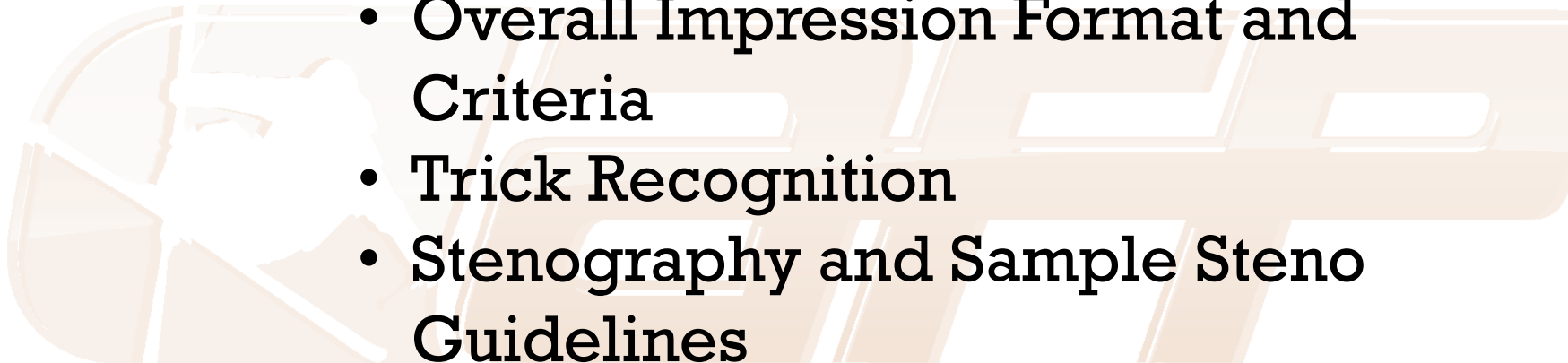




ASSOCIATION OF FREESKIING PROFESSIONALS
2015 Judging Certification Clinic

AFP Bronze Level

- 
- Introduction
 - Overall Impression Format and Criteria
 - Trick Recognition
 - Stenography and Sample Steno Guidelines
 - Ranking and Scoring
 - Stenography Practice and Ranking
 - Protocol and Format
 - Code of Conduct

The Association of Freeskiing Professionals

2015 AFP Bronze Judging Clinic

- The Association of Freeskiing Professionals is an organization that aims to truly and accurately represent the evolution of competitive freeskiing. The AFP World Ranking and World Tour is a movement above all; by uniting events around the world of all levels, The AFP represents the current landscape of what skiing has and will become.
- The organization itself was created in collaboration between both athletes and industry professionals – a construct that is still proudly maintained as competitive freeskiing enters a new realm of popularity and visibility. The central vision of the AFP is one of unification and solidarity with the interests of the athletes at its core.
- AFP judging was created by freeskiing's own athletes, and AFP licensed judges have been in the booth at every major freeskiing event in the past decade. The knowledge compiled and presented in the following program is the product of years of experience. Through these educational pursuits, the AFP hopes to create consistent and accurate judging worldwide.

QUALITIES OF A JUDGE

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To judge any freeskiing competition with confidence and accuracy, a judge must be well trained in the following areas:

- Overall Impression Criteria
- Accurate Trick Recognition
- Awareness of Trick Difficulty
- Recognition of Execution
- Stenography Skills
- Creation of Ranking
- Knowledge of Freeskiing Evolution
- Ability to work as a team



- At bronze level and regional events, the AFP mandates a panel consisting of a head judge and at least three scoring judges. All judges – regardless of the level of competition – must be knowledgeable and be able to work effectively as a team.
- It is paramount that a judge be able to accept constructive criticism and maintain a high level of professionalism at all times.

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- Freeskiing is a subjective sport; each judge is entitled to his or her own opinion and has the right to rank each run accordingly. If, however, there are any major discrepancies in the creation of a ranking, it is the responsibility of the head judge to intervene and initiate discussion. For that reason, a judge must always be able to effectively explain their ranking.

OVERALL IMPRESSION

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- The Core of The AFP's judging criteria is centered around the notion of Overall Impression. Unlike traditional point-based systems used in freestyle skiing, Overall Impression is a more holistic judging approach that allows the sport to progress with fewer mandates and restrictions.
- This philosophy, developed through feedback from athletes and industry luminaries, has been continuously refined to offer more consistent judging event to event.
- Inherently, the Overall Impression judging format will be privy to subjectivity; however, it affords the athletes the opportunity to dictate the direction of the sport – not the organizers.
- The end goal is simple: **create a ranking.**

OVERALL IMPRESSION

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- Freeskiing is an ever-evolving sport and should not be restricted by a standardization of numbers and points and is subsequently the only system the AFP uses.
- AFP certified judges required to adhere to this overarching construct.
- The point-value associated with each run is merely representative of where a given run falls within an overall ranking.
- For that reason, the **Overall Impression Criteria** will be the most important information included in this clinic.

OVERALL IMPRESSION CRITERIA

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The Overall Impression Criteria is comprised of a five part structure that can effectively used to gauge the caliber of a given run. It can be broken down into the following categories:

1. Progression

2. Amplitude

3. Variety

4. Execution

5. Difficulty

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- Progression is an amorphous term that can pertain to many different aspects of skiing. It is not limited to added flips or degrees of rotation.
- For that reason, a judge must be aware of:
 - [New axes of rotation](#)
 - [Unusual, new, or difficult grabs](#)
 - [Creative line choices](#)

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- Amplitude can accentuate a well-executed trick and leave a greater impression
- Maintaining amplitude throughout a run – specifically in the halfpipe venue – is indicative of strong and effective skiing. It should be noted and rewarded accordingly.

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[David Wise's X Games Run](#)

- Amplitude in slopestyle manifests itself through pop and trajectory.
 - The AFP does NOT encourage or reward athletes for overshooting jumps.
 - Skier's are expected to land in the sweet spot of the jump. Casing, or coming up short, should be noted as poor amplitude.

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Poor Amplitude

- A run that demonstrates good variety will have tricks thrown on different axes; switch and regular takeoffs and landings; various grabs; and tricks spun in both directions of rotation.
- As we enter an era where it is commonplace for skiers to spin comfortably both directions, judges are expected to move away from the use of 'natural' vs. 'unnatural.'

Rail Section completed with good variety: Spinning both ways, forward and switch takeoffs, etc.

A run that demonstrates good variety will include:

- Forward and switch takeoffs
- Direction of rotation (left, right, ally-oop)
- Multiple axes (upright, cork, bio, doubles, rodeo/flat)
- Multiple grabs (different grabs, lead/reverse, grabbing with both left and right hands, double grabs, etc.)

SLOPESTYLE VARIETY:

[Andreas Hatviet X Games](#)

HALFPIPE VARIETY:

[BYRON WELLS COPPER GRAND PRIX](#)

Bad Variety:

- Repeat tricks
- Same Axis and direction of spin
- Grab replication/only grabbing with one hand

POOR VARIETY

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Execution encompasses many aspects of a run or trick:

- Style
- Control
- Takeoffs and landings

Aaron Blunck executes a switch [rightside 720 mute](#)

Ben Smith executes a [switch 270 on, continuous 450 out.](#)

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Good Execution:

- Clean takeoffs and solid pop
- Articulated and held grabs
- Air awareness and fluidity
- Rail tricks locked and slid all the way through
- Clean landings

Tyler Duncan, [switch tails on, front 270 out](#)

[Misty 5 Mute](#) at the Carinthia Open

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Poor Execution:

- Rushed takeoffs, over pronounced 't' sets
- Missed grabs, not held
- Flailing
- Early-offs and poor locks on rails
- Hand touches, butt-checks, crashes, etc.

Poorly executed [leftside 720](#). Skier does not ever grab, and has to squat out the landing.

- A judge must have the ability to recognize distinguishing factors of runs or tricks that increase the difficulty.
- Understanding difficulty comes from personal experience, constant appraisal of trends of skiing, and feedback from the athletes themselves.
- Aspects like line choice, grab combinations, increased degrees of rotation, and combinations can all increase the difficulty of a trick.

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Tyler Duncan puts down a [double flatspin 900 japan to shifty](#)

REVERTS

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- In a run with good flow, the skier should NEVER revert.
- Continuity is key: If a skier lands switch off of a feature, he or she should hit the next feature switch as well.
- Reverting shows poor execution, planning, and variety. It should adversely affect the overall impression.

Joss Christiansen [reverts](#) at the 2014 X Games.

TRICK RECOGNITION

2015 AFP Bronze Judging Clinic

- In order to effectively judge a competition, a judge must be able to identify any and all tricks thrown in a competition.
- This includes grabs, rotation and direction of rotation, axis of rotation, and all the variations.
- This clinic will start with halfpipe trick identification; we will begin by discussing the various ways of initiating a trick, and work up to the tricks themselves.

TRICK RECOGNITION: GRABS

2015 AFP Bronze Judging Clinic

- Grabbing is a fundamental aspect of performing tricks within skiing. As a judge it is important to identify each grab, and whether or not it adds difficulty or not.
- Grabs, like spins can have direction. A grab is either true (in which no added notation is needed) or reverse.
- These grabs may or may not make a rotation or trick more difficult; the deciding factor in this aspect will be the body position of a skier as he hits the grab.
- Poor grabs and missed grabs, as already noted, are indicators of poor execution. They should be scored accordingly.

TRICK RECOGNITION: GRABS

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- The following list contains many common grabs that a judge will see throughout a competition. HOWEVER, skiers are constantly innovating new grabs, so it becomes a judges responsibility to keep up to date with current trends in skiing.
- MUTE: a skier will reach across his skis with his right hand and grab in front of the binding on the left ski.
 - OR a skier will reach across his skis with his left hand and grab in front of the binding of his right ski.
- Japan: A skier will reach behind his legs with his right hand and grab his left ski underneath the heel piece.
 - Or a skier will reach behind his legs with his left hand and grab his right ski underneath the heel piece.
- Double japan: A skier will grab his left ski simultaneously with his left hand in front of the toe piece and his right hand behind the heel piece.

TRICK RECOGNITION: GRABS

2015 AFP Bronze Judging Clinic

- Tail: a skier will reach behind him, and grab the tail end of the ski.
 - Can be done with either left or right hand.
 - The term 'capped' refers to the action of grabbing the rounded off tail fully.
 - Tip/Nose: A skier will reach in front of him and grab the tip of his left ski with his right hand
 - Or the skier will reach in front of him and grab the tip of his right ski with his left hand.
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- Safety: A skier will reach down with his right hand and grab the outside rail of his right ski, and vice-versa.
 - Skiers will perform this grab with their skis together, or split wide; it is at their discretion and style preference. A judge should know this, and realize all that matters is how well the ski is grabbed. **BOOT GRABS DO NOT COUNT.**
 - Stalefish: A skier will reach behind with his right hand and grab the outside tail of his left ski.
 - Or he will reach behind with his left hand and grab the outside tail of his right ski.

TRICK RECOGNITION: HALFPIPE

2015 AFP Bronze Judging Clinic

- The Halfpipe Venue is best understood by breaking up the walls.
 - We undertake this process by assigning each wall through the skier's perspective (i.e. Skier's left, or skier's right.)
 - Even though halfpipe judging is almost always done from the bottom, trick identification is based off of this perspective.



TRICK RECOGNITION: HALFPIPE

2015 AFP Bronze Judging Clinic

- In the halfpipe, rotations can be identified by the following guidelines:
 - Forward takeoff to forward landing
OR Switch takeoff to switch landings
can be identified by the following degrees of rotation:
 - 180(straight air)-540-900-1260-1620
 - Most common at the Bronze Level are Straight airs, 540s and 900s.

Maddie Bowman lands a [rightside 720](#) at X Games.

Mike Riddle laces a [leftside 900 opposite japan grab](#) at X Games.

TRICK RECOGNITION: HALFPIPE

2015 AFP Bronze Judging Clinic

- Skiers will also integrate switch takeoffs and landings into their runs. It is a good sign of variety and difficulty.
- If a skier takes off switch and lands forward OR takes off forward and lands switch, the rotations will be one of the following degrees
 - 360-720-1080-1440
 - At the Bronze level, the most common rotations will be 360s and 720s. As the sport progresses, however, more and more athletes will be integrating 1080s into their runs.

Leftside 720. Skier lands switch.

Switch Leftside 720. Skier takes off switch, and lands forward.

TRICK RECOGNITION: HALFPIPE

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- IDENTIFYING DIRECTION
OF ROTATION: LEFTSIDE
SPINS

[Leftside 900](#) at X Games.

- Competitor initiates spin
to their left side down the
pipe

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- Takeoff: Forward
- Wall: Skier's Right

TRICK RECOGNITION: HALFPIPE

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- IDENTIFYING
DIRECTION OF
ROTATION: RIGHTSIDE

[Rightside 540 Reverse Mute](#) at the Breck Grand Prix.

- Competitor initiates rotation to their right side

[Rightside Flair](#) at the X Games.

- Takeoff: Forward
- Wall: Skier's Left

* Flairs are common halfpipe tricks. It resembles a barrel roll. Can be done to the right or left.

TRICK RECOGNITION: HALFPIPE

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- Ally-Oop tricks are initiated by setting a rotation UP the pipe, while still traveling down the pipe.

Aaron Blunck casually executes a [Rightside Ally Oop Flatspin 540](#)

- Competitor initiates spin up the pipe while still traveling down the wall.

Evan Schwartz puts down a [Leftside Ally Oop Flatspin 360](#) at the Copper Grand Prix.

- Leftside: Skier's left wall
- Rightside: Skier's right wall

TRICK RECOGNITION: HALFPIPE

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- Switch Pipe Rotations:

- Down the Pipe Rotation

- Switch Left: Skier's right wall

- Switch Right: Skier's left wall

Lyman Currier starts off his run with a [switch left 720](#).

Alex Ferreira completes a [switch rightside 720 mute](#).

TRICK RECOGNITION: HALFPIPE

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- SWITCH ALLY-OOP
 - Up the Pipe Rotation
 - Switch Left: Skier's Left Wall
 - Switch Right: Skier's Right Wall

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Mike Riddle caps off his run at X Games with a [switch left double ally oop flatspin 900](#).

TRICK RECOGNITION: HALFPIPE

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- IDENTIFY THE TRICK:

1.

7.

2.

8.

3.

9.

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4.

10.

5.

11.

6.

12.

TRICK RECOGNITION: SLOPESTYLE

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- Skier's can perform tricks that rotate on a variety of axes. Judges are expected to know the different axes and always consider whether or not a change of axis can be an example of increased difficult and variety.
- Upright: The skier will maintain the plain of takeoff and landing throughout the trick. EG: Reg 720.
- Inverted: The skier initiates a trick in which his or her feet go directly above his or her head. EG: Backflip, Flair, Underflips.
- A skier completes a [switch 1080](#) at the Carinthia Open.
- A skier floats a straight over [front flip](#) at the Carinthia Open.

TRICK RECOGNITION: SLOPESTYLE

- **MORE AXES OF ROTATION:**
 - **Off-Axis:** The skier will set a spin to either the back or push forward into the rotation. E.g.: cork 9, bio 12.
 - **Flatspin/Rodeo:** The Skier will initiate a spin in which the skier rotates with his or her skis parallel to the deck of the jump. E.g.: Flat 3, Rodeo 9 mute to japan, Double flat 9 double japan.
 - **Double Cork:** The skier will initiate an off-axis trick to the back, return to upright, and then dip into a second off-axis rotation before returning to the upright plane to land. Can be done so in varying degrees. Examples: double cork 12, switch double wobble 9, Double 7.

***Wobble designates a tipped rotation that is not quite upright, but not fully corked. Seen often in switch double 9s.**

TRICK RECOGNITION: SLOPESTYLE

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IDENTIFY THE AXIS OF ROTATION:

- 1.
- 2.
- 3.
- 4.

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TRICK RECOGNITION: SLOPESTYLE

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- A skier can approach a rail in a variety of ways. The judge must be able to recognize the difficulty of each approach given the course and layout.
- **Straight On:** The skier approaches the rail and raises his/her tips over the rail first before locking on.
- **Lipslide:** The skier approaches the rail and pops his/her tails over the rail before locking on.
- **Switch Lip/Switch Tips Over:** The skier approaches switch, and pops his/her tips over the rail first before locking on.
- **Switch Tails Over:** The skier approaches the rail switch, and lets the tails ride up and over the rail first before locking on.

TRICK RECOGNITION: SLOPESTYLE

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- In all levels of competition, a skier will spin on to rails in all of the same ways listed above.

- These rotations are noted as the following:
 - 270,450,630 etc.

Nick Geopper spins a [switch left tips over 270 on.](#)

A competitor spins [a left 270 on, continuous 270 out.](#)

TRICK RECOGNITION: SLOPESTYLE

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- Almost all skiers will spin off of rails throughout the course of a competition run.
- The initiation of the trick – either up the hill or down the hill – dictates the spin as either ‘blind’ or ‘front.’ They will carry the same degrees of rotation as skiing on.
 - EXAMPLES
 - Blind 6
 - Front 4

A skier at X Games executes a [lipslide, blind 270 out](#).

Conner Clayton wraps up a [front 630 out](#) at the Carinthia Open.

TRICK RECOGNITION: SLOPESTYLE

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- A skier can also initiate switch ups – both across the surface of the rail or by hopping – in a similar fashion as spinning out.
- This will be recognized as either a blind switch up or a front switch up depending on the direction of the initiation.

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Andreas Hatviet laces a [frontside switchup, blind 450 out.](#)

A competitor at the Park City Grand Prix puts down a [blind switchup, frontside 270 out.](#)

TRICK RECOGNITION: SLOPESTYLE

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- There are many combinations and variations of rail tricks that, when combined, denote it's own trick.
 - Pretzels: A pretzel is recognized when a skier rotates on or across a rail more than 180 degrees, stops the rotation, and initiates a spin in the opposite direction.
 - Sniper Taps: A skier will slap his tips into the skirting or top of the rail in a deliberate fashion before locking on or as he exits a rail.
 - Butters: As a skier approaches a feature, he/she will spin early, rotating on either the nose or tail of the ski, and popping onto the rail.
 - Poorly executed Butters are essentially reverts and should be judged accordingly.

TRICK RECOGNITION: SLOPESTYLE

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- As skiers progress within their abilities, they will combine all of these various aspects of rail tricks into one.
 - At lower level competitions, skiers will be demonstrating their own progression on rails specifically; look for combinations of spinning on, switch ups, and pretzels all within the same trick.

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A skier successfully completes a [nose butter 270 on](#) a down rail.

Ben Smith lays down a clean [switch 270 on, blind 450 out](#).

TRICK RECOGNITION: SLOPESTYLE

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Identify the following tricks:

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

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STENOGRAPHY

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- Judges are required to record all runs to completion throughout the competition.
- This process, called stenography, requires a high level of attention to detail and the ability to recognize tricks quickly and correctly.
- The stenos, however, are not meant to be the only tool used to judge a run. It is a tool of recollection. Use the notes and annotations to stimulate recognition of a specific run.
- Judges are expected to hold on to their stenos. Especially in lower levels of competition, competitors and athletes may have questions days, weeks, or even months after the competition takes place. By holding on to your stenos, a judge can catalog a skier's run to be analyzed and discussed later.

- While each judge has a unique shorthand to record each trick executed, the AFP recommends a steno key similar to the following order:
1. Direction of takeoff (Switch vs. Regular)
 2. Direction of Rotation (Left vs. Right)
 3. Axis of Rotation (cork, flatspin, bio, etc.)
 4. Amount of Rotation (180, 720, 1260, etc.)
 5. Grabs (mute, tail, blunt, no grab, shifty, etc.)
 6. Execution (loose, stomped, huge, sloppy, hand check, etc.)

STENOGRAPHY

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Use the following tables as guidelines for stenoing tricks.

Axis and Direction of Rotation:

l	Leftside
r	Rightside
sl	Switch left
sr	Switch right
ao	Ally-Oop
flat	Flatspin
c	Cork
rod	Rodeo
m	Misty
ff	Front Flip
bio	Bio (forward Cork)
bf	Backflip
flr	Flair
dub	Double

Degree of Rotation:

1	180
2	270 (RAILS)
3	360
4	450 (RAILS)
5	540
6	630 (RAILS)
7	720
8	810 (RAILS)
9	900
10	1080
12	1260
14	1440
16	1620
18	1800

Rails:

--	Straight Slide
Fsw	Front Swap
Bswap	Blind Swap
~	Off Early
pretz	Pretzel
K-fed	Front Swap Blind 2
B3swap	Blind 3 swap
F3swap	Front 3 swap

GRABS:

Bl	Blunt
J	Japan
T	Tail
N	Nose
M	Mute
S	Safety
DJ	Double Japan
TR	Truckdriver
Cr	Critical
Rev	Reverse grab (eg: RevM)

- Using all these previously outlined guidelines, a well executed Switch Right 900 reverse mute would be stenoed as the following:
 - swr9RevM++
- Conversely, a poorly executed left seven blunt would be marked as the following:
 - 17bl LOOSE

- This level of detail is required of all tricks in a given run.
 - For that reason, it is important to maintain stenography skills through practice.
 - A good judge will be able to record entire runs with minimal effort or required attention to the sheet in front of them.
 - After all, judges must be actively engaged in the runs as they transpire in front of them.
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- STENO THE FOLLOWING [RUN](#) FROM X GAMES:

- Maggie Voisin's run would have been stenoed as followed:
 - l2on DisOn -- r5m swl7m swl5sshort l9t
 - This means the skier executed the following tricks:
 - Leftside 270 on.
 - Disaster on to the down flat down box.
 - Straight slide the flat down feature.
 - Rightside 540 mute grab
 - Switch leftside 720 mute grab.
 - Switch leftside 540 safety grab not held long.
 - Leftside 900 tail grab.

- The Overall Impression construct relies on the creation of a ranking to formulate competition results.
- Points attributed, for that reason, are merely representation of the ranking.
- It is important to remove all names from the equation, referring solely to bibs.
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 - The question becomes, “was Bib #4s run better or worse than Bib #2?”
INSTEAD OF “Was that a 92-point run, or an 86-point run?”
- The points and scores associated with runs are merely representations of where a skier falls within the rank.

- **Positive Evaluation vs. Negative Evaluation**
 - When determining point values and placement within a ranking, a judge has two options: Positive and Negative Evaluation.
 - It is dependent on the level of competition:
 - At higher-level competitions, separating distinctions are miniscule. For that reason, miscalculations and bobbles are critically judged.
 - At lower level competitions, judges are afforded the opportunity to reward the exceptional aspects of each run.
 - The level of competition is dictated by the caliber of the skiing showcased. Bronze level events can feature a high caliber of skiing; it is at the judges discretion based off of practice evaluation that dictate whether positive or negative evaluation will be the driving factor behind rankings.

- **Comparing Runs Using Overall Impression Criteria**
 - In a situation where it is hard to distinguish which of two similar runs was better, a judge will compare the runs based on the overall impression criteria (PAVED).
 - Which run was executed better? Which was more difficult? Which had better variety? Which run represented the current trends within skiing?
 - Whichever run is better in three of the five criteria will ultimately be ranked higher.

STENO AND RANK THE FOLLOWING SLOPE RUNS:

- [BIB 101](#)
- [BIB 102](#)
- [BIB 103](#)
- [BIB 104](#)

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Steno and Rank the Following Pipe Runs:

- [BIB 201](#)
- [BIB 202](#)
- [BIB 203](#)
- [BIB 204](#)

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- Establish a Range
 - In the development of a ranking, judges are responsible for creating a range. This range is proprietary and unique to each competition. Venue, weather, and level of competition are all factors that combine in the creation of each range.
 - This range hinges upon scores that are known as Anchor scores.
 - Anchor scores are discussed and established based on practice for the competition.
 - A good general rule of thumb is an average run falls somewhere in the 60-70 point range.
 - Discussion for placement within a ranking is based off of these runs deemed 'average.'

- Recommended Range:
 - 1-30 points: Crash score
 - Points depend on point of crash, number of crashes, difficulty of run until crash, etc.
 - 30-55 points: High Crash Score to below average run
 - Point level depends on number of bobbles, difficulty of run, level of execution
 - 55-70 points: below average to Average run:
 - The majority of a competition will fall into this stratum.
 - 70-85 points: Above average to good run
 - Athlete manages to separate himself from the majority of the pack
 - 85-100 points: good to insane
 - Skier has managed to demonstrate skill far beyond the rest of the competitive field

- Keep an Open Range
 - Judges are expected to keep their range open in order to fit skiers into the range accordingly.
 - It is the head judge's responsibility to keep an eye on the competitions overall range, but that doesn't mean scoring judges do not have to be cognizant.
- Event to Event
 - Since a scoring range is unique to a given competition, it is constantly changing and evolving based on a variety of factors (venue, weather, skill level of field). It is created in practice and doesn't carry event to event.

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- **Pre-Competition**

- **Practice Judging:** Athlete practice also affords the judging panel the opportunity to practice and establish a range before the competition gets underway. It is the opportune time to discuss runs and tricks fully. This will ensure all judges are on the same page going into the actual competition.
- **Pre-Riders' Meeting:** It is always helpful for the head judge to initiate a judges' meeting with the event coordinators. This allows judges to discuss both what they are looking for, and event coordinators to voice their desired timeline and any sort of coordination for TV.
- **Riders' Meeting:** All judges – scoring and head judges – must be present and visual at riders' meetings. This creates an air of transparency for the athletes. The athletes are therefore able to ask any specific questions they might have about ranking going into the competition.

- **Spotter Information**

- Depending on the event or the venue, a spotter may be necessary for any feature that is not entirely visual. It is important that the spotter and judges have a line of communication with the spotter and understanding of landing.
- Hands raised in an X means full crash.
- One hand raised means a hand touch.
- Two hands raised means a major hand touch, sit, or butt check.
- Hands raised in a circle means clean landing – a stomp.
 - Depending on the head judge's preferences, zero hand gestures can be used to denote clean landings.
- The head judge should have a clear line of communication with spotters to avoid any confusion at lower level events.

- **In The Booth**
- The AFP does not prohibit discussion in the booth; in fact, it's encouraged. It establishes consistency. It is up to the head judge to direct the discussion in such a fashion that is pertinent and controlled.
- A Head judge can initiate this conversation when disparities appear. He must oversee the discussion in such a fashion that is fair, honest, and respectful to the athletes.
- Become familiar with the term 'loose' and all of its appropriate modifiers.

- **In The Booth**

- One scoring judge should be calling the tricks out loud as each run progresses. This ensures that judges are recording tricks on his/her steno sheet properly.
 - If the judge calling a trick misses a grab, trick, or instability, it is the responsibility of the other judges to correct him verbally and in real time. Judges must be in agreement on all runs.
- Discussion and comparison should be based on runs, not scores. If there is a discussion about a run, judges must only refer to bib numbers and runs – not names or scores. The only pertinent information is where a given run falls within a ranking.

- In The Booth

- If the judging panel disagrees about an important ranking (top 10), the Head judge will initiate a discussion utilizing the five criteria outlined in the **overall impression criteria**. If dissention still persists, the head judge will initiate a vote within the panel.

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- After each heat and competition, the judges must review the final results before it has been made public. Tabulation errors can happen and can ruin a competitor's day.

- **Throughout the Event**
 - Whenever possible, judges should help event organizers. This can manifest itself in a variety of ways:
 - Setting up judging tent
 - Advising coordinators on competition format
 - Safety precautions
 - Adhering to timelines
 - A judge owes it to the competitors to be present and approachable. Answer questions about scoring and review runs with judges in a calm and collected manner. The head judge, however, must handle any formal disputes.
 - Skiing is a winter sport -- dress accordingly and be prepared to spend long hours outside in the cold.

- **Conduct**

- The use of alcohol and drugs is not permitted before or during the competition. This includes excessive drinking the night before.
- Smoking is not permitted in closed booths and/or heated booths.
- Maintain a high level of professionalism at all times. Be respectful to event organizers, event staff, and other judges. Avoid any personal or derogatory criticism of athletes and their skiing.
- Arrive at the booth and all meetings on time. Judges must never be the cause of delay at a competition – even if it's a powder day.

- **Recommended Format**

- The AFP recommends the use of heats in competitions with larger fields. It is a necessary precaution to ensure that qualification runs are scored correctly and accurately. The optimum number of competitors in a heat is 25. There should never be more than 30 competitors in a heat.

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- For the safety of the competitors, there must be a practice session between heats to fully understand the changing course conditions

- **Heat Breakdown**

- Divide the field into qualifying heats of 25 competitors.
 - Two runs in qualifying heats. Best Run counts.
 - Minimum of one warm up run per competitor between heats.
- From qualifying heats, pull 12 competitors for finals.
 - 2 Heats: Top 4 from each heat plus the next four highest scores.
 - 3 heats: top 3 from each heat plus the next three highest scores
 - 4 heats: top 2 from each heat plus the next four highest scores.
- 12 competitor Final: 2 or 3 run final, best run counts
 - Women's final should run first, followed by men's.

- **Weather**

- Freeskiing is a winter sport and can be prone to inclement weather. The first concern at any event is the safety of the athletes, so it is important to allow the athletes to express all safety concerns. Use the following steps in the event of bad weather:
 - After the first Practice session, host an on-hill athlete meeting to gather feedback from athletes regarding conditions and safety.
 - Narrow the first round of competition down to one run. If all competitors in each heat can complete one run before the event has to be cancelled, then the event can still have full results.
 - If the weather is stable enough to continue after every competitor has one run, proceed with giving each heat a second run.

- Judging and Scoring Logistics
 - Panel Creation
 - Bronze and Silver Events must have one silver certified head judge and a minimum of three Bronze or Silver scoring judges.
 - A scoring judge **may not** act as a head judge at a Silver Level event.
 - Dropping High and Low Scores:
 - At any high level of competition, the AFP recommends dropping the highest and lowest scores. There must be a minimum of five scoring judges to drop high and lows. The optimal number of scoring judges is six. This effort attempts to mitigate bias from infiltrating scores and adversely affecting the final ranking.

- **Tabulation Systems**

- Electronic tabulation systems are typical at high-level competitions. Electronic scoring eliminates the risk of calculation mistakes and human error. An electronic tabulation system is necessary to drop high and low scores. Scoring systems may vary event to event. A judge must be available and willing to adjust to each system before the beginning of an event.

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- At Lower levels, electronic scoring is not required; however, there should at least be an excel sheet for live scoring and result sorting. The AFP will provide said excel spreadsheet to ensure proper live ranking and combat mathematical errors.

- **Vantage Points**

- For gold and platinum events, judges watch Slopestyle events from a live feed. This ensures that the judges can clearly see grabs and execution. It allows judges to fully appreciate the overall impression of the run without distraction.
- Bronze and Silver events, however, do not necessitate live video feed. It is important that judging viewing platforms are arranged to see as much of the course as possible.
 - In the event that a venue does not have such a vantage point, the panel must be split into separate booths. The split of the panel should be arranged however the head judge sees fit.