persons novice individual four line precision competition in 10°C (50F) it would not be fair to the competitors if you are, after one hour, no longer able to write or concentrate because you are too cold! (you must have had a good night sleep to sustain it anyway..) You can, and should, train for this. Go out and stand on a windy beach for three hours, early spring and mid-summer again, watching waves and find out what keeps you comfortable.

If you are a competitor too: watching waves for three hours is definitively different from competing for 5 minutes or flying kites in training!

Of course the chief judge has made sure the organiser takes care of hot drinks, or cold water for all judges during those long hours on the field, but there is nothing wrong in being prepared!

Where am I and what am I doing?

The judges meeting, before the start of the competition (usually the evening before), is the time, not only to check the schedule and judging panel's composition, but also to find out what provisions are made for the judges outside the field. Is there a place to relax (and gaze at anything but kites!) between competitions, like a tent, conference room etc.?

Are meals provided, at fixed times or more flexible?

During competition the chief judge should be available as liaison between staff and organiser, and the head judge(s) between judges/field director and chief judge. Check at the judges meeting if other arrangements have been made.

Be early at the meeting point, well before any pilots

meeting will take place. Check the weather and adjust your clothing, boots, hat etc accordingly. Of course you have brought all that is needed for weather changes..

Pick up your clipboard/scorebook and check it, check the schedule for the day and your judges number (vital for the score keeper)

There are two basic ways of having the scorebooks prepared, either per judge or per field. See in Chapter III, First meeting.

Depending on the weather it might be necessary to select the compulsories now, together with the Chief judge, head judge and other judges for that discipline. You are early so plenty of time to do so. Have a look around for single line kites already flying, they will give you a hint about wind conditions.

Field procedures.

Running the competition smooth and simple will please everybody. A few hand signals, proper timing and no radio contact, shouting, running will be necessary. The following is based on the "judges are always ready" system. Judges only use the set-up times to finalize their scores, no longer (and you only very seldom will need more time!). The competitor does not have to ask her/himself or the field director if judges are ready. They are!

The head judge is the only one of the judging panel who 'deals' with the field director, the field director is the only contact of the competitor on the field (with "protests" as exception).

The field director asks the competitor to enter the field, either with a "wave", blowing a whistle, signalling the pit boss. During set-up time the judges write their scores. When the field director gives the competitor the "one

minute left" signal s/he looks at the head judge. The head judge raises a pencil to show all judges are ready -of course- and there is no delay. (the judges show the head judge they are ready by no longer write or read scores and looking ahead to the field director/ competitor.)

The field director asks the competitor if any figures are reversed. While all judges watch her/him s/he puts up two fingers and "wiggles" the clipboard. Meaning the second figure will be reversed.

15 seconds after the "OUT" call for the figure the field director gives the "30 seconds left" call, looks at the head judge who raises the pencil again, no problems. S/he (the head judge) assumes all judges will finalize their score within the next 20 seconds. (any judge, who thinks a discussion about what s/he has seen is necessary will have informed the head judge immediately after the "OUT". In that case the head judge will not raise the pencil, the field director will inform the competitor about a delay)

After the routine there are at least two minutes to contemplate on the score, and a minute left to look around, contemplate something else, stretch the legs.

Same, simple timing for everybody, no questions, no problems.

(see also chapter Judging and scoring; practical)

Off the field procedures

After the last "OUT" judges and field director wait a few minutes before leaving the field. First to finish the score for the last competitor, then if there are competitors who claim they should fly again (or maybe for the first time)

At that point in time a protest may not be formalized and/or already in writing, but consider it anyway. It is easy to discard of scores for an unjustified (re-)fly. It is impossible

to get scores for a justified fly that never happened! Head judges deal with protests at that moment. Get them in writing as quickly as possible and if you need information from others, try to get that quick too. Both short term and long term memory do strange things with "facts". Write down the information you get. Eventually the chief judge and maybe the sanctioning committee will need it too.

After you left the field and brought the score sheets to the scorer or chief judge you may get questions from competitors how they did, what the results are. The results will be announced later, probably by the chief judge at the debriefing. If you can remember your notes you could discuss the qualities of the competitors performance (since there is not much information in a few numbers, not the scores) if you don't remember, wait until you get back your scoresheets

How I keep comfortable (on the field, while judging!).

Just a personal note and "checklist". The first five or six years that I judged (in different climate zones in three seasons) I changed what I took with me bit by bit until "it worked" . It is a four layer "system" that works 95% of the time, but of course maybe only for me...

Outer layer is a long, waterproof, breathable coat (Drizabone oiled cotton). Keeps me dry and the backside of my legs too (you will be surprised, and not in a nice way, how uncomfortable wet pants (calves) are. A short waterproof jacket will "drip", so with that you will absolutely need waterproof trousers, to be carried with you on the field, in your small rucksack. (the coat has large pockets, no rucksack for me)

Second layer keeps me warm, if necessary. I bring two fleece vests (lightweight, and isolating when wet too), one

a bit thicker than the other. Windproofing in one will be handy if you don't need the outer layer. I wear jeans, and they are usually warm enough. Only in very hot weather I wear thin, polyester/cotton trousers. Not cotton only since that does not block UV (certainly not when it is wet!) and, for the same reason: long.

Third layer a shirt or t-shirt. In hot weather thin, microfiber, long sleeved. I get sunburned relatively easy.

Fourth, if windchill temp is not above 8 to 10C, thermal underwear.

Boots: on beaches rubber boots. Sounds silly, looks worse. But I never have sand in my socks, and if the tide is in early a foot of water is no problem.. On grassy fields not too heavy mountain shoes. Rubber boots in serious rain of course.

Extra: a rather heavy, wide brimmed, waterproofed leather hat. Shades my neck in sunny weather (important!), keeps my cigar dry in rain, (and drips a bit on the clipboard) and blows off when the wind is too much to compete, easy check.

Other extras: extra second layer/ trousers for the ones that got wet the first day. Something (else) comfortable to wear at the Saturday evening diner..

III Staff meetings

Judges

First meeting

The chief judge introduces all judges, field directors and other staff, explain practical things like field setup, scoresheets, arrangements for meals etc.

If necessary, introduce translators. (and try not to speak more than 3 sentences in a row from now on if translation is needed)

Then go over the schedule and the composition of the judging panels. It would be best to have those prepared beforehand. It will be necessary to check for conflicts (especially if some competitors are judges too) and timing. The organiser might have to make changes to the overall timing of the competition or event, so now is the time to adjust for those changes.

If the weather is reasonably stable you could select figures now. Those judges who compete also should leave the room if figures are selected for their discipline, unless the figures are announced immediately after the meeting.

Take at least ½ hour for checking if judges have seriously different opinions on judging (-philosophy) Add whatever you (chief judge) see fit at the end of the meeting to discuss this.

In total the meeting might take between 1 1/2 and 4 hours (and some extra time in the pub..) so maybe some drinks could be arranged..

preparing scoring materials

If the organiser has done all the copying of scoresheets there now is a big pile of them on the table.. (of course if

the chief judge did it the pile will be just as big)

If non of the judges is competing, then it would be best if every judge fills hers/his clipboard/ scorebook with the necessary papers for the whole (next) day , following the schedule. Separate the sets for different disciplines with a slip of paper/ control sheet with the discipline (no abbreviations) written on it (is there a pencil in it? A filled refiller with small eraser gum on top would do nicely). The judges can then keep the book for the day.

If there are "competing judges" prepare the necessary number (3 / 5) of clipboards/ books for each field, again for the whole day. Separate the sheets with slips of paper/ control sheet with the discipline and judge's name (!) on it. They can be left on the field then, on a dry, easy to find place.

All field directors should get the lists of competitors, in flight order, for each discipline, and complete schedules per field. This will be especially handy if judging panels differ from discipline to discipline.

Daily meetings

At the end of the day not really necessary, unless protests etc. need to be discussed. (but arrange for a place for it, together with the organiser, just in case)

If you are using a scoring program that shows a good comparison between judges scores and rankings it might be good to go over that.

In the morning, before competition, just to select compulsories.

IV Pilot's meetings

First meeting

A complete scheme can be found in the separate booklet. You will cover all that is needed if you (the chief judge) go through it step by step.

Prepare before:

- ┌ A list of names of all staff
- ┌ A drawing of the fields, stage-in stage-out, entrance, meeting points, sound booth, shelter area, banner lines and information board (on paper, blackboard, white board)
- ┌ Large scale drawings of all compulsories to be used (it helps to have the descriptions on the back)
- ┌ A list of all competitors per discipline
- ┌ A list with the composition of all judging panels including the Field directors
- ┌ the competition schedule (all days)

(there is a version of the schedule for flyers too. Notes are added for issues that are even more important to flyers)

Daily (discipline) meetings

If really necessary, limit it to roll calls. On the first day, before the first disciplines pointing out the field set up at the field itself could be useful.

V Judging and scoring

Basics (philosophy)

Judging is, as in any other judged sport, more than just working with numbers. It is also making sure every competitor gets the best -equal to all others- opportunity to show her/ his best. Maintaining a fair and honest competition.

And, maybe more than in more established sports, in kite acrobatics maintaining rules and judging criteria as an agreement between flyers and judges, based on the assumption that judges are only there because it is -almost- impossible for the competitors themselves to decide who is the best flyer.

(see also appendix II)

What you see..

"You only judge what you see" sounds like a sound advice for judges. But the rays of light that hits your eyes, and the brain concluding a 'wobbly straight line' are different realities that will never meet! (And does "reality" really exist?). Already the eye is abstracting, and your brain goes as far as only recognizing what has been before. It is simply impossible to avoid these abstracting processes.

This may look like a philosophical problem that has no meaning for judging a (any) sport, but it is closer to it than you may think. If you take judging seriously, and most pilots do, then you should know what you know, and how that relates to what you think you see, otherwise judging is nothing else than reacting on the things happening!

ain't what you judge!

Imagine: it is the third time you see that wobbly straight line in the same routine you have seen before, but as soon your neighbour judge says "those waves were far better the other day" you will **see** different things! Abstractions will take the place of what you observed, Your brain will compare that with what you have 'seen' before. You will judge what you know (or think to know, or what your neighbour thought to know..).

On the other hand, sometimes judging what you know (or judging based on your knowledge) is both unavoidable as well as necessary.

You will never be standing on the same spot as the flyer, and only your knowledge about perspective makes it possible to judge a 'straight' horizontal or vertical flight. Only your knowledge about a grid -an abstraction of an abstraction..- makes it possible to compare 'flying' with 'flying a compulsory'.

The first time I saw somebody fly a set of movements that later was named an Axel I could not follow every move the kite was making, things simply went too quick. Now that whole set is named, it is possible, even for me, to distinguish between good and better performed ones. Without abstracting, or maybe even without a name this would be impossible. But this means of course a new (set of) move(s) will not, and can not be recognized the first time.

The subject is ..

So how "real" is it to assume an "open mind"?

To assess what you 'see' or have 'seen', knowledge should be kept out while you are watching -as far as that is

humanly possible-. Whatever you have seen before in routines or compulsories, whatever you can fly, or would like to be able to fly yourself is of no importance. Even comparing the flying with a grid, or a kept up pencil should be avoided, comparing must wait until you re-see (re-think) what you have 'seen'. Only then you might come close to "having an open mind".

It sounds impossible, and it is. But if you take judging seriously it is a goal to strive for, at least the direction you are 'looking' in might be better.

Not only your brain is limiting you in how to judge, sometimes the rule books do to.

To judge "a kite touching the ground during flight" and conclude that the touching was unintentional and hence may be a "crash", requires more than 'looking at the kite'! Sometimes only the waving for help by the pilot convinces the judges this really was "unintentional" -so much for judging what you see !-

Judging "originality" is solely based on (your!) knowledge, for judging "daring manoeuvres" you need at least knowledge of the peculiarities of the kite used, the weather and the ability of the pilot(s). If the wind picks up seriously during a competition, "daring" will mean something different at the end of it (and for some pilots far more is "daring" than for others...). The same goes for "taking risks" and both should not be a part of judging. But of course strong winds might give the pilot more opportunity to show how well s/he controls the kite, not by 'daring' risky manoeuvres, but by flying them well!

to be objective.

One should not forget the goal of the competition: to decide who is the best pilot.

To do so the way to compare pilots should be based on an

agreement by pilots, applied by judges (as long as flyers can not or will not do that themselves). Pilots aren't out there to please the judges! They have the right to be treated as the unique flyers they are, (just like all the others....) whether you like them (or what they show you) or not.

The criteria set for competition may have changed over time, only good communication between judges and pilots can keep the two groups walking along the same line.

Currently the main part of the criteria are degree of difficulty, control (over kite and flying), "solve" the technical difficulties in compulsory figures and to use all 'technical' means to show or at least suggest a unity between parts of the routine, or between music and routine. Nationality, friendship, family relations etc. aren't of course valid criteria.

If pilots want to use different kites, and fly in different weather circumstances, in front of different judges, judges should "filter out" the consequences of it, to maintain a fair competition. Keeping the circumstances as equal as possible, keeping things on the field as simple, predictable and efficient as possible goes without saying.

The goal..

To be objective as a judge is impossible, and every judge should be aware of the "philosophical" pitfalls. If knowing is so unavoidable important, it might be important to *know* as much as possible.

Judging often, not only kite flying, will help. Discussing what you "have seen" with judges and pilots might give a broader view. Watching pilots train and practice will show you the real difficulties (for that pilot, that kite, those winds). If you are a pilot too, forget flying when you judge, forget judging while you fly. Flying and judging are two totally different talents!

A surprise is nice, but being surprised very often, as a judge judging kite flying, means you are probably presuming to much, since the surprise is most likely to be caused by the difference between what you expect and what you 'see'. If "brainless" looking is so important, train your memory in keeping images, movements, whole routines. Try to postpone replacing the 'picture' with the 'abstraction' and do not discuss **anything** on the field before you finalize your conclusions (and have put it on paper!).

to have only winners.

Flying is fun, judging can be too. Participating in competition as a judge is by no means easy, taking it seriously most likely is the best way to seriously enjoy it.

Practical

Judging

In general: pilots are not flying to please the judges. Type, colour, size etc of the kite, nor that of the pilot is of interest.

Treat all flying, all pilots as if you see it/them for the first time.

Place yourself about 10 meter straight upwind from were the field director is standing. Once you can guess were the pilot "knows" where hers/his "center window" is adjust to 10 m behind, 5 m left or right. (this is my 'favourite' spot, but is more important to be at the same spot, relative to each pilot, than the actual distances. See also the appendix on working with the current rulebook.)

Walk only backwards, and avoid walking side ways (relative to the wind direction) especially during compulsories. Learn to do so without taking your eyes off the kite.

precision

The hardest to judge is the technical routine, but the scores for a compulsory differ far more between judges than those of the routine (or even ballet)

On most scoresheets there is room to make a small drawing of the compulsory "as flown" (on the sheets you can download there is already a basic grid drawn)

Don't make a drawing of the whole compulsory, just of the deviations (as you have seen it) Saves time. Note circles and squares that are not closed, diagonals that have the wrong angle, hesitations with, or failed landings etc.

Estimate the angle the lines make with the ground (100% height is 53deg, not 90!) You can use the wingspan of the kite as measure for the size of the figure, but realize that size depends on line length. (the short lines used with 4 line kites, together with the large wingspan make the figure look very different from the paper diagram as given in the current -2006/11- books.)

The routine is there to really show the control the pilot has. Preferably done with as many elements as possible. (so not just flying to left or right, or only tricks in middle window) "Flow" of the routine is hard to describe. It is not very well if you find yourself waiting for the next move; it is ok if you don't notice any transitions. There should be a rhythm in the routine (but that is even harder to explain)

ballet

Forget about the music! Well, forget about whether you like it, you have heard it often, you already have seen many

ballets with it. Rhythm/ beat, themes, mood are the things you need to see reflected.

“Why” things are flown and “When” may be relatively easy to see (score for that goes down in “execution”) but although the music gives some clues (it does doesn’t it?) “What” and “How” are usually less obvious. For me there is an overlap between execution and choreography in how well the “technique” is used to illustrate the music. A stall or axel may be done well, right on the beat, but did it fit the music, more than just on the beat? (or: a team could use different spacing for different parts of the music -in a systematic way- even so that you might think they control their spacing not very well. In fact the use their technical abilities -execution- to enhance the music -choreography.) Complex as this may be, in general scores for ballet differ less between judges than for compulsories.

Scoring

You have to summarize up to five minutes flying into two numbers. After a few thousand routines I am pretty sure I will recognize the one worth a score of 100. And I am pretty sure most judges will rightfully conclude they have seen a 5. It are the ones in the middle that are often difficult.

Start with giving a score based on your overall impression of the routine. Use your notes on weak and strong points to go up and down from that start. Value the difficult things more, the little extras a bit less. If you are really moved by a routine a bit more, but only if you already scored above 90.

ranking vs scoring

In small competitions (5 competitors or less) scoring is often replaced by ranking. It is relatively easy to make a list from best to worst, without taking the effort to put points down. Try to avoid that, at least make notes as you would

do in a bigger competition. You have to be able to explain your conclusions to the pilots, even if there are only two. They may rely on your observations to find ways to improve. And basically you are there to please the competitors...

Open scoring

Showing the *scores* right away after a performance may prove to be appreciated by the public. But not all judges feel comfortable in doing so. Decision to do so should be taken at the judges meeting (judging well is more important than showing scores) and announced at the first pilots meeting.

Always write down scores before showing them, so they can be checked and processed later. If *results* are going to be announced after each (next) performance, write down scores on the control-sheets and tear out the scoresheet to be brought to the scorer.

The scoring program gives lists with scores per judge. They can be published together with the results (after competition). Again to be decided at the judges meeting. The announcement to the pilots should contain the text about the value of scores compared the value of judges' comments (as in the debriefing chapter).

Judges who do not feel comfortable with publishing scores per judge should say so, and that can be a good reason not to do so. At -sanctioned- international events publishing scores per judge is mandatory.

Personally I do not object to any of these systems, but I don't think it is that important. If competitors only ask about their -unjustified..- low scores, then "open scoring" is of no use.

Judges should always have the possibility to compare scores afterwards!

VI Field director's notes

If you have the change (you should have arranged to have the time for it) check the field(s): lines (length, distance) field for holes, bumps and other "qualities" that might make the field unsafe. Contact the chief judge if that is the case.

equipment

You will need a windmeter, stopwatch, whistle, list with competitors' names, compulsory booklet. (A second stopwatch will only be needed if crashes etc. are to be timed, but that is not the case in the current rulebook) Big pockets are handy!

on the field

If there is a discipline meeting, be there, make sure you know who will be pit boss and line judge, make sure they are introduced to the competitors. Check your flight order list (and that of the pit boss).

Check the place of the Stage-in and Stage-out and make sure competitors know!

Ask the head judge for the starting time of competition.

Direct the line judges, in almost all cases, to one upwind corner and to the corner opposite of that (this way all sides of the field are covered)

Place yourself in the middle of the field

calls (the same as mentioned in the flyers' handbook, should work...)

IN when the competitor is too late to call IN him/herself!

OUT when the competitor is too late to call OUT him/herself!

Time calls:

Preferably you give time calls about **THE TIME LEFT** (for set-up *and* routine!) Give at least warnings for:

one minute;
30 seconds;
15 seconds.

(or: **you may start, 15 seconds left**, to avoid conflicts with rule book)

In the routine also for

minimum time

(this is the last opportunity to ask for a wind check, if done -more or less- immediately!)

The competitor can ask other time calls, but usually that is not necessary.

[45 seconds

if you crashed after minimum time and your kite still is not under control (on the ground)] [does not apply, according to current (20060801) rule book.]

Wind check calls:

O.K. If the wind is *between* limits
BREAK If the wind is *outside* limits

It is **the competitors** choice to stop or fly if wind is not right! Don't forget to inform the head judge about the competitor's decision.

Other calls:

[**STOP** If you had a crash within minimum time and used more than 45 seconds to start, the competitor should **stop immediately!**]
obsolete in current rules!

STOP if there is a dangerous situation, the competitor should **stop immediately!**

Music

During ballet competition your contact with the sound engineer is vital.

It would be best to have a visual contact, and if so the following signals work very well:

- ☐ if the competitor is nearly ready raise both arms, this will be the signal to the sound engineer to set the music ready, and to the judges to pay attention.
- ☐ if the competitor says s/he is ready lower one arm, the music is now started, the sound engineer should clearly say (over the sound system) "music runs" just before he pushes the button.
- ☐ if the competitor says "IN" lower the other arm too.

As field director you are the single most important person for the competitors during competition. You can take away stage-fright and other uncertainties of pilots. Act as their strong support, even friend.

As field director you define the way competition is running. Allow the judges to do their work, in time. Maintain a tight schedule, with as little "downtime" as possible. "Chase" the judges, not the pilots -too much-.

VII Debriefing

The debriefing is the best place/time to improve future competitions. And because possible results are "far away" not every body is really interested. If the debriefing is also used to announce the results of the competition, announce at the beginning you will do so at the end.

Of course you will express your gratitude for all who made it possible, but if your questions about how to improve future competitions are to be taken serious, don't over-express that gratitude to people who only are there for five minutes on the podium.

Don't forget the people who work hard behind the scenes, and never forget the line judges. Mention the things of which you know did not went well, even if they are due to your own mistakes, then ask for comments.

(all in all this will shorten the meeting considerably)

Discuss protests only if the issue is of general interest and try to come to a conclusion about it before the debriefing.

Time to announce the results. Put them on the info board right after the meeting. Preferably with as much detail as possible

Hand over the scoresheets to each judge (if you have not done so already) They will need their notes to answer questions of competitors.

Explain what is also in the flyers handbook:

"Yes, the scores are too low. Well, usually they are not, and they are also not that interesting either!"

Before you comment on scores, or are going to ask a judge

*about your score, try to get the following information:
Did you rank below somebody who flew better, and above somebody who flew worse? Then the score does not matter that much, does it?!*

Did the judge who gave you that low score had you ranked the same, or nearly the same as the end-ranking? Then his or her score does not matter that much, does it?!

If the judge you are going to ask about his or her score gave a very low score, is there also a judge who gave you a very high score (both compared to the average score you got)? Then ask both what they thought about your flying, ask the judge with the "low" score what you can improve, the one with the "high" score what your strong points are. After that the scores don't matter that much, do they?!

If all this information about scores is not available ask the Chief Judge.

In general, don't focus on scores, focus on getting very useful information about your flying from those very experienced observers: the judges!

Talk to more than one judge. Judges are only human -contrary to popular opinion- and are entitled to have different views, in fact it is expected that they will have!"

get your notes back from the scorer so you can explain them to competitors if asked to.

Time to explain, time to celebrate. Maybe over a drink?

VIII Appendices

Working with the rule book (2014-01)

General

Understanding

It is obvious that rules should be understandable for both competitors as well as officials. Since they deal with competitions it should be clear how points are gained (and lost), how to win, what to improve. But they should also be "workable", that is the rules must be phrased in such a way that judges can use them as objectively as possible to decide who is a better competitor, what is worth more, what less. And, with the rules in hand, explain to competitors, satisfactory, why they decided that way.

Unfortunately the current rules (August/ November 2006) are not all fulfilling those requirements. Consequently scores between judges, for the same routine or compulsory differ greatly, especially with compulsories (at an important big competition 80/40; highest and lowest). To accept that, stating "all judging is subjective" would render all rules useless, as well as competition impossible.

Art

Although, like in art, the end result may be judged, unlike art it is the way that result is achieved that is the basis of scoring, hence winning. The fastest runner wins, whether he or she runs beautiful or ugly.

Compulsory

To start with compulsories, since differences between judges' scores are biggest there

Grid

The grid, as defined in the rule book does not really exist of course. It is the -imaginary- quarter, sphere formed by the kite, with the flyer a center point. To judge the flying path of the kite we should stay close to the pilot, so we see -about- the same .

solutions (see also end note 1):

Placement of the pilot(s)

One could instruct the pilot to stay at one place (so not move at all) between "IN" and "OUT". It would solve most problems for the judges, but will make it often very difficult for the pilot to finish the compulsory, so make results of a competitions a bit random. The judges should then be straight behind the pilot (so "upwind"), at a great distance (in theory at infinity..). Changes in wind directions would have to be ignored; problems with definition of compulsory remains as do the differences between grid and wind window.

Movement of pilots

Pilots are allowed to move, both sideways and forwards or backwards (down- or upwind) then the problem might be that the grid moves with the pilot. If it does the judges

have to move with the pilot, hence have to be close.

Turning wind

What will the place of the grid be if the wind turns during a compulsory? Since some compulsories test the ability of the pilot to do manoeuvres at a certain point in the wind window the grid should turn when the wind direction changes. This will make it difficult for the judges standing at a great distance to keep up. Judging angles between lines and wind direction and/ or ground will be difficult and inaccurate

Pair/team position

In many compulsories the positions of pair and team(kites) are prescribed relative to a single grid. That means that if it is prescribed that the outermost kites are flying on the edge of the wind window; smart pair and team flyers will stand far from the middle of the pair or team position to avoid the actual test. It might help, but

Pair and teams should be instructed to act as one, close unit.

Conclusion: the old grid definition posed great problems to judge the current compulsories. My personal solution (based on 15 years of judging; for the current rules) was to stay about 10 m backwards and 5 m sideways (right side) from the pilot, to accept (and react on) the changes of wind direction and instruct pilots to limit their "walking" depending on the to be flown compulsory, especially for figures with closed circles and squares and parallel vertical lines.

Because I do so in each competition I think to have enough experience to make a fair comparison between what I

expect a compulsory to look like and what is flown.
For 4 line figures the rules do accept sideways walking, but angles relative to wind and ground stay as prescribed. It will be better to walk with, and close by, the competitor. I instruct pairs and teams to 'work' as a unit and will deduct if it is obvious -some of- the pilot(-s) avoid the test included in the compulsory.

Test

As stated in the rules "the compulsory is a technical test". One assumes tests can be more or less difficult, show, if fulfilled, the better or worse capabilities of the pilot. The idea behind the scoring percentages is to define the important elements of the test(-level). F.i. "The Steps" consists of a number of 90° corners and vertical and horizontal lines. If the corners are just 30deg (and hence no either vertically and/or horizontally lines are flown) can it still be considered as "The Steps"? If not then there will be no score, if it still is "The Steps" see "margins" (and with 28deg?)

Solution:

The best solution would be to clearly define what is to be tested in a compulsory.

Another solution would be to thoroughly discuss in a judges meeting before about what is to be expected and instruct the pilots about the judges' conclusions as long before as possible. This may mean the same compulsory will be judges -slightly- different in different competitions.

margins

The score for a perfect test is obvious, so that score will never be given..

How to decide on the score of a not-perfect one? What are acceptable margins of error, how should they be scored.

Solutions:

For both the judge as well as the flyer the kite up in the air, together with the wind direction (on ground level) are the only references. Differences between to figure on paper and what is actually flown might best be described in kite-size and angles between lines and wind direction.

Some examples.

For a "standard" line length, if two vertical or horizontal lines are drawn 20° apart on paper, in the air one kite width should fit between the wingtips of the kite flying both lines (so the total width of the two verticals would be somewhat more than three kite widths).

Acceptable margins would be half a kite width less or more between the lines, half a kite width change between being parallel. The *element* (parallel lines) would score not at all if flown outside these margins, scores for this element would be gradually reduced between flown perfect and flown just between margins.

Circles (and squares): closed with half a kite margin; centers lined half the circle (square) size as margin; place (center) half the circle size with one kite width as maximum. Circle size: if it should be a circle bigger than two kite width radius half a kite width; smaller half a wing width (quarter kite). A spin should always have its center within the kite (width)

Single horizontal lines and ground pass as with horizontal lines, with a horizontal line starting at the highest point of the terrain as reference.

Spacing (pair/team) less than half a kite width difference, for the whole team less than a kite width. Same margins for being parallel of lines flown.

For 4 line kites it is all totally different. Most pilots use short

lines (compared to 2 line kites) Since the grid “shrinks” with the line length, margins should too. But the kite does not, so what is suggested on paper (lines f.i. two kite-widths apart will actually be one kite width apart or even less) it would be good to discuss the competition figures amongst the judges before, drawing new diagrams, or adding the real kite-size to the diagrams to be shown to competitors at the briefing (or better long before)

Scoring

Not all elements of a compulsory are equally important. “The Steps” with three steps still looks like steps, but flown that way almost completely avoid the test that is in flying all four!

For most figures the actual place of the “IN” and “OUT” are not that important so even if margins are great, the deduction on the end score should not be big.

Other “details” may be more important than they look. F.i. in the “Split figure eight” there are two small vertical lines at the end of the curves. In the total “shape” of the figure they don’t make much difference, but for the pilot they force 4 times a steering action, that changes the rhythm of the figure considerably! Omitting those small verticals makes the figure a lot easier, hence can lead to a big deduction if not flown.

Even (certainly..) with the current descriptions it will be necessary to establish the importance of all elements in a figure to be able to score them well.

Judges’ abilities to observe

Even with kite size, wind direction, terrain (and clouds maybe) scoring a compulsory will be “of limited accuracy” (and when walking is allowed things like upheld pencils will

not make it better). No judge, not even the very experienced ones, will probably give the same score to the same flown compulsory in different competitions. It would be good to give scores with 5 points intervals, and not 1 point, so it is not suggested judges are 1% accurate. But you could make a small difference in scores for compulsories that lead to the same score, but for some not to pin point reason one looks slightly better than the other. It is more important to compare scores (and notes!) between judges after the competition, to learn for the next time...

Routine

There are a number of criteria mentioned in the rules. Their relative importance is not mentioned though. Some of the criteria are hard to apply

“Degree of difficulty”: judging that is also greatly depending on the experience of the judge, but it is an essential part of kite competition. During judges meetings it should be established if scores get higher (for the same well flown manoeuvre or routine) if circumstances change and flying becomes more difficult. It will be hard sometimes to ignore the differences in the way different kites perform manoeuvres more or less easy!

In team flying one should be aware of the differences degree of difficulty for large and small teams

Ballet

Just as with the technical routine judging a ballet should be limited to judging what is flown. Even though the music might suggest (to the judges!) different moves, the idea of

“missed opportunities” is not a valid judging criterium. (but the score will be lower if there is little variation, or little technical ability shown).

Of course it is of no concern to the judges which piece of music is selected (not the music, but the flying is to be judged), and they should be able to recognize the structure of whatever piece.

That structure should be reflected in the flying, and -at least- flying on the beat is usually an important part of the ballet. But only flying on the beat means that particular piece of music could be exchanged for any other with the same rhythm, so one could wonder if it really is a ballet on *that* music!

Most music has -variations on- a theme, expresses a certain mood. That too are important attributes that should be reflected in the flying to make it a “ballet”.

And be aware of the text, if there. Not many flyers use it, but you should recognize it, and take it into account.

In recognizing the ‘what, how and why’ of what is flown the ‘why’-part is relatively easy in a ballet, it may also recognizing the ‘what’ easier. Maybe that is why scores for ballet differ less between judges than those for compulsories...

II Novice judge

Starting judging kite acrobatics.

Probably no other sport is that difficult to judge. Up to six persons at a time, only the flying time and the field size are fixed, free format, free choice of music, no mandatory techniques, and all in 3 dimensions.

Still there?

It is obvious this can not be learned from a book, but I hope reading this will get you far enough to get started and learn more (mainly on the field, with the help of other judges).

How to prepare?

Fly a (2-line) kite. Often. Try the whole wind window, check turbulence, do a landing. Important is to see the difference between what the wind does and what your hands do with the kite. No need for "competition-style" flying or tricks. Try circles of different size, using the kite's size to differentiate (spin, circle with centre at wingtip, large circle).

Groundpass one wingspan above the ground.

Once you judge you will (have to) notice all details of flying. But if you have to ask yourself with every small move of the kite where it comes from you will see too much to "process" Many times, especially with compulsories, you will use the kite itself to measure -relative- size and accuracy of moves and figures.

Do the same with a 4-line kite, again until you can see on the kite whether it's the wind or your hands. Don't stop here, flying can be fun too!

Watch kite flying, steerable kites preferably, try to remember how it looked 10 minutes ago, 15 minutes.

Talk to kite flyers. Let them explain, if possible, what they like about flying. Ask them to show you something they like very much, something they don't. Try to notice the difference. When you judge (or is it still if you judge..) it is the kite that does the talking, you have to learn to listen.

You could go to the following site:

<http://hans.kitesonlines.org/3d>

you can see compulsory figures in 3d animation. You can walk -and fly- around the virtual field, finding out what the difference is in viewing a figure from different positions.

Watch other judged sports, give your marks and try to find out why they are different from the "real" judges.

At competitions, before you actually start judging, try to have an experienced judge "talk" you through a few routines (outside hearing distance of other judges of course, to avoid disturbance) A kind of "buddy" system that started to be used in France, which works well.

Then be a shadow judge until you are sure you want to judge. And as a shadow judge try to find your own way to make -quick- notes that you will use to explain your conclusions to competitors! (you might go and talk to flyers again, this time to explain them what you saw and if that coincide with what they wanted to show...)

Listen to music. That is a very general advice, but you will hear all kinds of music on the field. You should learn to listen to music in a "neutral" way, not whether you like it or not, but how it is structured, its rhythm, style, mood etc.

You could watch videos of competition flying. Since one dimension is lost only videos specifically made to show the

routines and figures from the right point of view (from straight upwind, with horizon visible and without moving the camera) might help you. Having the scores of all judges might help too!

What to know?

Read the part about the basics, and then don't pay much attention to "philosophy" until you have judged a few times (it is something for the pub after judges meetings most of the time anyway)

The rule books of course. Not so much the way competition is run, certainly the judging criteria, penalties etc.

If you want you could learn all names given to all moves and tricks or how they are done, but unless you are going to judge trick competition it will not help you very much. Wind, certainly the "physics" of it. Speed (-variations in time and height), pressure (-differences), turbulence. The specifications and peculiarities of all kites used? Not really useful.

What to do?

The three parts of judging:
to observe, appreciate and summarize. Or, from another point of view you are looking for "what, how, when and why".

1. Observe

Straight lines, crisp corners, a Yo-yo...It does not matter what name has been given to what the kite does. (basically it flies with equal length lines -straight-, equal length with

slack -most tricks-, unequal length -curves-, unequal length with slack -most tricks-)

The competition is about who is the best flyer, control over the kite is the to-look-for quality.

Let's take a straight line as example. Since the wind is never the same during a figure or routine (neither is strength nor direction, neither left, right or upwards) flying a straight line can not be done by just holding the lines/handles steady. Continuous corrections will be necessary. If that is not done right, the line will not be straight, obviously. "What" is flown (line) is only clear if it is done well, the "how". It is easy to "know" it is a straight line even if it is not performed well, but with more complex movements it might not be clear if it is a badly performed trick you have seen before, or something new (for you...)

You might think you only have to look at the kite to see what it is doing, but what you know will interfere.

Try to look at kite(s) and flying in another way. Let the kite "talk" to you, try to understand that strange, new language (every time again; and you might have to repeat flying kites etc. described in 'how to prepare') So always have your eyes on the kite during routines and figures.

[And it does not matter what size, shape and colour the kite is, or the pilot. Nor whether it is a novice or master]

2. Appreciate

Now you have a five minute "motion picture" in your head about kite flying.

You now have to decide about WHAT you have seen.

Lines, curves, landings, stops, quick, slow, tricks etc.

All that was clear (the HOW was good enough) is obviously performed well, so was it difficult to do, was it done at many places in the wind window?

Do you hesitate about other moves, that is to say, are there

moves that you recognised, even though they were not performed so well? So were they difficult to do, was it done at many places in the wind window, etc. ?

“What and how” may now seem somewhat easier; “why and when” are not, yet.

When a pilot makes a move is his or her choice (slightly different in ballet maybe) but the one sequence of moves may be more difficult than others, which may be why s/he has done it that way. It may be done to paint a bigger picture, from big to small, from large to subtle. If you think you saw a picture, a story, but also a rhythm, then what was done and how supports a when and why.

In ballet the music should give a clue about why, and almost dictates when, only if the what and how make that recognisable of course.

(as I wrote before, you can't learn to judge from a book. All explanations are very abstract. You will have to look at many routines before things become clearer. And talk with other judges, especially when you are a “shadow judge”)

3 Summarize

In general it is easy in small competitions (5 or less competitors) to rank performances, that is make a list from worst to best. But if you get used to that bigger competitions will be a bigger problem. In those circumstances explain your ranking to yourself, explain why what you have seen leads to that conclusion (as you should be able to do to competitors) Forget about what you liked, make notes about the strong and weak points of the routine, about the what and how for the Execution score, the why and when for the Content score. Start with your idea about the ranking and go up and down with the strong and weak points. And if you end up with 50 points ask yourself if it really could have been twice as good (and

adjust if you think it could have been three times better...) If you end up with 80, ask yourself what you would have wanted to see more to get it 20% better, again using your list of strong and weak points.

At the end it is the score that counts, but to be able to explain it, either to yourself or to the competitor means you have to look very carefully and remember what you have seen and heard. Your explanations will help competitors to improve. So make notes you can understand later (and are readable..)

III Paperwork

There are examples of scoresheets in the rulebook. Personally I don't like them that much, they are too big, too much text, not enough space to make notes. The list of criteria that is on them also suggests they are all of equal value; it also suggests very strongly you should compare the one competitor with the other. That may be the goal of the competition, it is not (in my opinion) a method of judging.

You can download a complete other set of all scoresheets, as well as a guideline how to use them from this address: <http://hans.kitesonlines.org/download> .

They contain no competition-specific information (names, dates, figures) so you can have them "in stock"

Apart from the scoresheets there are lists to write all scores down (control sheets), so you can give the scoresheets to the scorer during competition and have previous scores listed for comparison (although if every routine is new for you, comparing is not that necessary..)

Print small versions of the compulsories on stickers, they can be put onto the clipboard/ in the scorebook so judges can check more easily while on the field.

There is also a non-official scoring program (spreadsheet both in Exel as well as in Open Office version) that has the advantage of showing extensive comparisons between judges scores (including shadow judges). This gives shadow judges and "beginners" a reasonable idea about their performances (and also shows possible bias of non-beginners)

Open scoring

It seems competitors (and public) want all numbers straight away.

The quickest way would be to have a wireless computer network on the field that connects the cleverly programmed handhelds of the judges with a giant score board.

Changes are that will never happen.

To have the *result per competitor* quickly available the following system has been used:

scoresheets go the speaker (who is on the field, in contact with the sound engineer and scorer) who reads the scores to the scorer during the performance of competitor 2 (not via the speaker system of course). At the end of that he gets the result (competitor 1) from the scorer and reads them, loud (!) to the public.

To have the *scores per competitor* visible right away the judges could use large boards with numbers (numbers about 20 cm high) **after** they wrote down their scores! If the scorer can see the judges on the field s/he could take a picture (digital) to process the numbers right away and have the result per competitor ready in a few minutes. (judges will not keep up the boards long enough to write all

scores down)

If the scorer can not see the judges the field director could take a picture with a mobil (cell) phone and send that through, again to have the results quickly available.

Otherwise the scores written down by the judges will need to be processed (brought to the scorer by a "runner", or afterwards)

IV Scheduling

As chief judge you might have been asked to prepare a competition schedule. You should check any schedule on feasibility.

Time needed

Judges meeting (based on experience):

To introduce, explain practical things like field setup, scoresheets, arrangements for meals and schedule etc. 1 hour.

Add 3/4 to 1 hour if you have to decide on judging panels for each two fields.

Add 1/2 hour if changes in the schedule have to be made to make judging panels possible (for judges who are also competitors f.i.) But only if you have experience in making such schedules, and do not have to coordinate with the organiser right now. Otherwise do this later, together with the organiser.

Add 1/2 hour if you select figures now (only if the weather is "predictable"..)

Take at least 1/2 hour for checking if judges have seriously different opinions on judging (-philosophy) Add whatever you (chief judge) see fit at the end of the meeting to discuss this.

Add 1/2 hour for each extra language (sounds weird, but

translating takes time..)

So in total it might take between 1 1/2 and 4 hours
(and some extra time in the pub..)

Pilots meeting :

Introducing staff, going over schedule, checking draws for conflicts, explaining rules (very limited), field setup, ground crew system: ½ hour minimum (referring to the flyers handbook schedule may save time and simplify things).

Add 15 min for the first 10 competitors, add 1 minute for each competitor more (more competitors, more questions, more noise, more repeats!)

Personally I prefer to show compulsories in this general meeting, explanations will be more consistent and competitors who compete in more than one discipline will save time and trouble. Take, on average, 3 minutes per discipline. Announce the draw(s) quickly and put them on the board immediately after.

Total time between 1 and 2 hours.

(for a really small competition, with just 2 or 3 disciplines it can be done in 3/4 hour).

Discipline meetings.

They will take 15 - 20 minutes each. Only if the head judge of a discipline is not judging at that moment it can overlap competition time. Limit it to a roll call only, if possible. Try to get the meetings announced at least 15 minutes before.

They will then take only 10 minutes.

Competition

Average times:

individual	precision: 10 minutes	ballet: 7.5 min.
	mix: 10.5 min.	
pair	precision: 12 min.	ballet: 9.5 min.
team	precision: 13.5 min.	ballet: 10.5 min.

(mix pair and team as precision)

So competition day schedule:
(on paper, spreadsheet etc. round all times in quarter hours, simple enough)

pilots meeting 1 - 2 hrs

Walking to the fields. Will take time.

Discipline meeting (roll call) 10 min

Discipline: time as above times nr of competitors. Add 5 min starting time, 5 min after first or second competitor to allow judges to shortly check on consistency/level. (see also the sheet in the scoring program/ spreadsheet)

V First "pilots' meeting" scheme (separate)

See separate booklet (download). The flyers handbook has a similar scheme. Going over it step by step will be the fastest way to do this meeting, and the least confusing.

VI Field director's info card

see next page

Field Director Field Reference			
Penalty Situation Information required by the Judges			
Failure to call IN or OUT for compulsory figure or technical routine			
Receiving advice during performance			
Nature of the safety violation that resulted in a disqualification			
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 compulsory and technical routine 1	90 seconds	90 seconds	90 seconds
Setup between compulsory and technical routine MIX	120 seconds	120 seconds	120 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
Wind Guidelines			
	Individuals	Pairs	Teams
Call for a wind check (up to minimum performance time)	Up to "IN"-call Up to: minimum time in routine	Up to "IN"-call Up to: minimum time in routine	Up to "IN"-call Up to: minimum time in routine
Average during a 15-second reading	Novice and Train	7 - 30 km/h	(4.4-18.6 mph)
	Other	4 - 45 km/h	(2.5-28.0 mph)
Launch Crew			
	Individuals	Pairs	Teams
Maximum number	2	1 per pilot + 1	

