



CEPA JUDGES SEMINAR 2013

**MISANO, ITALY
21 – 24 MARCH 2013**

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OPENING

The seminar opened with a few words by Margaret Brooks, President of CIPA and CEPA. She welcomed everyone to the seminar in Misano, Italy and shared that there were 22 countries represented there. For the first time there were representatives from the USA.

PRECISION

Precision was the first discipline on the agenda. This presentation was delivered by Giovanna Galuppo who was the head trainer for Precision in Italy. She spoke mostly in Italian with translation by Nicola Genchi.

She had been doing an analysis of routines presented since 2007 up to 2012 and how Precision had evolved since that point. She felt that;

- Routines were becoming frenetic
- Numbers of figures (manoeuvres) being achieved are more than 30 – 40 in the 5 minute programme
- Teams seem to be trying for quantity not quality
- Lacking difficulty of handholds, footwork, edges due to large number of figures being done
- In some routines up to 70% of the elements are intersections

We watched the video analysis. She shows us the gold and silver medal teams from each year.

2007

Skate Attack, Germany

- Quality of technical is clear
- There are steps and edges of quality
- Change of tempo in the routine
- Overall quality of the skating is very good
- Even after 5 years it is clear how good this performance is – but they only win silver

Nuns, Argentina

- Less precise
- Figures not clear
- Transitions use a lot of toe stops
- This programme won. She believes something changed then in Precision skating. Being clean wasn't such a priority
- Since then everyone appears to be modelling on this type of Precision skating

2008

Pink Tutu team, Argentina

- 30 intersections in their routine
- Quality of skating not so good. Lots of toe stops used
- However they are fast and have many figures changing all over the rink
- World Champions

Albinea team, Italy

- Working on a different style
- She felt were more technical and cleaner
- Didn't have the dynamic performance of the Argentinians
- They won silver

2009

Dream Team, Germany

- Classical programme
- Nothing very interesting in the programme. Nothing new to propose from 2007
- They looked more like the old style from before 2000
- Transition changes very slow
- Slower but more precise

Albinea, Itlay

- Their racetrack routine
- She felt that they were proposing something more original
- Technical elements were more original
- Silver medal

2010

Millenium, Argentina

- Continuous repetition of same intersection during choreography
- Lost basic elements of Precision due to the number of intersections
- Some question mark over whether the compulsory elements are done correctly
- Some skaters just push the figure and don't do the steps
- Too many steps on toe stops
- In their favour – 3-4 dimension skating is very good
- Use of movement and rotation is excellent

Infinity, Italy

- Once again she proposes that they are trying to do something different
- Trying to present all types of elements
- Same numbers of elements
- They had an idea to their choreography rather than using fast, heavy beat music
- I personally found it quite predictable

2011

Millenium, Argentina

- Worse than the year before (in her opinion)
- Losing quality of the figures
- Movements in the rink slower
- Flow and speed lost because of constant changes and the use of toe stops very clear
- Overall most agreed this was not a clean routine or a great year for Millenium

Precision skate, Argentina

- Much better than Millenium
- More skated and more steps
- Fast, constant movement across the floor

2012

Millenium

- Looks like nervous energy
- No change of speed/edge
- Good block work from several years ago has been sacrificed

We didn't see team 2 from 2012.

She was advocating a limitation for Precision on numbers of elements and use of variety. It was agreed that this could be a good concept and this needed to be looked into. It was suggested that rather than CIPA looking at this as a Committee that they form a sub-committee as they did for Show and have them put recommendations to CIPA. They also talked about having a classification for levels of difficulties of Precision elements.

She proposed a new mandatory element to be introduced – step sequence. Reasoning was to force teams to work on quality of skating and the skaters in the team. Not so many agreed with this idea as it was felt that these elements should already be included in transitions

Talk regarding the adoption of a 2 minute compulsory programme and a 3 minute free programme. There was a lot of positive comment about this as people felt this would be one way of limiting the elements in the routine and force teams to use more creativity and different types of elements. However, members of the CIPA Committee said this really wasn't a viable option for the World stage due to time constraints.

SUMMARY

It was definitely an interesting presentation. Doing the analysis of the 5years with top 2 teams from each year was very interesting. Most agreed that the Millenium team from 2010 was the best closely followed by the Skate Attack routine from 2007. I felt that if a team could find the balance between what Germany was skating in 2007 (not the 2009 routine) and what the Argentinian teams are now skating they could come up with an excellent formula.

It was almost an Argentina bashing exercise. All the Argentinian teams were pulled apart. She did, however, note their strengths. Italy were praised for their forward thinking in trying to be fresh and original. She said that countries follow what wins each year and hence the change from 2007 to 2008. However, it is unknown what would have won in 2008 had Germany sent a team like Skate Attack up against the Argentinian team. That would have been an interesting exercise. I think in 2007 the world was used to watching a particular style of Precision and the Argentinian team came along with something fresh and exciting and won. Next year, everyone was trying to copy them. Germany didn't send any teams as it was in Taiwan (cost involved)

I hope that they will look at forming a Committee to overhaul Precision. Very little has been done in past years to bring things up to date. They did this in 2010 with Show and it has become a spectacular event. It seems past time to do the same with Precision.

FREESKATING PAIRS

Presentation was delivered by Patrick Venerucci. He spoke in Italian with translation by Nicola Genchi. He made the following general points:

- The team have to be seen as a real couple for the programme to be effective
- They must look like a “unique whole”
- As a judge/spectator you must not see the singles skaters but see one thing
- Left with the feeling at the end that they have been skating as a couple is best and what all good teams and coaches will be trying to achieve
- There should be no single technical elements. They should be performed as a couple
- Most difficult elements should look easy and effortless

Patrick showed us several teams from the Senior Championships of 2012 Worlds to compare and made the following observations regarding technical elements.

Spiral

- Man should have his hip at the same height as his knee when anchoring the spin
- Lady should have her hip at the same height as her skating knee
- Count of rotation begins from the time the man puts his toe stop to the floor on the outside spiral
- On the inside spiral the counting of rotation begins when the lady reaches position
- Inside spiral must have a minimum of 2 wheels on the floor, better with 3 wheels with a clear inside edge. Optimum is 4 wheels on the floor.
- Lady needs to have a good arch in the back in her final position

Contact Spin

- In the impossible sit optimum position is for the man to be in as low position as possible. The hip should be the same height as the knee

Lifts

- Good lifts will show the lady with a nice stretched position
- Rotation and speed across the rink should be proportional
- Very difficult to achieve entry, position and exit in 4 rotations
- Difficult to lift the lady without using rotational speed so any lifts with entry where there is no rotational speed show increased ability
- Ultimate goal of the lift is to show the lady in a beautiful artistic position in the air and this should not be sacrificed

Throw

- Spilt position of the lady should be very clear before the jump
- Man should throw higher rather than helping the lady to rotate
- Best final position – hips and feet should be one opposite the other
- Final position for the man should not be in a spread eagle position
- Technically worst position is the man behind the lady

Other observations

- Italian Senior team who came 3rd showed a new take-off position from a spread eagle which is very difficult
- Care needs to be taken that the correct spread of marks is given. That there is enough of a range between skaters who are excellent and those that are not so good. Otherwise skaters are being rewarded for inferior routines and the top skaters are not being equally as rewarded for their superior technique
- Co-efficient chart is coming for pairs which will assist in the ranking of technical elements

FIGURES

The Figure session was held at the rink with Renate Heinz (Germany) with translation by various different people. There were various different level Italian figure skaters there to give demonstration and we were able to judge their performance and listen to comments.

Three points – no flexibility

There are three points where she believes there should be no flexibility at all in judging. All skaters should be judged against the same standard.

1. Very clear strong edge
2. Depth, length of turn
3. Position of turn in the figure – all axis met. In particular she mentioned the double three placement not being correct. Incorrect placement of counter and rocker turns (usually late) causing the edges not to be equal. She feels that this is an area that is not well considered in judging but from her point of view it is one of the most important aspects of figure skating to be considered

All other points are individual to the skater. These three points are judged the same and there should be no flexibility.

She gave the example of the Argentinian Junior lady figure skater in the back change loop 2012 Worlds. She had no free leg movement (change) at all in the loop. This is not what Renate or most of the world teaches however it was the best loop on the floor.

Body Position

- Most important point is body position.
- One line above the hip above the skating foot.
- Inner shoulder is always to be a little lower but not as to be seen
- Free leg is carried as far away as possible BUT as low as possible at the same time

Turns

- Free leg in turns should be held close – very narrow, close to the body, skating foot.
- Body position in turns is therefore held much straighter.
- Less credit when a body moves backwards/forwards during the turn
- Change of edge in a 3 turn must be on a clear edge not flat
- Size of cusp should be aimed at one “skate” length which is the length of the plate and not the “shoe” (boot)
- Bracket, counter, rocker must all be $\frac{1}{2}$ skate length – once again not the “shoe” but the plate

Strikes

- Ordinary vs schaeffer on the back strike– for her it depends upon the skater as to whether they can hold their balance on the edge after the strike as to which she teaches
- Most important with the schaeffer strike that the skater immediately can hold the balance
- In loops tends to teach the schaeffer strike but most important that the grounded foot does not move
- On any strike the free leg must strike and hold and not move around at all
- She feels that there is a discrepancy as to how important the strike is in the figure. It says in the book it is “most important” BUT it is said among many that it should be down in the list of importance

Counter

- FO Counter is a very difficult figure to do correctly
- Change of edge before the turn is the biggest error
- Flat before the turn is not such a big error
- Most common problem with Counter is inconsistent turn placement. Turns are usually too early or too late and this affects the quality of the edge before and after the turn.

Double Three

- She recommends Change of edge and change of free leg at the same time as this balances the figure
- Placement of turns in the double three is an area that is not always well considered in judging. They should be like a clock face at 10 to and 10 past

- If the first turn placement is missed in the double three don't move the second turn to balance the figure. Keep the second turn where it should have been at 10 past.
- Major error to turn the second turn to balance where you put the first if it was incorrect

Bracket

- Free leg must not kick high after the turn
- Free leg must come back to position low and controlled
- Bracket where the turn is correct but axis is changed is considered less of a mistake than the turn done incorrectly on the axis
- HOWEVER –it depends where the bracket is performed for this to take effect. Up to 1 skate length delay is OK. More than this and the error is reversed.
- Quite a lengthy discussion on this. Unclear on the actual outcome but I believe this is what they came up with. It is obviously a big talking point in Europe

Loops

- Extra movement through transition to gain speed is very poor
- Loop should show – one move out of the loop which continues out of the loop until the middle of the transition where change happens, to move through to the new loop. This is considered the optimum.
- Entering loop, the knee must be over the toe of the skate
- Serpentine loops – important to have good change of edge.
- Emphasising change of free leg on the change of edge. Creates the perfect change of edge rather than changing the free leg after the change of edge. This became quite clear when demonstrated by skaters that the change of edge was much superior

General

- Skaters must have balance between both parts of the figure.
- Not good for the skater to clearly show one good foot and one weaker foot
- In importance the edge needs to be correct, then the turns can be correct. Tracing comes later (from a coaching perspective this is how she teaches)
- NOT on the line with the edge shaking! Absolute emphasis on this
- Less emphasis being placed on the tracing before getting the edge correct. More reward should be given for correct, consistent edge.
- She believes in continuity and flow in the figure in order to have complete expression of the whole figure. It is not just the turn.
- Judges need to pay more attention to the “whole package”.
- They need to pay more attention to the whole figure. She was criticising judges for only looking at turns (in her opinion) and not “judging the whole”.

Thoughts

- She was very knowledgeable and very interesting to listen to. Unfortunately it was difficult that most of her information came through an interpreter and was sometimes difficult to understand

- The CEPA Committee crowded near to Renate and often micro managed the discussion about issues that they felt strongly about from a European perspective to the point where they were almost having these discussions amongst themselves and you couldn't hear what was going on.
- In turn you then had other groups discussing other issues around you and it was difficult to isolate some points that were being made
- People crowded in and pushed in front of you to make seeing what was being demonstrated difficult
- Practical session was great but it would have also been good to have had a classroom session with some video footage as well which would have helped make things clearer
- It became an issue when things were being discussed in Italian/German and not translated. Those of us who only spoke English missed out of a number of discussions

FREESKATING

This session was supposed to be given by Gabriele Quirini. The first part of the session however, was commandeered by the CEPA Committee to discuss changes in free skating rules as they particularly apply to Europe. I must add that in Europe they have different rules to the CIPA rules and they are often much more strict. In some ways this was a shame that Gabriele's session was cut short as he was extremely interesting and helpful.

1. Well Balanced Free skating Long Programme

Reason for bringing this in:

- The effort to present a well-balanced programme could not be recognised and awarded enough in the present scoring system
- It is more difficult to skate a programme with all the elements evenly distributed as opposed to all the jumps followed by footwork with the spins at the end
- They are looking for the "complete" skater
- Consequently if the skaters cannot manage even distribution of the elements they get a deduction in their score to emphasize the efforts of those who are risking more difficult distribution of the elements

2. Step Sequence of the Long Programme

- May include a recognised jump as long as the jump is done off the step sequence and not telegraphed
- The jump may be included at any part of the step sequence
- This is **DEFINITELY NOT PERMITTED IN THE SHORT PROGRAMME**
- There was a degree of assumption from many federations that this was also the same for long programme footwork BUT it is now clarified that this is not the case.

3. Toe Loop element

- The introduction of the penalty in the short programme for the open toe loop in Europe has ended with a positive result. The toe loop elements are becoming more and more closed on the take-off.
- The correctly executed toe loop is obviously more difficult to achieve

4. Pumping in Spins

- Penalty of 0.3 in the A mark by the Referee is for each spin that is executed with a pump manoeuvre

5. Free skating programme Espoirs (this would be Elementary age level – under 13 yrs)

- They have set content in a 3.00 minute long programme
- Jumps
 - Max jumps of 2 revolutions
 - Total of 12 jumps allowed
 - 2 of which must be combinations (2 – 5 jumps)
 - Must be one toe loop element (single or double) executed as a single jump or in combination. Deduction of 0.2 from A mark for open toe loop
- Spins
 - Max 3 spins
 - Upright, Sit spins, any camel spin (no broken ankle)
 - Combinations are free from those listed above
 - One spin must be a single sit spin or a combination of sit spins
- Footwork
 - One step sequence (circle or line/diagonal or serpentine) to include:
 - 3 consecutive brackets AND
 - One “loop Step”. A good execution of the wrapped free leg will receive a BONUS of 0.2 in the A mark by the Referee
- Spiral sequence
 - Minimum of 2 positions fully utilising the long axis and minimum of one half of the short axis. Pattern should be serpentine.
 - Extreme controlled flexibility (position of free leg more than 150 degrees from the floor held for at least 2 secs in at least one position will be awarded with a BONUS of 0.2 in the A mark by the Referee

Programme must follow the rules of well-balanced programme

Extra elements will receive no credit and be given a deduction of 0.5 B mark for each one

6. Free skating programme Minis (this would be our Juvenile age group – under 11 yrs)

- Same basic content in 2.30 programme
- Jumps can only have max of 10 jumps
- One revolution jumps, + axel, double toe loop, double salchow
- Same rules regarding toe loop as for Espoir
- Spins must have a single upright spin OR combination of upright spins
- Footwork and spiral sequences are the same with BONUS points

- Must follow well balanced free skating programme requirements
- Reasons for bringing these rules in were that programmes were packed with jumps and spins i.e. 17 jumps and 5 spins in an Espoir programme
- Efforts of skaters who did well balanced programme and good choreography were often not being separated enough from those that did not and had a jam packed programme
- Max numbers of jumps and spins leave room for choreographic moves, transitions, connecting steps etc
- Bonus system for correctly executed loop step and flexible spiral system is introduced to the youngest categories. This is a motivational objective as they get immediate feedback
- Loop Step
 - ◆ Bonus for wrapping free leg below the knee with the correct lean of the whole body
 - ◆ Correct edges in the double three should be executed in a rhythm and done connected one after another
 - ◆ Optimal speed used from the element before and the loop step
 - ◆ Bonus if leg wrap is down rather than up
- Spiral sequence
 - ◆ Split position between the employed and free leg of 150 degrees
 - ◆ Only reasonable slight flexion of the employed leg is allowed
 - ◆ Smooth firm controlled execution with correct leaning of the body
 - ◆ Optimal speed used throughout

7. Proposal for Serpentine footwork for 2014

That the serpentine footwork step sequence has the first curve with footwork skated clockwise and the second curve must be skated with rotations anti clockwise or vice versa

Reason - To come back to the basic understanding of the serpentine step sequence

FREESKATING WITH GABRIELE

Title of Gabriele's session was the "Quality of jumps/spins of high class skaters

He thinks that quality difference should be awarded by judges

Jumps

Jump not executed – no credit. This includes with fall at the entry or at the exit.

Attempted jump – less than ¼ of the full value

- Incomplete number of required rotations
- Landed directly on toe stop for an prolonged period

- In Italy a toe stop landing is not even considered, hand down is not considered, open out landing i.e. 3 turn, Mohawk is not considered

Gabriele understands that being too strict in all countries would not help increase the standard of skating.

Thinks there does need to be a common standard however to help increase the standard.

Jump is VALID but seriously flawed – $\frac{1}{4}$ of full value

- Landed directly on 2 feet
- Landed in a “sitting” position i.e. shoot the duck
- Landed but with one or two hands on the floor

Jumps is VALID but less seriously flawed – $\frac{1}{2}$ the value

- Double axel or triple which lack the required number of rotations i.e. missing $\frac{1}{4}$ rotation
- Landed on toe stop before transferring to wheels/edge
- With an obvious touchdown of the free leg on landing
- With loss of control on the landing which causes the athlete to almost reverse the direction
- Landed with poor continuous motion

Jump is VALID but slightly flawed – $\frac{3}{4}$ of value

- With the landing such as wheels – toe stop – wheels
- With a clear difference of speed between take-off and landing
- With slight lack of control in holding the landing position
- With a slight touch on the floor of the free leg on landing
- When good body position is not maintained throughout

High Grade of execution

- Double axel and triple with complete rotation
- Correct position with elegant lines and strong body held during all jump phases
- High horizontal speed
- Correct take off
- Great height with a proportional length to it
- Correct flight position with legs in maximum distension (long stretched wrap) and arms well closed
- Perfect rotation axis
- Perfect landing with excellent fluidity and stable edge
- Special preparation or anticipated by footwork

He would aim for the jumps to be part of the choreography not elements on their own i.e. beautiful to look at. They need to be elegant, correct, nothing disturbing to look at

A lot of discussion on whether credit is given to jumps that are landed on 2 feet or fallen out of but not onto the ground. There were some schools of thought that they would get no credit. Others said

they would get credit but it would be diminished depending on the execution of the jump and the severity of the error.

Most do not seem to like the high free leg wrap

We looked at DVD short programme footage of the same items of content of the top 6 skaters Senior Men Worlds 2012. It was interesting to analyse each skaters jump alongside the jump of the next. Showed clearly the difference in execution between skaters and the meaning of the words high grade of execution.

Spins

The following points are important for judges:

- Posture during the preparation
- Speed across the floor
- Centring and time taken over it
- Complete execution of the required rotations
- Speed of rotations
- Exit made as per rules

Judges should give no credit with a fall at the entry or exit of a spin (but should not consider it a missing element)

Judges should consider VALID the following spins as an attempt (less than $\frac{1}{4}$ value)

- Use of toe stop during entry, rotation, change of foot, jump, exit except flying camel, butterfly and jump camel or where it is permitted in the rules (entry/exit)
- A touchdown of the free leg on the floor during rotations
- Failure to complete the minimum number of rotations on the correct edge, or the spin does not have a constant edge but is interrupted
- Sit spin where the seat is above the level of the knee
- A completely wrong position
- Less than 3 rotations

Judges should consider the following as VALID but seriously flawed (1/4 of value)

- Bad centring
- Very bad position during preparation and rotations
- Spin very slow and unstable
- Number of rotations less than the 3 required
- Change of position performed with additional hitching of the employed foot (pumping)

Judges should consider the following as VALID but less seriously flawed (1/2 full value)

- With the correct number of rotations but with loss of control and stability
- With a position slightly incorrect during any part of the element

- Upright/sit spin with a jump or change made without an immediate take off on the required edge
- Entry with a sequence of 3 (travelling) where at the point of centring the free foot touches the floor
- NB: In the short programme there is a danger that a single spin element might be taken as a “combination” because the athlete continues to rotate in another position for 3 sequences during the exit

Judges should consider the following VALID but slightly flawed (3/4 of total value)

- With a correct number of rotations but with slight lack of control
- Slight lack of control during the exit
- Rotational speed only just adequate

High grade of execution

- Spins with a high level co-efficient
- Excellent number of rotations
- Elegant lines
- Stable and strong body held
- Excellent angular speed
- Particular position during rotations

Do not use the toe stop to change feet

Do not sacrifice rotations to change positions

We watched a DVD which showed comparisons of ladies executing spins so you could see which were of low, medium and high grade of execution. This was extremely interesting.

General

Gabriele had put together a much longer session. He also had DVD footage of the top 3 ladies from 2012 to watch and analyse as well but we ran out of time due to the discussion held in the first hour. This was a real shame as he was very interesting.

DANCE

Compulsory Dance

This was an on skate's session held with Lorenza Residori and Hugo Chapouto.

Dances for 2013 (Pairs) in Cadet, Youth, Junior and Senior were gone over and discussed in detail.

Lorenza had 3 couples for each grade showing a couple who were first year in the grade, middle year and final year.

Denver Shuffle

Important points

- Edges on the slide – too many skaters complete this section flat across the top of the floor
- Alignment of the skaters on the slide
- Once 2nd slide is completed then move foot up and into cross position. Keep the foot in the parallel position during the lift of the foot as it moves into the cross
- Watch preparation of the slide. Tempo – often too early to put foot down in AND position before they start the slide
- XF/XB – angulate the foot on the XF so the edge is outside to outside

General

Biggest mistakes

- Change the nature of the step i.e. X Roll instead of XF
- Add a new movement to the step i.e. swing forward before the XF
- Doing the step incorrectly

Correct timing of movement of leg on swings is important

Siesta Tango

Important points

- Swing – move forward on the 3rd beat, 4th beat FO maintain, 5th and 6th beats forward inside. Move the free leg back on the 5th beat
- Leg movement into a chair position in front to extension in back is a swing? Answer is yes.
- Always use the bodyline that is matching with the edge (think figure positions)
- Mohawk turn should be heel to heel NOT heel to instep. (In CEPA rules they open the free leg after the Mohawk turn before they return to the AND position)

Biggest mistakes

- Missing of the timing
- Error in the skating skills
- Error in synchronicity

Association Waltz

Important points

- Timing of the swings is important
- Tracking through the 3 turn
- Run sequence – importance of the wrong edge being skated prior to the Mohawk turn
- Timing of the runs – must be correct
- 3 turn to be performed by the female under the male arm and underneath the male i.e. right on front of the male
- No jumped 3 turns

Biggest mistakes

- Changing the beats of one step is the biggest mistake especially of a highlight
- Then anticipating the beat of another step is the next biggest error

When there are tempo problems in all couples then the next judging point to consider will be skating skills of the couple. However this would be when all timing issues are equal.

Imperial Tango

- Timing of the 2 beat outside, 1 beat flat, 1 beat inside very important.
- Don't anticipate the change of edge without going through the change to flat.
- Judges should beware that a choreographed move here will often camouflage a mistake.
- Best position to judge this step is the side by side position of the free legs
- Watch the inside edge can get too sharp. Becomes difficult to keep the inside going up the lobe and not going back toward the barrier.
- Biggest error of the Mohawk sequence is where the partners are not in parallel side by side position for the next RFO edge. They are too far apart or bang into one another. Danger of the X Roll becoming a XF.
- Mohawk sequence at the end before restart becomes flat instead of using edges and partnership is not maintained through this area.
- Turn forward at the end of the dance becomes an issue as the partners will be in the wrong place.

Flirtation Waltz

- Timing on the runs – especially on the man while waiting for the lady to do the 3 turn (step 13)
- After first Mohawk (steps 3 and 4) turn must have tandem position
- Timing of ladies turn under the arm (steps 17)
- Mohawks must be heel to instep not heel to heel
- Change of edge on the 4th beat NOT 3rd beat (steps 4 and 19). Error is to anticipate the change
- Utilising the Waltz compass definition – held 1, 2 with X chasse on 3rd beat etc. Not extend 1, stand up 2, X chasse 3. They do extend 1, 2 X chasse 3.
- Man change of edge on beat 4 of ladies Choctaw (step 19). Important that this is not anticipated
- Direction of Mohawk sequence of lady (steps 17) should be aiming to centre and after 4th step moving back to barrier.

Harris Tango

- Must move from Tango position to Tango position NOT with waltz position thrown in between
- On beats 1 and 2 there must be free leg extension
- Between beat 3 and 4 free leg comes into the AND position.
- Change of body line after rocker turn (step 7 for the man) and angle of team to showcase the outside/inside.
- Deepness of this lobe gets missed
- At the end of the swing (step 15) lady does not stay on the outside edge for the Choctaw – fault is she will rock to an inside in preparation for the next step

- Going into the swing RFO (Step 20) skater will perform a progressive step instead of going through the AND position
- Rocker placement too diagonal instead of creating the beginning of a deep lobe
- Jumping of the rocker turn is a big fault and usually quite common
- Tango position – the shoulders must stay in parallel lines
- Swing Mohawk attention to quality but also to maintenance of good partnership relationship without breaking body relationship
- Ability to restart the dance correctly in the correct place

Starlight Waltz

- Attention to chasses. They should not be scoots.
- Leaning outside the bodyline in the waltz three turns is a major fault
- Skaters changing to inside before the Choctaws on the swings (steps 20 and 23)
- Interpretation is important. Needs to have a waltz feeling
- Positioning of the swings (steps 20 and 23) – they need to return to the walls
- Timing is an issue by last part of the second half of the dance
- Couples cross the tracing on the second X roll of the man (step 28)
- Woman goes straight to kilian position as man turns (end of step 29). That way she is not chasing across the floor trying to catch the man and the timing stays true.

Argentine Tango

- Lady at the end of the dance must perform change of edge to do Mohawk
- Twizzle must be counter, $\frac{1}{2}$ three and Mohawk???

We ran out of time for an in depth analysis of the Argentine Tango

Demonstration of new compulsory dances

We then had a demonstration of several new dances they are looking at bringing in to European competition.

- Easy Paso for Cadet
- Bunny Jive for Youth
- Samba for Senior

These were quite interesting. Some comments and ideas for alteration were made and the creator will re-visit these and they will be presented again in Europe for consideration.

Tango Delancha

Demonstrated by Hugo Chaputo.

This is the solo version of the couples dance Tango De Lanca.

We have been given a DVD of this which is very good, very instructional.

They are looking at this for inclusion as a Senior World Class solo dance.

Aim is to have it demonstrated at the 2013 World Championships.

Suggestion made from the floor that there be 2 marks for compulsory dance.

- One to reflect technicality.
- One to reflect timing, tempo and artistry.
- Allows the judge to reflect the difference in a dance well done technically but not in time.

Lorenza disagreed with this. She thinks timing and technical goes hand in hand. If a skater is missing the ability to skate in time they are missing the main point of the dance.

Original Dance

This session was led by Lorenza, Hugo and also Sandro Guerra

Skating skills and artistic ability are not always matching throughout the programme.

The dance should look effortless

Coach responsibility to present balance between skating skills and artistic ability

Originality – A Mark

- Searching for steps that are not just based on other compulsory dances
- Quality of edges
- Variety of turns
- Speed of skating
- Pattern adopted
- Lobes need to be deep and wide

Choreography – B Mark

- Structure – how the steps are put into the character of the dance
- Meshing steps into the prescribed rhythm
- Connection between the steps and the rhythm
- Expression
- Does it make sense?

Spanish Medley

Tango – 2 type (Argentine and International)

International – more regimented and held apart. Stiffer

Argentine – closer together, more movement of legs, more passionate

Paso Doble – relationship is more energetic, strength, determination.

Movement of the man should emulate the matador.

Use the woman as the cape to provoke the bull.

Moments where the man slows down the movement like he is calling the bull and woman shows this.

Otherwise the movement is rapid, nervous.

Flamenco – complex rhythm to do well due to use of feet. Hard to do this in skates.

Dynamics of lower body will be different to the upper body.

Lower will be fast movements
Top half will be slower, more rhythmical.
Exception is clapping of hands
Timing is very complex

Spanish Waltz – Waltz with a Spanish touch.

Often quite fast

They may look at introducing gypsy and bolero into Spanish Medley

Freedance (solo and couples)

Music/Theme – theme/story/idea or concept. Something that is shown to judges that can be understood. The free dance should be built around this.

A lot of time in Free dance there is no connection between the music, the choreography, the costuming and there is confusion about what is being portrayed.

At the same time the coach and skater need to watch that they don't present something so abstract that nobody gets the idea of what is being portrayed.

It is a "whole package".

There was some discussion over whether or not the first jump/spin was the one that is judged as the set element. A lot of the European judges were of this mind-set. The rest of the jumps/spins would be classified as transitions i.e. what connects the rest of the programme. Margaret was quick to point out that this is not correct. All jumps and spins must be judged as part of the programme.

It also came across that the European judges appear to give marks for the items of set content (not sure how this exactly is evaluated) rather than just evaluating the whole performance with the items of set content being part of the whole as we are taught here.

There was discussion held that the jump as the item of set content must be a recognised jump i.e. recognisable as in the CIPA manual. Therefore items such as the forward euler used by a number of skaters and the owl used by Daniel Morandin would not receive any credit!! However, Margaret Brooks once again pointed out that this is only in European competition. In CIPA competition i.e. World Championships it must just be a jump of no more than one revolution. This is to allow for creativity. It does not specify whether the jump must land on one foot or take off on one foot etc.

We looked at a new type of assessment tool that the dance working party has been working on. It was an interesting concept. It could make scoring quite time consuming if it was used. We tried it out on a number of the top men's solo free dances. It would certainly make for a lot of discrepancy among the judges as was evidenced in the results that we came up with. This assessment assigned scores of 1,2 and 3 to each item according to degree of attainment. At the end you would add them up and give an overall score which would indicate into which technical and which artistic score level you would be placing your mark. Some items related to technical content and some to artistic content

Future changes proposed for Dance

CEPA and CIPA haven't yet had these as written documents to discuss yet. They are just proposals at this stage.

Change the dance pairs event at World level so the dance is done over two days of competition rather than most of the week as it is now.

Propose:

Day 1

Compulsory dance x 1

Short dance x 1

Day 2

Free dance

Short Dance

Look to bringing in a short dance.

- This is a mixture of the original dance and the compulsory dance.
- Within the original dance there is one round of a compulsory dance. This would be a set element.
- The compulsory dance would have a set tempo but any music could be used.
- The rest of the music choice would be up to the team
- Music approx. 2.50 – 3.00 mins.

Other set elements would include:

- Straight-line footwork – no obligation to be in the middle of the floor
- Diagonal/Serpentine/Circular footwork sequence (one selected each year). May be clockwise or anticlockwise.
- Lift – free choice. May have a duration restriction
- Considering a spin – but not keen on this element
- Small dance jumps could be used.

30% scoring for short dance

50% scoring for free dance

General discussion in the room seemed keen to scrub the compulsory dance as a separate entity completely at this world class level. Future looks as if it will go that way.

Can see the sense in this concept at this level. To some degree the compulsory dance is being kept alive in the short dance. I think we will need to adjust our thinking to this as the compulsory dance will eventually go anyway either all at once or in increments. I think sooner rather than later, compulsory dance will be for levels below Junior and Senior World Class. Compulsory dance definitely still has its place but they are trying to make dance more attractive and crowd friendly at World level. This is similar to what happened with ice

Solo dance will follow Couples dance

Themes will come into the short dance such as:

Caribbean – Samba, Rhumba, Salsa etc
Rock in Roll – adding in the lindy hop to existing themes
Ethnic – no compulsory dance but they would initiate a sequence of footwork etc for this
Spanish – add in gypsy and bolero
There was another one but I can't remember what it was

Keen to get this up and running for 2015
Aim of this is to rejuvenate Couples dance and encourage more couples to keep doing this discipline or take it up as a new discipline.

SHOW

Session conducted by Sandro Guerra with translation by Nicola Genchi

Show is above all SKATING

Judging guideline is in the back of the Show manual available on the website

Each score – A and B is split into 3 parts for judging

Choreography needs to be clear from the beginning to end and go along with the title. Can't change midway through the routine to something else.

Originality can be difficult because for someone it can be original but for another person it may already have been seen in another medium.

Choreographer needs to change the choreography to make it interesting to keep the judges interest – not boring

For up to 75% of the programme it can be interesting and the other 25% is boring. There is something that did not work. Happens in about 90% of show groups.

Can happen at the beginning – judges are waiting for something interesting. The beginning is not understood. Then it becomes good and ends on a high point.

Choreographer can choose a narrative or something more complicated. Risk is in it being something that the judges have difficulty understanding. Good example of this from last worlds was in Senior men's free dance top 2 skaters – Alessandro – hi8s was not clear. Everyone understood it in their own way. Daniel – was very clear – told a story from start to finish.

Need to check that what the group is presenting matches what they are actually doing.

A mark

Technical Difficulties

Idea and construction

Group Difficulties

Two types of lifts normal – between two skaters

Figure – between a group of skaters

Judges need to be able to understand the technical aspects of Show very well as to what is what6.

Types of formations – Lines, Pyramids, Spirals, Rango (not held block) etc

Limitations on elements of Precision

Mirror formations

Parallel lines

Canon – something repeated by different parts of the group etc.

All the technical aspects are in the manual for Show.

Some choreographers use the same technique from beginning to end which can be boring to judge as it becomes repetitive. Programme needs to have variety.

B mark

Expressions and Interpretation

Responsibility is the skaters to see how they are going to skate the programme

Different kinds of energy shown to make the programme more interesting

Don't want the same kind of energy all the way through as there will be no highs/lows

Make-up, costumes, props – very important to get across the idea.

Must go with the theme and choreography

How are the skaters involved in the choreography?

Their ability to create a relationship with public/judges makes the programme interesting

Props were a problem. Line of CIPA was skating – not Broadway. So only props that can be handled and carried by one single skater can be used. Props are placed on the side of the rink – picked up and used. May be put down for a max of 10 secs and then picked up and used again. Props must be carried by one.

Shows creativity if they can make the prop appear and disappear.

General Impression – Accuracy and synchronicity (not Precision). Clean not confusing

40 secs entry

40 secs exit

Only the skaters – no one else. They must also clean up as necessary.

We watched 2 show groups perform. Absolutely talked the 2nd one to death arguing the merits back and forth. It would have been better to have looked at more groups and looked at them as far as judging. The 2nd group everyone thought had great technical skill etc except no one understood the programme. The concept was too difficult to grasp.

Judges/Coaches need to use and have available the Show guidelines

GENERAL

It was a highlight for me to be able to go to this conference on behalf of New Zealand this year. The trip was long. I left here on Tuesday evening 19 March at 11.50pm after a full day at work and flew Air New Zealand to Shanghai. Fortunately, in a plane that was very full I had an empty seat beside me when I checked in and the very nice ground staff offered me an upgrade to be able to purchase the seat next to me so that it stayed empty and for my use for \$99. After a 13 hour flight in which there were very few spare seats I was very grateful I had done so. At least I managed some sleep.

However, I don't recommend Shanghai airport as a place to be stuck for 6 1/2 hours . The terminal is about 4km long and has about 6 shops in it!! I flew Lufthansa to Frankfurt up over the frozen north, daylight all the way with magnificent views over Mongolia and Russia and a stunning view of St Petersburg and the bottom end of Finland. I landed in Frankfurt in the cold and dark and it was raining. A short hop on and by 12 midnight on Wednesday evening 20th March I was in my hotel in Bologna, Italy. A short sleep and then I caught the 10am train to Misano. Took approx. 1 ½ hours to Riccione which was a 15 minute taxi ride from Misano.

With thanks to CEPA/CIPA (not entirely sure who was footing the bill) the hotel and food during the conference was paid for. I shared a room with the judge from Portugal – Helena who was very nice. I would recommend next time that anyone going to the conference go a few days early to get over the jetlag. The first day (Thursday) was fine but I struggled with tiredness on Friday and Saturday. It was especially difficult as the days were very long 8am – 11.30pm. Dinner not being until 9pm at night and then back for more conference after dinner. Hence, I took copious quantities of notes to keep my brain functioning and to keep awake.

All the speakers were very interesting. At times it became difficult to discern what rules they were talking about as CEPA and CIPA have some differences of rules and interpretation of rules. It became especially difficult when they all started talking in Italian, Spanish, German type of mix, for those of us who only spoke English. Then there would be a lack of translation and after all, you were left wondering what had been talked about that you missed. This was particularly so in the Dance section where Hugo was doing the translating for Lorenza and he would get caught up in the conversation and forget to translate. I feel that on a number of occasions he barely skimmed over what had been said in translation and fortunately a couple of times the next person who spoke from the group would pick up on some of the previous conversation and fill us in. Definitely some of the information that they were talking about applied to CEPA only and there are instances where this has become confused as interpretation for CIPA rules i.e. the rule about the jump in solo free dance. In Europe it must be a recognised jump. In CIPA it must just be a jump of one revolution.

I felt that there were also elements for and against having coaches at this seminar. It was primarily for judges. This is how it was advertised. A coach from each nation was allowed to be there but not as an official representative. However, at times the coaches took hold of the floor and the learning was directed away from judging and more oriented toward coaching.

I would have to say that the most valuable session was from Gabriele on free skating. I could have listened to him all night. His session should have gone for at least another hour but had been taken up by the CEPA committee discussing rules at the beginning of the session. He was not able to complete his analysis of the short programmes with us and the section he had to talk about analysing spins which was a real shame. After that, I think that Lorenza and Hugo's session on compulsory dance was excellent. It was a shame that they also ran out of time. It would have been great to have heard them analyse the rest of the dances in depth the way they did the first few grades.

Pat Wallace and I left as soon as the seminar finished to catch the train back to Bologna. We both had similar flights out of Bologna. She back to Australia and me to Vienna. By the time I got to Vienna it was snowing and I got to spend 24 hours looking at Vienna in the snow which was a fabulous experience. Flying Austrian Airlines from Vienna at 11.30pm on Monday evening 25th March we left in heavy snow for Bangkok. Fabulous airline and fairly empty so was able to sleep a little. After 3 hours on the ground in a very humid, warm Bangkok I flew a rather empty Thai airways home to Auckland. 3 seats to myself and able to lie down the whole way. Fantastic as I had to be back at work the next day!! Would fly Thai airways again anywhere. They were a fabulous airline. Plenty of room and really good service and in-flight entertainment.

Jane Reason
9/5/2013