



COMPETITION MANUAL

Freestyle Player Association

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<http://www.freestyledisc.org>

**Edition by [Freddy Finner](#)
*FPA Competition Director***

INTRODUCTION

Freestyle is creative movement with a flying disc. Competitive freestyle is a sport whereby individual players or teams of two or three players perform a routine, which consists of a series of throws, catches and moves, done to music using one or more discs. The routine is compared to the routines of the other competitors through scoring done by judges, who evaluate the routine on the basis of difficulty, execution, and artistic impression. The player or team with the best score is declared the winner.

This manual is intended as to guide tournament planners in creating and administering successful events. The following procedures are mandatory for the FPA World Championships (FPAW), FPA American Freestyle Open (AFO), European Freestyle Open (EFO), American Freestyle Championships (AFC), European Freestyle Championships (EFC), FPA-sponsored events, and tournaments at which the FPA officiates.

Exceptions to these procedures may be made by a majority vote of the full FPA Board. Players must be informed of any exceptions no later than 45 days before competition begins.

Players should be informed of exceptions at other tournaments no later than 14 days before competition begins. Exceptions due to inclement weather or emergency are not subject to these deadlines.

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701. TOURNAMENT FACILITIES

701.01 COMPETITION SITE

The competition site should consist of a large flat playing surface at least 12m x12m in size. The performance area / field will need to be located and laid out to take best advantage of the prevailing winds.

702. TOURNAMENT STAFFING

The Tournament Director should ensure that the following responsibilities are provided:

702.01 HEAD JUDGE

The Head Judge oversees all categories of competition. Responsibilities include but are not limited to the following:

- Work with the TD to set registration and team deadlines and ensure they are met.
- Work with TD to provide all the necessary equipment and technology for judging tables. See APPENDIX: LIST OF NEEDS FOR TOURNAMENT JUDGING / SOUND / TABULATION AREAS
- Work with TD and Board to recruit Division Directors and International Committees.
- Communicate responsibilities to Division Directors and International Committees.
- Create initial raw seeding list for event and provide to Division Directors to create initial seeding lists.
- Ensure all directors and members are present and fill in where necessary.
- Communicate to players the expectations, schedule, judging responsibilities, and any other necessary information before, during, and after the event.
- Ensure provisional and final results are announced and posted after each round.
- Work with TD and staff to ensure event runs smoothly and on time.

702.02 DIVISION DIRECTOR

It is required to have a Division Director or a team of two Division Directors to oversee each division. The Competition Director and/or FPA Board Members will assist in recruiting the Division Directors.

The Division Director makes sure all the rounds in his/her division go smoothly. He/she uses the Competition Manual and the Judging Manual to:

- Using raw seeding numbers provided by the FPA, creating initial drafts of each round's pools
- Confirming the pools with the International Committee for the division
- Creating judging panels for each round, and confirming judging panels with the division's Committee
- Overseeing the administration of each round - making sure judges are present, seated, on time. Collecting judging sheets following the rounds. If necessary, entering scores in the electronic tabulation spreadsheets.
- Using the Competition Manual to resolve any questions or disputes. (The division's Committee, FPA Board representatives and Tournament Competition Supervisor, can assist as needed.)
- Reviewing scores after each round and announcing results as "preliminary."
- Notifying players that scores are posted. After notification players have at least 30 minutes to review preliminary scores, after which scores are made official.

702.03 SOUND DIRECTOR

The sound director collects music from teams and plays music for teams. The sound director also oversees incidental music during warm-up, between performances and after competition.

702.04 ANNOUNCER

The announcer's job is to entertain the spectators and inform them about the competition. During competition, the announcer's primary responsibilities include introducing each team, making requested time announcements, and sometimes providing color commentary for spectators between performances.

702.05 TIMER

The timer operates a stopwatch that keeps the official time of a routine. If there are any time penalties (see Section 706.07), the timer reports this information to the Division Director. Sometimes the announcer or the sound director acts as the timer.

702.06 DATA COORDINATOR

The Data Coordinator(s) tabulates scores and submits them to that Head Judge. The Division Director(s) may also act as statistician.

702.07 INTERNATIONAL COMMITTEE

The Competition Director and/or FPA Board Members will assist in forming the International Committees (and alternates) in advance of the event. The Committee is a group of international representatives whose goal is to insure the best, most neutral possible competition pools and judging assignments and to act as a resource for dispute resolution. The International Committee uses the Competition Manual and the Judging Manual to:

- Review initial pool assignments made by the Division Director and recommend any necessary changes.
- Review and approve judges for each round as selected by the Division Directors.
- Assist in resolving questions or disputes if needed.
- Be available to Division Directors when called and check in with them before leaving the field.

703. TOURNAMENT FORMATS AND EVENT PROGRESSIONS

The event progression for the tournament determines how many teams advance to the next round. When there is more than one pool, an equal number of teams advances from each pool. If four teams advance from each pool, the four teams with the highest score in Pool A advance, and the four teams with the highest scores in Pool B advance. Scores are never compared between teams from Pool A and teams from Pool B. Ties are broken within a pool to determine advancement to the next round.

All choices of playing order and subsequent round seedings are based on results from the previous round, with ties broken based on Quarterfinal Round seeding.

703.01 DIVISIONS OF COMPETITION

For FPAW, AFO, AFC, EFO, EFC, FPA-sponsored events and tournaments at which the FPA officiates, the divisions of competition are:

- Open Pairs: defined as any two players competing as a team
- Mixed Pairs: defined as one man and one woman player competing as a team
- Women's Pairs: defined as two women players competing as a team
- Open Co-op: defined as any three players competing as a team

Each division must be played if there are at least two entered teams.

703.02 MAXIMUM NUMBER OF TEAMS

No more than 64 teams may compete in any division at the FPAW. If more than 64 teams register, the top 56 teams according to world rankings seeding are eligible to compete. The Tournament Director, in consultation with the FPA Competition Director, may award up to eight wildcards for the remaining competition positions. If less than eight wildcards are awarded, the 64-team field is filled by the teams with the next highest world rankings seeding.

703.03 DETERMINING THE NUMBER OF COMPETITION ROUNDS

The number of rounds, number of pools, and number of teams in the final depend on the number of entrants. The Event Progression Appendix provides details on the number of rounds and the size of pools based on the number of entries in a division.

703.04 BASELINE NUMBER OF TEAMS IN FINAL

The baseline number of finals teams is as follows:

- Open Pairs: 8
- Mixed Pairs: 6
- Women's Pairs: 4
- Open Co-op: 6

Consult the Event Progression Appendix for more details on when the sizes of finals differ from these baselines.

703.05 LENGTH OF ROUTINES

Routines in the Semifinals and Finals of Open Pairs, Mixed Pairs and Women's Pairs are four minutes. Routines before the Semifinals of these divisions are three minutes.

Routines in the Semifinals and Finals of Open Co-op are five minutes. Routines in rounds before the Semifinals of Open Co-op are four minutes.

703.06 PLAYING ORDER

Semifinals and Finals use Earned Playing Order. All rounds before the Semifinals use random playing order.

703.07 ADJUSTMENTS TO THE NUMBER OF ROUNDS

If a round of competition is for seeding only and if all players in a division agree to skip that round, the round may be skipped. If a round is skipped, the initial seeding for the tournament will be used to seed and set playing order the following round.

704. SEEDING AND POOLS

704.01 REGISTRATION AND SIGN-UP

The Tournament Director will set a deadline by which all players must register for play.

The Tournament Director will set a deadline by which all players will declare their teams. For the FPAW, the deadline for registration and team sign-up shall be no later than 48 hours before competition in the category begins.

704.02 SEEDING AND FORMATION OF POOLS

Once the team sign-up deadline has passed, the Division Director seeds the teams, split teams into pools as necessary, and determines the judging panels. The primary goal in setting up playing pools is to fit the teams into pools that are balanced.

Use the following checklist to set up Preliminary pools:

1. Determine the number of pools
2. Create raw seeding list
3. Allot provisional wildcards
4. Create an adjusted raw seeding list
5. Finalize wildcards and create official seeding list
6. Consult international committee to approve wildcards and seeding list
7. Determine playing order
8. Post provisional pool assignments
9. Respond to player comments
10. Announce official pool assignments

A. Determine The Number of Pools

The number of pools is determined by the total number of teams and available space. Use (EVENT PROGRESSION APPENDIX) to determine the number of teams in each pool. Pools shall contain no more than 8 teams. The only exception is if only nine total teams are entered in Open Pairs.

B. Create Raw Seeding List Using FPA Rankings

1. Get The FPA Rankings List (www.shrednow.com/rankings/). There are two monthly rankings lists: Open and Women. If the current list is not found, contact Arthur Coddington or an FPA Board member for the most recent list.
2. Find Ranking Points For Each Player. Find the number of FPA Ranking Points for each entrant. For Open categories, get the ranking points from the Open Rankings list. For Women's categories, get the ranking points from the Women's Rankings list. For Mixed Pairs, the male teammate's points come from the Open

Rankings, and the female teammate's points come from the Women's Rankings. Add the FPA Ranking Points for each team member to get the team's Seeding Score.

Open Format Competitions. Some tournaments offer formats beyond the scope of the formats described in 703.01. If the number of players on a team is not standard throughout a category (for instance, pairs teams competing against three-person teams), the Seeding Score is the total ranking points for the team divided by the number of players on a team. (Note that these formats are not allowed for FPAW/AFC/EFC/AFO/EFO.)

3. Order the teams by Seeding Score. Create the Raw Seeding List by ordering the teams by Seeding Score. The team with the highest Seeding Score is the top seed. The team with the lowest Seeding Score is the low seed.

C. Allot Provisional Wild Cards

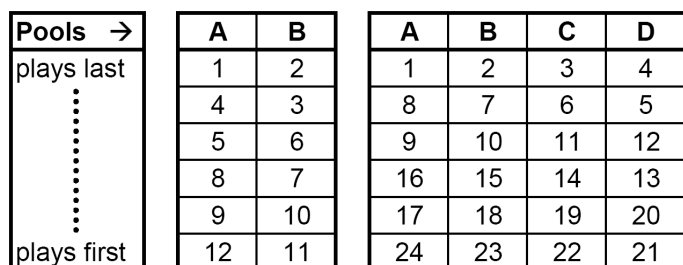
A team may be moved an unlimited number of places higher on the seeding list by using a wildcard. A wildcard may not be used to move a team down. Follow these steps to change the pool assignments by awarding up to three (3) wildcards:

A wildcard is most often used when the FPA Ranking of at least one member of a team is lower than he/she deserves. The Head Judge evaluates, using criteria such as the preparation and strength of each team, the reason a low-ranked team has not competed (for instance, injury), and whether the team is the defending champion in that event.

The Head Judge may award provisional wildcards to underrated teams before the Rough Draft Pools are created, but (s)he should be mindful that sometimes the teams most deserving of wildcards are not obvious until the Rough Draft Pools step is completed.

D. Create Rough Pools

Create pools based on the Raw Seeding List. See Diagram (Create Rough Pools) for a visual of the assignment of teams to 2- and 4-pool rounds. Start by putting the top seed in the top box of the A pool then move to the right across the grid. When you have filled the rightmost spot, move down to the next row of boxes and continue assigning teams in a zigzag pattern until you run out of teams.



Create Rough Pools

E. Finalize Wild Cards and Create Official Seeding List

1. Evaluate whether the pools seem balanced. One method to check this is to mentally split the teams into contenders, dark horses and teams that may be eliminated. By doing this, you can decide whether there are a balanced number of each caliber team in each pool. If pools are unbalanced, adjust the provisional wildcards and award any unused wildcards to balance the pools.
2. Re-evaluate. Have the wildcards made the seeding more fair and the pools more balanced? Focus on how the wildcards impact the makeup of the final pool assignments. It is more important to have balanced pools than to seed teams exactly where they should be. There is compromise involved, and if the pools are balanced as much as possible, all teams will have a fair opportunity to advance.
3. Official Seeding List. The Official Seeding list is used to determine Quarterfinal pools and helps determine Earned Playing Order in subsequent rounds (see 704.02, Section G.3). The Official Seeding List is complete after wildcards have been awarded.

F. Consult International Committee for Approval of Wildcards and Seeding List

Once the rough pools are created, including wild cards, the International Committee is to be consulted for feedback. Based on their feedback about the balance of the pools, wildcards may be adjusted to create the Provisional Pools.

G. Determine Playing Order

First Round of Three Rounds. In a three round competition, the order of play in the first round is Random. Draw teams randomly to determine playing order.

First Round of Two Rounds. In a two round competition, the order of play in the first round is based on seeding. The low seeds play first and the high seeds play last.

Subsequent Rounds/Earned Playing Order. Earned Playing Order is used to determine the order of play for all rounds after the first round. The seeding/playing order of subsequent rounds is based on how well a team placed in the initial round (the top performing teams playing last in each pool).

H. Post Provisional Pool Assignments

The Division Director must post the provisional pool assignments and playing order for player review before the scheduled start of play for the day.

Each division's provisional pool assignments must be posted at least 30 minutes before the division's start time so players have a reasonable time to review the pool assignments and playing order. Ideally, provisional pool assignments are posted at least one hour before the division's start time.

Any comments about pool assignments or playing order must be made to the Division Director or his/her designated representative during the review period.

I. Respond to Player Comments

The Division Director, in consultation with the Head Judge and the International Committee, reviews player comments and determines whether any changes will be made before the Provisional Pools are made official.

J. Announce Official Pool Assignments

The Division Director posts the final pool assignments and playing order.

K. Creating Pools After the First Round

- 1.** Revised Seeding List. To determine pool assignments for all rounds after the first round, create a Revised Seeding List. List the preliminary round pool winners according to their rank on the Official Seeding List. Repeat the same procedure to seed the second place teams and so on until all advancing teams are seeded. This Revised Seeding List is only used to put teams into pools. It does not affect the Official Seeding List.
- 2.** Create Pools. Using the Revised Seeding List, place teams into pools using the instructions in section 704.02 D.
- 3.** Allot wildcards. If the pools are uneven, three wild cards may again be used to switch teams between pools. Wildcards may be used to switch teams without affecting earned playing order. For instance, a team in the 3rd playing position in Pool A may be switched with a team in the 3rd playing position in pool B. A team in the 3rd playing position in Pool A may NOT be switched with a team in the 4th playing position in Pool B. These wildcards do not affect the Official Seeding List.

705. JUDGING PANELS

There are three judging categories (Difficulty, Artistic Impression, Execution). Scores from all judges are added together to produce a final overall score for each team. For FPAW, the panel must consist of three judges per category. AFO, AFC, EFO, EFC, FPA-sponsored events and tournaments at which the FPA officiates may elect to have two judges per category.

705.01 WHO ARE THE JUDGES?

Players Judge Each Other. At most competitions, players judge one another. Players who have been eliminated, players in the opposing pools or qualified non-entered players are most often recruited for judging panels. The Head Judge should give judging assignments to as many competitors as possible during preliminary rounds to guarantee that all players have practiced judging for later rounds.

Non-player Judges. Qualified, non-player judges may be hired or used on a volunteer basis in any round of competition. Judging panels as describe in section 705.01 are still to be used.

705.02 CREATING JUDGING PANELS

Preparation. Judging assignments should be determined and posted the night before a round when possible. If possible, judging assignments for the next day should be posted for players at the tournament site before the end of the playing day.

- 1.** List The Available Judges. In order to create a judging panel, first determine who the available judges are. All entered players are required to make themselves available to judge in the category in which they are entered.

Priority In Assigning Judges. Unless there are non-player judges, the first judges to be considered for a judging panel should be those entered in the category that is being judged. For instance, those entered in Mixed Pairs should be considered for a Mixed Pairs judging panel before Open Pairs entrants are considered.

- 2.** Assign Judges. Determine who the most qualified and reliably non-biased judges are in each category. Try to distribute experienced judges across all three categories so inexperienced judges can seek advice if needed. Whenever possible, the Head Judge should not be assigned to judge any component.

Conflicts of Interest. Try to avoid conflicts of interest in assigning judges. For instance, whenever possible two teammates should not judge the same category. Similarly, a judge should not be asked to evaluate the performance of his or her significant other.

- 3.** Practice Judges. Players who have not had much judging experience should be encouraged to practice judging when their pool is not playing. These judges-in-training should sit with the judging panel and be treated just like an official judge except that their score is not counted.

705.03 JUDGING EDUCATION AND TRAINING

An inexperienced judge may be assigned to a panel as a fourth judge in any category. The fourth judge scores each team and learns from working with the other three judges.

706. ADMINISTRATION OF A COMPETITION

706.01 Music

Selection of Music. Players are entitled to choose their own music. The Tournament Director may set a deadline by which teams must submit their music in an appropriate format (for instance CD or Cassette). If a team fails to submit their music before the deadline, the Head Judge may substitute another musical selection. The Head Judge should take care to make this a random selection among songs appropriate for freestyle play in order not to discriminate against the team's preferences or playing style.

Explicit Lyrics. The Head Judge may reject a music selection due to explicit vocals. In order to best represent our sport, teams are encouraged to choose music that is acceptable on a broad scale, and in keeping with and respectful of cultural standards of the tournament location. The standards a tournament uses for music selection should be provided to players 6 months prior to the event start date.

Live Music. A team may play to live, non-amplified acoustic music in competition, provided the consent of the Tournament Director is obtained and tournament procedure or schedule is not affected.

706.02 LOGISTICS OF MULTIPLE POOLS

Two Pools. When there are two pools, use the same field and have the pools play one after the other.

Four Pools. When there are four pools, use the same field for all pools. Two pools alternate play. For instance, the first team from Pool A plays followed by the first team from pool B followed by the second team from Pool A until all teams have finished play. Pool C judges Pool A, and Pool D judges Pool B and vice versa.

706.03 ADMINISTRATION OF A ROUND

A. Warm-Up

In the absence of a separate warm-up area, players should be given a minimum of 15 minutes to warm up on the competition field immediately prior to the beginning of the round.

The Tournament Director may waive warm-up play on the competition field if a comparable warm-up field is provided or if the competition round is in the format of a show or demonstration. If warm-ups are to be limited, players must be informed before the start of the tournament.

Access to the warm-up session should first be given to competitors participating in the next pool. Other competitors may be excluded from this warm-up unless they are directly assisting a pool participant's warm-up.

B. Introductions

Introductions of teams should be brief and geared toward spectators.

C. Start of Performance

The routine begins with the first disc skill shown by the team.

Music should start as soon as the players have been introduced and are ready to begin. If there is a delay, the team should be informed and be given the option to exit the field.

D. Restart Due To A Disturbance

If there is a disturbance during a team's routine (such as children or a dog on the field or a sound system malfunction), the team shall have the option to request a restart of their routine. The responsibility for asking for the restart rests with the team. The request must be made immediately after the disturbance. The Division Director will determine the validity of the disturbance and the need for a restart. Restarts will not be granted for incorrect time calls.

706.04 SCRATCHES

Before a Round. If a team scratches before the start of a round, they place last in that round. If a team advances to subsequent round and scratches before the beginning of the round, they place last in that round and are not replaced with the next highest finishing team from their qualifying pool.

During a Round. If a team scratches after the start of their routine, the judges should score their routine as is, and the team should be placed according to the points awarded by the judges.

706.05 DISQUALIFICATIONS

Placement of Teams. If a team is disqualified, they place last in that event. Teams finishing behind a disqualified team in a pool move up one notch. If a team qualifies for a subsequent round and is disqualified before that round begins, the next highest finishing team does not advance to the next round in place of the disqualified team.

Grounds for Disqualification. The Tournament Director or Head Judge may disqualify a player on the following grounds:

- Failure to Judge
- Use of Illegal Drugs During The Event
- Disturbance of the Tournament

706.06 TIEBREAKERS

In the event that more than one team has the same final overall score to the nearest tenth of a point, the tie shall be broken.

1. Best Two of Three Categories. The team with the higher score in two of the three judging categories (Artistic Impression, Execution, Difficulty) will place higher.
2. Poll of Judges. If this method does not resolve the tie because the teams are tied in one or more components, the following method will be used. Each judge in the tied categories will cast a confidential vote for the team that, in his/her opinion won the category (s)he judged. The team winning two of three votes in a tied category wins that category. Then, the team that wins two of three categories wins the tie.
EXAMPLE: Team A wins Difficulty, Team B wins Artistic Impression and the teams are tied in Execution. The Execution judges each cast a vote on which team in their opinion played most flawlessly. Team B receives two votes, and Team A receives one. Team B wins Execution. Since Team B wins Execution and Artistic Impression, it wins the tie and is placed higher than Team A.

706.07 TIME PENALTIES

Teams must complete their routines within ten seconds of the routine's time limit (for instance, the 4-minute mark for a 4-minute routine). The timing for the routine shall be based on the official's timer unless a visible clock is provided, in which case the visible clock shows the official timing of the routine. The official timing of the routine should start with the first throw or initiation of a move with the disc. Failure to complete the performance within this twenty-second window will result in a Severe Error execution deduction from each Execution Judge against the team's total score.

706.08 TIME ANNOUNCEMENTS

Teams are responsible for keeping track of the elapsed time of their routines. Teams may request time announcements during their routines unless an elapsed-time or time-remaining clock is visible to players on the field. If such an elapsed time or time-remaining clock is visible to players on the field, the Tournament Director may elect not to allow time announcements.

Incorrect Time Calls. In the absence of a visible clock, players may be given consideration for incorrect or missed time calls. If an incorrect call is given, or if a call is omitted that results in a team finishing too early or too late, the time penalty may be waived. Restarts will not be granted for incorrect time calls.

706.09 ANNOUNCING/POSTING SCORES

Results should first be announced as unofficial results. Tabulation forms for each round should be posted for at least 30 minutes as unofficial results, and players should be informed that the results are available for review. Players are responsible for checking the tabulation forms. If requested, the Division Director or Head Judge will allow a player to look at judges' individual scoring sheets. Players must present any questions or protests promptly during this evaluation period. The Division Director or Head Judge should involve the International Committee if any results are contested. Results may be made official after this evaluation period.

707. JUDGING POLICIES

707.01 JUDGING RESPONSIBILITIES

All players must judge when asked to. If a player fails to judge or fails to complete his/her responsibilities as a judge, that player's teams may be disqualified from all categories at the tournament. The teams will be listed as placing last among all entered teams and will be ineligible for prizes or ranking points for that event. The FPA Board may take further action regarding future competitive eligibility for the player.

707.02 EXEMPTION

A player may be exempted from judging if (s)he is unavailable due to illness, pre-existing travel plans or other excuse deemed acceptable by the Division Director or Head Judge. The excuse must be presented in advance of the start of the tournament.

707.03 BIAS

Judges and officials must put aside personal biases to the best of their ability and judge only the components assigned to them.

707.04 WHEN A JUDGE DOES NOT REPORT

If a judge fails to report for a round and no substitute can be found, that judge's score will be determined by averaging the other acceptable scores for that team in that judging component.

707.05 REPORTING SCORES

Judges must complete calculations and report each team's scores to the Division Director within 5 minutes of the end of the team's performance.

707.06 ABSENT JUDGE OR UNACCEPTABLE JUDGING SHEET

If a judge is absent or otherwise unwilling or unable to turn in a fair judging sheet, that judge's score will be the average of the other acceptable scores for that team in that judging component.

707.07 DISQUALIFYING A JUDGE'S SCORE

After the division play, if a Division Director, Head Judge, Tournament Director or FPA Competition Director questions a score sheet completed by a judge, then the following process will be used:

If the questionable scores are deemed unacceptable for the round, the points will be recalculated by averaging the other acceptable scores for each team in that judging category.

707.07.01 Questionable Judging Sheet

Availability to all competitors. The tabulation form for the division will be made available (e.g., displayed on a bulletin board at the playing site) to all competitors for a minimum of 30 minutes after the provisional results have been announced; if requested, all the judging sheets have to be visible (even if not posted).

Definition of appropriate scores. To determine whether scores are appropriate, the following factors should be considered:

- Consistent with the criteria described by In the FPA Judging Manual and demonstrates a judge's understanding of the basic scoring process for freestyle judging.
- Not indicative or suggesting strong bias (i.e., scores that are significantly lower or higher than what would be expected for performance; numbers that are inconsistent with scales used by the FPA Judging Manual).
- The judge's rough ranking is in accordance with his/her view of how well each team performed in that category.
- Demonstrating clear and lucid thinking throughout the process of judging a particular division.

707.07.02 Communication Of Concerns To The Judge

The judge who produced the scoresheet in question should be informed about concerns regarding the scoring. Should the judge not be accessible due to physical absence from the competition site, contact should be attempted through phone or other means.

The Tournament Director, Head Judge and Division Director have 1 hour to attempt to communicate with the judge. Should a good-faith effort be made and the judge is inexplicably unavailable, then the process continues without this dialogue with the International Committee (see Section 707.07.03).

The International Committee will be assembled at any time prior to, during, or after discussion with the judge has occurred. (see Section 707.07.03)

707.07.03 Convening Of Division International Committee

The International Committee for that particular division will be assembled to discuss whether the score is acceptable.

Should the International Committee determine that the judge's scores are appropriate, then the judge's scores will be honored and included in the calculations for a final score in that division.

Should the International Committee determine that the judge's scores are inappropriate, then the judge's scores will be expunged.

707.07.04 Voting Process Of International Committee

The International Committee will vote on how to proceed: either accept the judge's score sheet, or reject the sheet. Those involved in the decision making process are:

- the International Committee for that division
- the Division Director(s) for that division
- the Head Judge
- the FPA Competition Director (if available)

The decision will be confirmed by simple majority vote.

707.07.05 Final Decision Procedure

Once a decision has been reached, the judge will be informed of the decision.

The calculations of the judging sheets will proceed according to the decision.

After calculations are completed and re-checked, the scores will then be made available to all competitors for a minimum of 30 minutes afterwards. Should no further numerical concerns be noted by competitors or judges, the results will be announced as final.

707.08 COMMUNICATION AMONG JUDGES

Judges are encouraged (but not required) to communicate with each other during performances.

707.09 ROUNDING OF SCORES

Scores are rounded to the nearest tenth of a point on electronic or manually calculated judging sheets. For example, 3.44 is rounded to 3.4, and 3.45 is rounded to 3.5.

707.10 CORRECTING SCORES

Judges may not change a score once it is reported unless they can prove it was a simple mathematical error. Judges must show the Division Director the actual math error. If the Division Director determines that the changed score is due to a math error, the change should be allowed.

707.11 ALCOHOL AND SMOIKING

Drinking of alcoholic beverages and smoking are prohibited at the judging table.

707.12 PRESENCE AT JUDGING TABLE

Judges must report to the judging table and be seated when called. They are not to leave the judging table without the Division Director or Head Judge's permission.

708. PLAYER EXPECTATIONS

The presentation of all freestyle events is very important to the continued growth and enjoyment of the sport. Sponsors, the community, the Freestyle Players Association, the World Flying Disc Federation and the General Association of International Sports Federations can all be harmed by inappropriate behavior. Therefore, it will not be tolerated.

At any flying disc event or tournament, even non-FPA events, if a player violates the FPA's Player Expectations, engages in disruptive behavior or behavior that endangers the sport, that player is subject to punishment by the FPA according to FPA policy and the FPA bylaws. Simple statements of disagreement with FPA or WFDF policy do not constitute endangerment of the sport.

708.01 DRESS CODE

Players should present themselves in a sporting athletic fashion. Add some language about further protocol, flexibility for routines.

708.02 DRUGS AND ALCOHOL

Drugs and alcohol are strictly forbidden on the playing field. Proper liquor permits must be obtained if sales are to be displayed at any event. In all cases, players should avoid intoxication when they are in the public eye at the tournament site.

708.03 FOUL LANGUAGE AND BAD PRESENCE

Players should conduct themselves in a responsible and sportsmanlike manner. Excessive displays of anger or displeasure in oneself or others while in the public eye in competitive situations are grounds for disqualification.

APPENDIX

to the Competition Manual
July 2014

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<http://www.freestyledisc.org>

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1. EVENT PROGRESSION

Teams Entered	Pairs Final	Co-op Final	Mixed Final	Women's Final	Semifinal	Quarterfinal (17 - 32 teams)	Preliminary (33 - 48 teams)	Qualification (49 - 64 teams)	Pre-Qualification (65+ teams)
2 - 4	2 - 4	2 - 4	2 - 4	4	Women have a seeding Semifinal.				
5	5	5	5	5	Seeding round for all divisions.				
6	6	6	6	4	Seeding round for all divisions.				
7	7	7	7	4	Seeding round for all divisions.				
8	8	6	6	4	Seeding round for all divisions.				
9	9	6	6	4	Two pool seeding round for all divisions.				
10 - 11	8	6	6	4	2 pools.				
12 - 16	8	6	6	6	2 pools.				
17 - 24	8	6	6	6	Seeds 1-8 get byes to Semifinal.	Seeds 9+. 2 pools. Top 4 in each pool advance to Semifinal.			
25 - 32	8	8	8	8	No byes. 2 pools of 8 teams.	4 pools. Top 4 advance to Semifinal.			
33	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 25+. 1 pool for 8 spots.		
34 - 40	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 25+. 2 pools. Top 4 in each pool advance to Quarterfinal.		
41 - 48	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 25+. 4 pools. Top 2 in each pool advance to Quarterfinal.		
49	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 24-40 get byes to Preliminary. 4 pools. Top 2 in each pool advance to Quarterfinal.	Seeds 41+. 1 pool. 8 teams advance to Preliminary.	
50 - 56	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 24-40 get byes to Preliminary. 4 pools. Top 2 in each pool advance to Quarterfinal.	Seeds 41+. 2 pools. top 4 in each pool advance to Preliminary.	
57 - 64	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 24-40 get byes to Preliminary. 4 pools. Top 2 in each pool advance to Quarterfinal.	Seeds 41+. 4 pools. top 2 in each pool advance to Preliminary.	
65+	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 24-40 get byes to Preliminary. 4 pools. Top 2 in each pool advance to Quarterfinal.	Seeds 41-56 get a bye to the Qualification round.	See Competition Manual for procedure if >64 teams enter.

2. JUDGING MANUAL

2.1 DIFFICULTY

2.1.1 General

Judges should score the moves that are attempted as well as what is completed. Consider the relative risk of the moves. If a reasonable attempt is made but the disc is dropped, it should receive a slightly lower score than if the player had caught the disc. If the attempt falls far short of completion, the difficulty score should be adjusted accordingly, but judges are asked to remember that execution is a separate score.

2.1.2 Time block/phrase hybrid scoring

Difficulty is scored in 15 seconds time blocks. The difficulty score for a given time block can be rated with 8 seconds around the end of each time block (4 seconds before, 4 seconds after), so the first window of scoring for difficulty is between 11-19 seconds. Once the time-period for scoring begins, a metronome sound (ticking) will begin. The judge may give a score for a particular time block while the metronome is ticking. Ideally, the score is given after a natural break in play (a phrase that ends in a catch, drop, or pause) so that the score reflects completed combinations and marking the score will not distract the judge from the routine. Scores may not be given after the metronome for that time block has stopped. Write down one score that reflects both the most difficult moves attempted in the preceding 15 seconds and the total difficulty attempted in that period. Use the entire 0-10 scale for difficulty over the course of a round, considering the anticipated level of play. At the end of the time allotted for the routine, the audio will sound "Time." Do not consider or score any moves for risk/difficulty demonstrated after "Time" is called.

2.1.3 Difficulty scale

Time blocks/phrases are scored on a scale from 0-10. The scores should be interpreted as follows:

- 0: No tricks
- 1-2: Very easy tricks
- 3-4: Easy tricks
- 5-6: Average tricks
- 7-8: Difficult tricks
- 9-10: Very difficult tricks

2.1.4 Extra points for consecutivity

When assigning the difficulty score for the previous time block, judges should consider the level of consecutivity (a detailed description and examples of the concept of consecutivity can be found in the appendix of this document). Write a "+" next to each time block score for above-average consecutivity and a "-" for below-average consecutivity. Write "+-" for average consecutivity.

2.1.5 Calculating the overall difficulty score

Cross-out the lowest time block score and add up the rest. Add a point for each "+" you gave and subtract a point for each "-" ("+-" doesn't influence the score). Divide by the number of time blocks added up, then multiply the result by 1.5 and round to the nearest tenth of a point.

2.1.6 Factors that Determine Risk

1. Consecutivity: Credit should be given for the difficulty of combining moves and even more so for combining components. Moves broken up by pauses or hesitations (THEs) should not be given as much credit as the same moves linked together consecutively (a detailed description and examples of the concept of consecutivity can be found in the appendix of this document).
2. Technical Challenge: Consider whether the freestyle move requires advanced timing, manipulation, precision, or handling of the disc and/or the body.
3. Physical Challenge: Consider whether the move requires exceptional control, flexibility or strength. Moves that require the player to be upside down, contorted, or restricted should be rewarded more generously.
4. Duration of the critical moment: Consider whether the technical and/or physical challenges are increased by slowing down or speeding up the action. The inclusion of "blind time" (tricks that are attempted without the player being able to see the disc) and its duration would be one example of a skill covered under this factor.
5. Complexity and timing of co-ops: Cooperative moves between partners may require significantly more intricacy and timing than the same moves done by one person. Reward the intricacy and timing of cooperative interactions.
6. Number of catch attempts: Catches carry a high risk of dropping. Reward time blocks/phrases that contain a high number of catch attempts. One example might be a time block/phrase with a long speed flow section (a detailed description and examples of the concept of speed flow can be found in the appendix of this document).

2.2 ARTISTIC IMPRESSION

2.2.1 General:

Artistic Impression is the average of 5 sub-scores: Variety, Teamwork, Music Choreography, Form, and Flow. Each category receives a score from 0.0-10.0.

2.2.2 Variety

Variety reflects how many kinds of disc manipulations and physical interactions a team uses. The main purpose is to avoid or reduce repetition. Judge the routine as a series of ideas. Note whether the team presents a series of unique ideas (a high score) or the same idea over and over (a low score). An idea can be a throw, a catch, a dramatic event involving the disc, or a consecutive portion of a combination. Focus closely on how each move is performed, as repeating the same move with different hands or spins or with an upside down disc is not necessarily repetitive.

Purposeful repetition must be considered carefully. It should not be penalized as long as variety is demonstrated within the routine.

1. Types of Variety: Variety consists of 5 subcategories explained below.

In the variety checklist, common elements of each subcategory are listed. After the routine, score the variety within each subcategory using the variety checklist as a support tool. This should be a quick, intuitive process without any detailed computation. Give a score of 0-2 per subcategory and add up these 5 scores for the total variety score.

Note: The elements for each subcategory listed in the variety checklist are not complete and work as a guideline only to support variety judging. Freestyle elements that are not part of the list also have to be considered for the variety scores (per subcategory).

- a. Throws: Variations include use of different throws, grips, and hands.
- b. Catches: Variations include different catches and different performance of catches (leaping vs. standing; right leg or hand vs. left hand or leg).
- c. Disc handling: Variations include basic disc manipulations (control moves, brushing, angle adjustments, turnovers, rolls, deflections, etc.).
- d. Styles of play: Variations include diversity of basal freestyle elements (multiple disc, juggling, padiddling, twirling, speed flow etc.).
- e. Spin directions, Ambidexterity: Variations include the use of both hands and the use of both spins (clock and counter). High scores should be given for a team's equal use of both spins and hands.

2.2.3 Teamwork

Evaluate the quality and quantity of co-ops and speed-flow segments. Evaluate the quantity both in terms of time spent performing co-ops and speed-flow segments and the sheer number of them.

2.2.4 Music Choreography

Evaluate the team's relationship to the style and content of their music. Do not give a score based on whether or not you like the music. Routines that hit key breaks in the music or that show a well-established relationship to the style and content of the music should be rewarded more than a routine that shows no relationship to the music. But music choreography is not only related to music hits and breaks, but how the tempo/beat, style, and even emotion of play relate to the music. Do not consider music choreography performed before the first throw or after time (a more detailed list of points to consider when judging music choreography can be found in the appendix of this document).

2.2.5 Flow

Evaluate the flow demonstrated by each team throughout their routine. The players should have very little or no break in the flow of their routine. It should be obvious that they know at each stage of the routine what is happening and where they should be. A routine in disarray, or one demonstrating forgetfulness should not be rewarded. Also consider the flow demonstrated in each player's individual style. For instance, a smooth transition from catch to throw may be rewarded in this subcategory. Purposeful pauses should not be considered breaks in flow unless they obviously disrupt the continuity of the routine or a particular co-op, combination, or move.

2.2.6 Form

Evaluate the extent to which the team incorporates appealing or purposeful body positioning. Reward routines that show consideration for body positioning in contrast to routines demonstrating haphazard or sloppy body positioning. Take care not to favor one style of form over another. Some components of form to consider, especially during disc work: arm and leg positioning, good balance, and body line. Judge body line with respect to the player's body shape. Do not penalize a player for not having a particularly straight body line. One example of the demonstration of form in leg positioning is when a player is pointing their toes (pointed toes are not the only toe position that can be rewarded in this category, but they are the most common example of forethought about leg positioning). Other toe positions can also be rewarded if they meet the "appealing or purposeful" definition.

2.3 EXECUTION

2.3.1 General

Judges should evaluate how flawlessly each team performs. Be demanding of excellence, and be consistent. Scoring begins with a full 10 and is reduced as errors are made. Each judge keeps track of Severe, Major, Intermediate and Minor errors. At the end of the routine, add the deductions together then subtract that number from 10.

2.3.2 Categories of Deductions

There are four categories of Execution deductions related to the degree of break in flow (i.e., the more the players break the flow of their movements, the higher the deduction should be). Below are general guidelines for each deduction category:

A. Severe Error (-.5)

This category is reserved for mistakes that disturb the routine in an extreme way, such as a wild throwaway, a long, embarrassing break in the routine, or an incident that clearly endangers the audience. Judges are cautioned to make a Severe Error deduction only when the audience is clearly endangered, not just when players perform near the audience. Catches near the audience may add to a routine's excitement without endangering spectators.

B. Major Error (-.3)

This category covers all drops that do not touch the player's hand and interrupt the flow of movement significantly. It is also possible that a drop may not occur, but the mistake distracted so much from the routine's flow that it deserves a Major Error deduction (e.g., swiping, batting, and hitting the disc in an out-of-control manner in an attempt to regain control). Major stalls in action should receive a mark in the Major Error category (e.g., extended time-periods when re-revving the disc is continued for several seconds). Wild throws may be given this deduction rather than the severe deduction at the judge's discretion. Drops "rooted" out smoothly without a significant break in flow should be reduced to Intermediate errors.

C. Intermediate Error (-.2)

Errors of this degree may cover drops where the disc touches the player's hand and drops that do not touch the player's hand, yet the player flows through without a significant break in the routine (one typical example for this are drops in a Speed Flow sequence). Other pauses like awkward body movements or disruptions in the routine, like clearly unintended 'the' catches, may also be considered Intermediate Errors.

D. Minor Error (-.1)

Minor Errors cover small but noticeable errors that affect the flow of the routine. This may include unintended disc movement, awkward body control, long, unintended sections of reviving the disc or breaks in continuity. It is important to make use of minor errors as they can often form a significant part of execution. Even exciting "saves" can require this deduction as the player failed to execute his intention properly, yet was able to catch the disc.

3. APPENDIX TO THE JUDGING MANUAL

3.1 EXPLANATION OF SPEED FLOW

In Freestyle Disc, Speed Flow refers to a quick exchange of the disc from throw to catch. In most cases this means that a player throws the disc to his partner who does a trick catch directly off the throw. Usually players will stand at least a few meters apart from each other, but this doesn't have to be the case. Also small manipulations of the disc are allowed between the throw and the catch and it can still be called Speed Flow. The key criterion of a Speed Flow is that the disc continues or "flows" from throw to catch without significant delays or pauses.

Examples of speed flow:

- Player A does a forehand throw, Player B does a UTL catch directly off that throw.
- Player A does a backhand throw up in the air and to his right, Player B extends the flight of the disc by brushing it directly off the throw to Player C who does a scarecrow catch of this brush.
- Player A does an overhand throw to Player B who deflects the disc with his hand and then does a lacer catch directly off this deflection.
- Player A throws a bounce throw to Player B who does an UTL tip of this throw and catches the disc off this tip.

The difficulty of Speed Flow elements depends on:

- The difficulty of the throws
- The difficulty of the catches
- The difficulty of the deflections, brushes, and/or tips done between the throw and the catch
- The speed of exchanges: Quick throws are more risky than slow throws; short breaks between catch and throw are more risky than long breaks.

In general Speed Flow is more difficult than it appears, because it contains a high number of catches, and catches are usually the most risky part of each combo.

3.2 EXPLANATION OF CONSECUTIVITY

Consecutivity is the ideal of transitioning directly from restricted move to restricted move. One trick becomes a direct set up for the next trick. Consecutivity refers to linking moves together rather than breaking up combinations with basic moves. Consecutivity adds to the difficulty and visual appeal of play. Going from a restricted move directly to another restricted move builds consecutivity. "Resetting" a combination with an unrestricted move breaks the consecutivity of the combination.

An unrestricted move is a basic skill like the nail delay held in front of the body. There is no contortion or physical challenge adding to the difficulty of the skill. We use the nickname THE delay for this move.

Examples of restriction:

- Movement: Spinning the body. Going airborne.
- Limb/Torso: Reaching around a body part to set, delay, pull or catch the disc. Behind the back pull. Set under the leg.

- Body position: Use of unconventional arm positions (e.g., inverting the hand) or different body parts (e.g., elbow or toe delay) to perform a skill.
- Sight: Performing tricks without sight of the disc (e.g., phlaud catch)
- Technical: Performing manipulations of the disc that defy gyroscopic expectations. Against the spin moves. Turnovers. Spin changes. Angle changes. Some uses of third world or benign (no spin) tricks.
- Distraction: Using multiple discs at the same time by juggling or using one disc to perform a skill with a second disc.
- Cooperative: Using another player's body as a restriction. Set under a teammate's leg.

It is more consecutive to go from a restricted set to a restricted reception. Flowing from reception to set (or set to reception) improves consecutivity. A set does not need to be restricted to preserve consecutivity, as long as the flow of the combination continues. A pause in flow before an unrestricted set can break a streak of consecutivity.

Evaluating the consecutivity of body rolls and brushing: Consecutivity is an ideal founded on delay-based freestyle. Its ideals can be applied to body rolls (back rolls, rolls received or set under a leg) or air brushing (brushing under the leg, with a knee), but the standard for consecutivity is more around repetition and flow. For example, a completely consecutive air brushing sequence would consist of only restricted brushes, but brushing several times in a row still demonstrates some consecutivity because each moves flows to the next without a reset.

Examples for different levels of consecutive combos:

- No consecutivity - The transition from one restricted move to the next is interrupted by a THE delay: THE delay → unrestricted set → a single spin → THE delay → under the leg tip → THE delay → behind the back catch.
- Some consecutivity - Some moves in the combination link together. Others are interrupted: THE delay → grapevine set → behind the back pull → THE delay → flamingo catch.
- High consecutivity - Most or all moves in the combination link together: Under the leg reception off a throw → grapevine set → behind the head rim pull → under the leg rim pull → scarecrow catch

3.3 MUSIC CHOREOGRAPHY – POINTS TO CONSIDER

Points to consider when judging Music Choreography:

- Does the speed of play match the speed of the music? Are changes in speed of the music reflected in changes in the speed of play? Pauses in play that match pauses in the music should be rewarded.
- Does the team hit music hits or breaks? Closely missed attempts to hit music hits or breaks should also be rewarded, but less so.
- Are recurring music elements interpreted, e.g., through a tipping sequence? Repetition of moves can be rewarded in such interpretive cases.
- Expressive styles of play should be rewarded more than less expressive ones, if the team's artistic expression matches the music. This can also include purposefully not matching the music.
- Dancing and acrobatic elements should be rewarded if they match the music.
- Do not give a score based on whether or not you like the music!

4. CHECKLIST OF NEEDS FOR COMPETITION AREAS

4.1 JUDGING AREA

- Shade tents (at least 18 linear meters of shade)
- Water / Drinks
- Power supply
- 3, 4 and 5 minute difficulty recordings
- Boom box with time display for difficulty judges (batteries or electricity and power cord)
- Chairs – 10 for normal judging. 20 for festival judging (two alternating judging panels)
- 3 tables (each 2 m long)
- Judging guidelines & competition manual (several copies printed)
- Calculators (5 – 10)
- Pencils and pencil sharpener
- Clipboards (9 – 18)
- Sandwich board for posting competition rounds, judges, and results
- Tape, clips, pins, staples
- Sharpie / permanent markers

4.2 SOUND AREA

- Shade tent (1)
- 2 tables
- Sound system preferably with computer laptop, compatible with iPod, USB thumb drives
- Power supply, cords, adapters
- Sticky notes / post it notes
- Tape
- Pens
- Sharpie / permanent markers
- Stopwatch

4.3 TABULATION / DATA ENTRY AREA

- Shade tent (1)
- Windows computer laptop with mouse, number pad and MS Excel in English
- Power supply
- Printer and power cord (plus a second one for spare)
- Printer paper (2 reams)
- USB / thumb drives
- Clipboards (5)
- Chairs (3)
- Table (1)