

# International Unicycling Federation



## 2008 Competition Rulebook

February, 2008 — Prepared by the IUF Skill Levels and Rules Committee

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*This version has been modified to include only Artistic Rules*

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# 1 GENERAL RULES AND DEFINITIONS

## 1.7 Publishing Results

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Results of national and international championships must be published including details such as time, distance, total score and score per judge. For each event, the names and represented nationality of competitors as well as the names and nationality of all officials shall be published. In the artistic events names of the entire judging-panel may be replaced by J1, J2, J3, etc. if desired by any of judge members.

## 1.13 Artistic Riding Areas

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Traditionally a gymnasium is used. Artistic competitions can also be held in an auditorium, if the stage is large enough. If this is done, a gym must also be available for practice, and possibly for group competition. Gymnasiums used for competition should have enough room to set up two Individual and Pairs performing areas side by side. There must also be enough room for judges and spectators. Seating must be provided for spectators, and a practice area must be provided for riders. Ideally, this practice area would be in a separate gym. The practice area cannot be outdoors. In the event of rain, riders would have no place to warm up and exchange skills. If necessary, the practice area can be behind a curtain in the competition gym, or behind the spectator seating. Neither of these solutions is as desirable, due to the distraction that is unavoidably caused by riders using these areas.

The gym or riding surface must be marked with the boundaries of all riding areas for individual and pairs events. In some facilities black tires, metal pedals, untaped wooden hockey sticks, etc. might not be allowed. The host must make sure the participants are informed of this in advance. All performing and practice areas must be in well-lit places that are protected from the weather.

It is very important that a good quality public address system be available for announcements, and to play competition music. Two CD players must be provided (one as a backup or test machine). These must be compatible with recordable CDs (CD-R). Duplicate players should also be provided for all other music formats specified by the host.

## 1.14 Open Practice Area

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An area with a smooth safe riding surface, sheltered from the weather, should be made available for all or part of the day on most or all days of the convention. This area to be used for non-competition events such as workshops, skills exchange and free practice.

## 1.19 Artistic

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Any performance music must be provided on CD, or only those other media types supported by the event host. See also section 3.20.

## 1.23 Definitions

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**EXPERT:** A competition category open to all riders regardless of age. There are male and female Expert groups for individual and pairs artistic events.

**FIGURE:** (noun) 1. A unicycle feat or skill, such as walking the wheel or riding backward, used to describe skills in the Standard Skill event. 2. A riding pattern, such as a circle or figure 8.

**JUNIOR EXPERT:** A category for Individual and Pairs Freestyle, any rider age 0-14. Very talented 0-14 riders may enter Expert instead, and compete among the very best riders.

**UNICYCLING SKILL:** (noun) Also known as 'figure.' Any skills (feats of balance) performed on a vehicle with one support point in contact with the riding surface, this being a wheel, the movement of which is controlled by the rider, thus maintaining balance. All mounts are also 'unicycling skills.' See also section 4.1.1.

**WHEEL WALKING:** Propelling the unicycle by pushing the top of the tire with the feet. Feet touch wheel only, not pedals or crank arms. A non-pushing foot may rest on the fork.

## 3 ARTISTIC EVENTS: OVERVIEW AND SHARED RULES

### 3.1 Types Of Artistic Events

There are four types of artistic events: **Standard Skill, Freestyle, Flatland and Street**. In Standard Skill, riders demonstrate pure skill and mastery on a standard unicycle, by performing up to 18 skills they have pre-selected. Standard Skill judging is based on the point value of the skills and quality of their execution, not the 'show.' In Freestyle, riders perform to music, with costumes, props and any kinds of unicycles. Riders are judged not only on skill, but also on how well they entertain and put on a show. There are Individual, Pair, and Group Freestyle events. In Flatland, riders perform with no judging of music and costume, with a higher emphasis on originality and creativity. Street is sort of a cross between Freestyle and Flatland, with the addition of an array of Trials-type obstacles to ride on. Riders are judged on the skill and creativity of moves and combinations they do, using both the flat ground and the obstacles.

### 3.2 Age Groups For Artistic

**Note:** Age groups for racing and age groups for artistic events are chosen separately, based upon the rider's skills and needs. The minimum allowable age groups are listed for each event. Convention hosts are free to add more age groups. Age group is determined by the rider's age on the first day of the convention. Junior Expert is open to all riders 0-14. Expert is open to riders of any age, including 0-14. Riders must state the age group in which they are entering for each artistic event in which they participate.

**Example:** Riders who enter Individual Freestyle as Experts can enter Pairs in their age group if they wish. Riders are divided male/female in Standard Skill and Individual Freestyle, but not in Pairs or Group.

### 3.3 Individual Freestyle Overview

**MINIMUM AGE GROUPS:** 0-14, 15-UP, Expert. The decision to enter as Expert or Jr. Expert is optional, but must be stated in advance.

**TIME LIMITS:** 2 minutes for riders 0-14 (except Jr. Expert), 3 minutes for all other age groups (except Expert). Jr. Expert has a maximum of 3 minutes and Expert has a maximum of 4 minutes.

**UNICYCLES:** Any type and any number.

**MUSIC, COSTUME AND PROPS:** All are judged, and must be considered in the performance. Check the rules of the specific convention for prop restrictions. Fire and sharp objects (i.e. juggling knives) are prohibited.

**JUDGING METHOD:** Riders' scores are divided into two parts called Technical and Presentation, each receiving 50% of the score. Read the Freestyle Judging section to learn more.

**NON-UNICON: MAXIMUM NUMBER OF COMPETITORS FOR JR. EXPERT AND EXPERT:** Organizers of non-Unicon events can choose to limit the number of competitors using the guidelines below or have no limit.

**UNICON: MAXIMUM NUMBER OF COMPETITORS FOR JR. EXPERT AND EXPERT:** Each country can submit a maximum of three individuals in each category to compete at Unicon in the Individual Freestyle events (three in Jr Expert Male, three in Jr Expert Female, three in Expert Male, three in Expert Female). If a country has placed 1<sup>st</sup>, 2<sup>nd</sup>, or 3<sup>rd</sup> in Individual Freestyle at the previous Unicon, they can submit one additional competitor for each placing in that category. For example, if Country-A wins first place in Expert Male at the previous Unicon, they may submit up to four individuals for Expert Male at the current Unicon. If Country-B wins second and third place in Jr Expert Female at the previous Unicon, they may submit up to five individuals in Jr Expert Female at the current Unicon.

**UNICON: METHOD FOR LIMITING THE COMPETITORS:** A country that wishes to submit more than their allocated number of individuals should select individuals by their own way. Any type of competition using the IUF judging methods to determine their competitors is recommended. If a country is unable to hold a competition, a country can choose individuals by their own rating method. For example, if a country has placed 1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup> in Individual Freestyle at the previous Unicon, it can give these individuals a higher rating, because they brought additional number of individuals to a country. If a country did not place in the top three, it can give only the highest placing individual a higher rating. It is strongly recommended to complete the selection at least three months prior to the start of the Unicon. If a country cannot select by then, the method and schedule of the selection must be communicated to the Chief Judge and Artistic Director at least three months prior to the start of the Unicon.

### 3.4 Flatland Overview

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**AGE GROUP:** Junior (0-14) and Senior class (15-UP), male/female separated (3 riders are the minimum requirement for each category). If there are less than 3 riders for one of the categories, those riders will compete in the older age groups. If there are less than three females or less than three males overall, the male and female categories are merged.

**TIME LIMIT:** Two minutes. Competitors are allowed to go over the time-limit (as long the line was started before the limit elapsed, and as long the line is continued without interruptions).

**UNICYCLES:** Any type and any number.

**MUSIC, COSTUME AND PROPS:** Riders are encouraged to bring their own music, but it is not judged. Costume is not judged. Host can provide props (for example: a grind bar) for all, and they can be removed easily for riders who want them out of the way. Competitors are also allowed to bring props (for example: a Basketball, second person for acrobatic assistance, special small obstacle.....) but these props must be available for all competitors. Competitors must announce any planned props at least four weeks before the competition starts. If the host allows the announced props, he should also inform all registered competitors about it immediately.

**JUDGING METHOD:** Originality and creativity are 40% of the score. Consistency and Difficulty is 60%. The emphasis is on unicycle skills, with less emphasis on "show."

### 3.5 Street Comp Overview

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**MINIMUM AGE GROUPS:** None.

**NUMBER OF RUNS:** If there are fewer than 10 riders, each rider should get two runs, with both runs considered in the final calculation of the scoring. If there are more than 10 competitors but fewer than 20, each rider will do one preliminary run to be scored by the judges. The top 6 riders will be allowed to continue on by doing a second, final run. If there are more than 20 riders — each rider shall be given one run of 1 minute and 30 seconds. The top 10 riders are to be given a final run of 2 minutes each. Both runs will be used to calculate the final placing. See Section 3.24.3 for details on the calculation of the placing.

**TIME LIMITS AND WARNINGS:** 2 minutes for finals, and 1.5 or 2 minutes (depending on number of competitors) if preliminary rounds are used.

**Last Move:** With about 10 seconds left in the run, it will be announced "Last Move", which is a warning that it is time for their last move. They should finish whatever move they are doing, then set up and perform one more move. If they fail the first attempt, the announcer should say "Try Again", and the rider should make a second attempt — even if they are now over time! If the rider does not land this move, they are not to be penalized. However, if it is landed, it should be considered in the judging.

**Warnings:** A rider will be warned when half of the time is left in the run, but this should not be done if the rider appears to be setting up for a big skill or is in the process of doing one. In this case, wait until the rider has finished the skill, and announce how much time is now left (example: 51 seconds).

**UNICYCLES:** Any type and any number. Trials unicycles with metal pedals and marking tires are allowed, so this competition is generally intended for outdoors.

**DRESS:** Riders must wear the same gear required for unicycle racing (see Section 2.3), plus helmets. Riders found not to be wearing the minimum required safety gear will be disqualified.

**MUSIC:** Music is not judged. Competitors may provide their own music, or background music will be played.

**COSTUME AND PROPS:** Clothing has no influence on the score. Riders are encouraged to dress in the uniform of their national teams or clubs, or in clothing that represents their teams, groups or countries. No props allowed, other than what is included in the performing area.

**JUDGING METHOD:** Riders scored in four equal categories: Height/Distance, Technical Difficulty, Originality/Variety, and Consistency/Flow.

### 3.6 Pairs Freestyle Overview

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**MINIMUM AGE GROUPS:** Age group (all ages), Expert. Each rider may enter only once. The age group of the older rider is the age group for the pair. Expert is treated as the "oldest" age group, followed by Jr. Expert, and then all other age groups. The decision to enter as Expert or Jr. Expert (if used) is optional, but must be stated in advance.

**TIME LIMITS:** Same as Individual Freestyle.

**UNICYCLES:** Any type and any number.

**MUSIC, COSTUME AND PROPS:** Same as Individual Freestyle.

**JUDGING METHOD:** Same as Individual Freestyle, 50% for Technical, and 50% for Presentation. In Pairs, there is extra emphasis on teamwork; two person skills, etc. (see Judging Criteria).

**NON-UNICON: MAXIMUM NUMBER OF COMPETITORS FOR JR. EXPERT AND EXPERT:** Organizers of non-Unicon events can choose to limit the number of competitors using the guidelines below or have no limit.

**UNICON: MAXIMUM NUMBER OF COMPETITORS FOR JR. EXPERT AND EXPERT:** Each country can submit a maximum of three pairs in each category to compete at Unicon in the Pairs Freestyle events (three in Jr Expert Pairs, three in Expert Pairs). If a country has placed 1<sup>st</sup>, 2<sup>nd</sup>, or 3<sup>rd</sup> in Pairs Freestyle at the previous Unicon, they can submit one additional competitor for each placing in that category. For example, if Country-A wins first place in Expert Pairs at the previous Unicon,

they may submit up to four Pairs for Expert Pairs at the current Unicon. If Country-B wins second and third place in Jr Expert Pairs at the previous Unicon, they may submit up to five individuals in Jr Expert Pairs at the current Unicon. If a pairs team is submitted consisting of members from two countries, that team must choose one of their two countries to represent.

**UNICON: METHOD FOR LIMITING THE COMPETITORS:** A country that wishes to submit more than their allocated number of pairs should select competitors by their own way. Any type of competition using the IUF judging methods to determine their competitors is recommended. If a country is unable to hold a competition, a country can choose pairs by their own rating method. For example, if a country has placed 1<sup>st</sup>, 2<sup>nd</sup>, or 3<sup>rd</sup> in Pairs Freestyle at the previous Unicon, it can give these pairs a higher rating if BOTH partners from the previous Unicon still be pairs, because they brought additional number of pairs to a country. If a country did not place in the top three, it can give only the highest placing pairs a higher rating. It is strongly recommended to complete the selection at least three months prior to the start of the Unicon. If a country cannot select by then, the method and schedule of the selection must be communicated to the Chief Judge and Artistic Director at least three months prior to the start of the Unicon.

### 3.7 Group Freestyle Overview

**MINIMUM AGE GROUPS:** None.

**MINIMUM NUMBER OF RIDERS:** Three. Each rider may enter Group Freestyle only once. A rider may appear in a second Group Freestyle performance with permission of the Chief Judge, to replace a rider due to illness, injury or other mishap.

**TIME LIMIT:** Six minutes.

**UNICYCLES:** Any type and any number.

**MUSIC, COSTUME AND PROPS:** Same as Individual Freestyle.

**JUDGING METHOD:** Same as Individual Freestyle. Extra emphasis on teamwork and multiple person skills, such as formation riding. Extra consideration will be given to account for widely different group sizes, relative skill levels, and relative ages of riders.

**NON-UNICON: MAXIMUM NUMBER OF GROUPS:** Organizers of non-Unicon events can choose to limit the number of groups using the guidelines below or have no limit.

**UNICON: MAXIMUM NUMBER OF GROUPS:** Each country can submit a maximum of two groups to compete at Unicon in the Group Freestyle event. If a country has placed 1<sup>st</sup>, 2<sup>nd</sup>, or 3<sup>rd</sup> in Group Freestyle at the previous Unicon, they can submit one additional group for each placing. For example, if Country-A wins first place at the previous Unicon, they may submit up to three groups at the current Unicon. If Country-B wins second and third place at the previous Unicon, they may submit up to four groups at the current Unicon.

**UNICON: METHOD FOR LIMITING THE GROUPS:** A country that wishes to submit more than their allocated number of groups should select groups by their own way. Any type of competition using the IUF judging methods to determine their groups is recommended. If a country is unable to hold a competition, a country can choose groups by their own rating method. For example, if a country has placed 1<sup>st</sup>, 2<sup>nd</sup>, or 3<sup>rd</sup> in Group Freestyle at the previous Unicon, it can give these groups a higher rating, because they brought additional number of groups to a country. If a country did not place in the top three, it can give only the highest placing groups a higher rating. Not all members from the previous Unicon are required to be members of a new group. It is strongly recommended to complete the selection at least three months prior to the start of the Unicon. If a country cannot select by then, the method and schedule of the selection must be communicated to the Chief Judge and Artistic Director at least three months prior to the start of the Unicon.

### 3.8 Individual Standard Skill Overview

**MINIMUM AGE GROUPS:** 0-14, 15-UP. Best overall scores determine which competitors reach the Expert ranks.

**TIME LIMIT:** Three minutes (all ages).

**UNICYCLE:** One standard unicycle only (see definition). No brakes or handlebars. There are no limitations on wheel or crank arm size.

**MUSIC:** Music is not judged. Background music will be provided during all routines, or competitors may provide their own. Competitors may also, at their request, have no music played. See also section 3.20.

**COSTUME AND PROPS:** Clothing has no influence on the score. Riders are encouraged to dress in the uniform of their national teams or clubs, or in clothing that represents their teams, groups or countries. No props.

**JUDGING METHOD:** Riders are judged only on the quality of execution of the skills they have chosen to perform. Each figure has a predetermined point value. Judges deduct points for mistakes, such as dismounts, poor form, performing figures out of order, etc.

**SKILLS TO BE PERFORMED:** Only skills found in the IUF Standard Skills List may be used. The proper methods for performing these skills are found in the 'Descriptions' section of this list. If illustrations of figures disagree with their descriptions, the descriptions apply.

### 3.9 Group Standard Skill Overview

This event is similar to Individual Standard Skill, but with four person teams of any sex, on standard unicycles only. Rules are published separately. This event is held at the discretion of the convention host.

## GENERAL RULES

These rules apply to all artistic events, unless otherwise noted.

### 3.10 Deadline For Signing Up

All artistic events have a deadline for participation, which must be specified in the registration form. If not specified in the registration form, the deadline is one month before the official convention start date. A maximum of ten Individuals, ten Pairs routines, and two groups will be allowed to be added after this time to account for difficulties in travel planning or other valid reasons that are communicated about in advance. These will be added in the order of their request to the Chief Judge and Convention Director via email or fax. Participants who attempt to sign up less than 36 hours prior to the beginning of the specified competition will not be allowed to enter.

Changing Pairs partners is allowed up to 36 hours prior to the actual competition as long as the category does not change. Adding or subtracting the members of a group routine is allowed up to 36 hours prior to the start of that competition.

### 3.11 Size Of Performing Areas

Required spaces for the various events are listed below. But riders, especially large groups, will want to know the overall amount of space that will be possible to ride on. Hosts must publicize the dimensions of the available performing area as far in advance of the competition as possible, and organizers of international championships at least three months prior to the event.

#### 3.11.1 Individual And Pairs Performing Area

For international competitions, the performing area must be no smaller than 14m wide x 11m deep. At smaller events, smaller sizes can be used, but no smaller than 12m wide x 9m deep. The boundaries of the performing areas must be clearly marked on the floor, with lines at least 3cm wide. The distance between the outer edges of the performing areas and walls, poles or other stationary objects must be no less than 50cm. Individuals or pairs who go outside the performing area may get a reduced score (see Judging Criteria).

Skills performed outside the Technical Judging Area (TJA), which is the same size as standard skill, will not affect the Technical score. Presentation will be judged both inside and outside the TJA. Going outside the TJA does not give a reduced score in Presentation. The TJA is recommended to be placed in the middle of the performing area, and the layout of the TJA is also required to be publicized by the hosts as far in advance of the competition as possible.

#### 3.11.2 Group Freestyle Performing Area

For international competitions, the performing area must be no smaller than 26m wide x 14m deep. Groups who go outside the boundaries may get a reduced score, if the boundary is marked on the floor (see Judging Criteria).

#### 3.11.3 Street Comp Performing Area

The Street Comp requires an open area for flatland skills, plus a number of obstacles to ride on. Each obstacle must have sufficient space around it for the types of riding expected. For example, a grinding rail must have run-up and run-out space, and platforms and other high objects must have landing space all around. Remember when setting up a course, flow is encouraged. Any movements intended to be judged should be done where the audience and judges can see. Obstacles should be oriented so that most rider movements are toward the audience and judges, not blocked. The flat area must be in front of the obstacles, or otherwise where it has an unobstructed view from the audience and judges. These are similar to Trials obstacles (see Section 10). Trials and Street competitions can be held in the same location if there is sufficient space. Required obstacles are:

- a two-revolution manual pad (a smooth platform of at least 3m x .5m and between 7cm and 15cm in height);
- stair set (at least 90cm high with a horizontal base extension of at least 90cm; minimum tread of 25cm and minimum riser of 17cm. Minimum of 2-revolutions of run-up space in front);
- a ledge for grinding that is at least 6 feet long and has metal coping, and wide enough to grind with the whole crank and pedal. Often this would be best down a bank, but make sure that both left and right footed riders have access to it — this can be achieved by putting it in the middle of the bank, or having an up-flat-down ramp with ledges on both banks.

Additional typical obstacles will be: skinnies, benches, spools, platforms, grinding rails (at least 1.5m long and 35cm off the ground), and anything that can be creatively used in this event. The size of the area is flexible to allow for an unknown number of obstacles plus the open area. The boundaries need not be marked, as long as riders understand what areas are off-limits.

If there will be two runs, the layout of the area may be modified by the course officials between the first and second runs. Otherwise, the course may not be modified by competitors or officials except for safety reasons. For example, to remove damaged or unsafe equipment.

#### 3.11.4 Street Comp: Problems With Required Obstacles

The required obstacles must be built strong enough to endure many hours of heavy use. They need to survive the competition without changing their shape or stability. If one of the required obstacles is broken or made unusable during the competition, it must be repaired if one or more competitors say they need to use the damaged part. If no competitors have a problem with the damage, no repair is necessary except for safety reasons, such as in the event of sharp exposed parts.

### 3.11.5 Flatland Competition Performing Area

Flatland requires the same minimum amount of floor space as Individual Freestyle, but there are no boundaries. Riders are free to use the entire area in front of the judges, but judges should be able to see them to judge the performance. If riders plan to do anything unusual outside the boundaries they should inform the Chief Judge before the competition starts. It can be done indoor and outdoor depending on the host's possibilities and weather conditions. For indoor competitions the host should think about the free use of unicycles and protect the ground.

## 3.12 Order Of Performance

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Performance order for Jr. Expert and Expert in Pairs/Individual/Group freestyle are defined by an open drawing without a computer. The drawing/selection should be done publicly and transparently, at a time that is pre-announced, so people can witness it. The method to determine performance order for age groups is completely up to the Artistic Director.

### 3.12.1 Riders Must Be Ready

Riders who are not ready at their scheduled performance time may or may not be allowed to perform after the last competitor in their age group. The Chief Judge will remember to consider language barriers, and that riders may be engaged in convention work to slow them down. Except for Standard Skill, a rider may not perform before a different set of judges than those that judged the rest of their age group.

## 3.13 Performance Set-Up

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Competitors are allowed a maximum of two minutes to set up their unicycles and props in the performing area. Competitors who take too long risk being disqualified. An extension of the set-up time can be given only by the Chief Judge and must be requested in advance. Competitors must show a legitimate need when requesting more time, such as numerous props or complicated special effects.

## 3.14 Start Of Performance

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### 3.14.1 Freestyle Events

The judging, the stopwatch, and the 'performance' all start at the same time. The Timer starts the watch at the beginning of the music, or at a signal from competitors, whichever comes first. The signal can be a nod, wave, bow, verbal cue ("Start!") or any clearly understandable means. An acoustic signal (such as a whistle) will indicate that the timing and judging have started. Any non-unicycling activities such as dancing, posing, acrobatics, etc., must be included within the time limit of the routine to be judged. In all Freestyle routines, an acoustic signal will indicate when there are 30 seconds left. In all artistic events, two acoustic signals or a different signal will indicate the end of the riding time and end of the judging.

### 3.14.2 Standard Skill

The judging begins when the timer blows a one second whistle signifying the beginning of the three minute routine or when a predetermined piece of music begins; the stopwatch will begin timing immediately following the one second acoustic signal or music. The rider must begin within the boundaries either on or off the unicycle. If the rider chooses to go out of bounds for a .5 deduction, he/she must do so after the one second acoustic signal or the start of the music. The end of each minute will be indicated by acoustic signals. This may be made optional as described in section 3.15.2. A final one second acoustic signal will signify the completion of the three minute allotment.

## 3.15 Rider's No-Signal Option

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### 3.15.1 Freestyle Events

A rider may have a well-planned routine to music that he or she knows is under the time limit, and does not wish for the acoustic signals to detract from his or her performance. When riders sign up with the Rider Liaison they can request "No acoustic signals." This will eliminate the 'Start' signal, and the 30 second warning. The Timer will still keep the time, and if the rider exceeds the time limit, the Timer will make the 'double acoustic signal' to indicate the rider has run overtime.

### 3.15.2 Standard Skill

If a rider provides their own music and wants acoustic signals, they must indicate this when they sign up with the Rider Liaison. If a rider does not provide their own music, acoustic signals will automatically be used unless the rider requests "No acoustic signals" when signing up with the Rider Liaison. If no acoustic signals, there will not be a 'Start' signal or the 1-minute and 2-minute signals. In all situations, the Timer will still keep the time, and if the rider exceeds the time limit, the Timer will make the 'double acoustic signal' to indicate the rider has run overtime.

## 3.16 Interruption Of Judging

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An interruption of judging can result from material damage, injury or sudden illness of a competitor, or interference with a competitor by a person or object. If this happens, the Chief Judge determines the amount of time left and whether any damage may be the fault of the competitor. Re-admittance into competition must happen within the regulatory competition time. If a routine is continued and the competitor was not at fault for the interruption, all devaluations coming forth from the interruption will be withdrawn.

## 3.17 End Of Performance

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The performance ends at a signal from the rider, such as a bow or “Thank you,” or at the end of the time limit.

### 3.17.1 Freestyle Events

An acoustic signal will indicate the end of the time limit. Any figures or performing that are done after the end of the time limit will not be judged. In Freestyle events, going over the time limit will reduce the rider’s score. All time limits are maximums. Riders are free to use less time and will not lose points for doing so. A routine that is very short may suffer in points over a routine with more content. However, a routine that is boring, repetitive or ‘padded’ may lose points for being too long. The rider must decide what’s best.

### 3.17.2 Standard Skill

In Standard Skill, if the rider is in mid-figure, only the part of that figure that was executed before the time ended will be counted (see section 5.9.3). If the figure was less than 50% complete, a 100% devaluation will be given. If between 50% and 100% was completed, a 50% devaluation will be given. Any figures that have not been performed receive 100% devaluations.

## 3.18 Clean-Up

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In unicycling, a clean, dry riding surface is essential. After a performance, the riding area must be left the way it was before the performance. Riders and their helpers must clear all props, unicycles, and debris from the performing area within two minutes. The next rider may also be setting up during this time.

## 3.19 Messy Performing Area

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Riders who are thinking of using messy props in their performances must carefully consider the above rule. Popping balloons, dirt or powder, confetti, water, pies, etc. may take longer than two minutes to remove. Special permission must be received from the Chief Judge or Artistic Director before any such props are used. Competitors who make messes they are unable to remove may be disqualified from the event.

## 3.20 Music

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In Freestyle events, music is included in the judging and competitors should use it. In Flatland, music is recommended but is not judged. In Standard Skill music is not judged. But background music will be provided during all Standard Skill routines, or competitors may provide their own. Competitors may also, at their request, have no music played. It is recommended to have one or more backup copies of all music in case of loss or damage. For recordable disks, competitors are also recommended to test their music on multiple players to make sure it will work at competition time.

### 3.20.1 Media Types

The host is required to have the capability of playing recordable CDs. Other media types may also be supported, at the host’s discretion. The Artistic Director is responsible for announcing what media types will be supported, and making sure the necessary equipment is provided.

### 3.20.2 Music Preparation

Competitors must provide their music in a type that is supported, and has been announced by the Artistic Director. All music must be clearly labeled with the competitor name(s), age group, and event type (such as Pairs). Whenever possible, competition music should be the first track on the CD, mini-disk, or other optical media. The DJ (music operator) is not responsible for errors if competition music is on a different track. If other than 1, track number should be included in labeling. For cassettes or other tapes, if available, labeling must also indicate which side the music is on. Competition music should be at the beginning of the tape, and the tape should be wound to a point within 1-3 seconds of the start of the music. The DJ is not responsible for tapes that are not ready to be played.

### 3.20.3 Music Volume

Volume level is controlled by the DJ, at instructions from the Chief Judge. The base volume for Freestyle, Street Comp and Flatland music should be loud enough to sound clear, and be heard by all. For Standard Skill, volume level should not be loud enough to interfere with judge communication, but otherwise similar to the level for Freestyle, Street Comp and Flatland. Some competitors’ music may start with especially loud or quiet sections, and the DJ should be advised of these so volume levels do not get compensated in the wrong direction. Some competitors may request that their music be played at lower levels. These requests can be made directly to the DJ. Requests for higher volumes must be approved by the Chief Judge, who has the option of passing this responsibility to the DJ.

### 3.20.4 Special Music Instructions

Some competitors may have special music instructions, such as stopping or starting the music at a visual cue, changing volume level during the performance, etc. The DJ is not responsible for errors carrying out these instructions. For best results, the competitor should supply a person to coach the DJ during the performance, so there are no mistakes. If the DJ receives instructions that sound unusual, the Chief Judge should be consulted for approval.

### 3.21 Announcing Of Results

Final results will be continuously announced and/or posted for public view. Results Sheets will be posted after each age category of an event. The protest period begins at this point.

### 3.22 Protests

Must be filed in writing, within 15 minutes from the posting of event results. Protest against judges' scores is not permissible. Protest is only possible against calculation mistakes or other mistakes not connected to the scoring. The Chief Judge must resolve all protests within 30 minutes from receipt of the written form.

### 3.23 Freestyle, Flatland, and Street Comp Judging Panel

There are three (or more) judges each of Technical and Presentation for Age Group competitions; five (or more) judges each of Technical and Presentation for Jr Expert and Expert competitions (including Group). All judges must attend a workshop provided as part of the convention schedule before the start of the Freestyle competitions. Exceptions to workshop attendance are granted by the Chief Judge if judging rules have not changed since the previous judging experience and the judge has high Accuracy Scores. Unless otherwise noted, judges at a Unicon must either speak English or have translation assistance for the specified language while judging. Judges at other unicycle conventions should speak the dominant language of that convention or have translation assistance.

Judges' names must be provided to the Chief Judge (via email, FAX, or postal mail) by at least one month prior to the start of the unicycle convention and include the number of freestyle conventions where they have been a competitor, judge, or simply in the audience. See section 3.23.9 and 3.23.10 for description of which teams/countries are required to provide judges. Judges must be at least 15 years of age at the start of the event. Judges are recommended to be a current freestyle competitor, a former freestyle competitor, an active coach of freestyle routines, a proven judge at prior competitions, or an avid spectator who has observed many freestyle routines. Details about the Standard Skill judging panel are covered in section 5.7.

#### 3.23.1 Selecting Judges

A person should not judge an event if he or she is

- Parent, child or sibling of a rider competing in the event.
- Individual or team coach, manager, trainer, etc. of a rider competing in the event.
- More than one judge from the same family judging the same event at the same time.

If the judging pool is too limited by the above criteria, restrictions can be eliminated starting from the bottom of the list and working upward as necessary only until enough judges are available. The eliminations must be agreed upon by the Chief Judge and Artistic Director, or next-highest ranking artistic official if the Chief Judge and Artistic Director are the same person.

#### 3.23.2 Assignment Of Age Group Judges

Judges will be chosen from the list of judges as provided in section 3.23.10. Judges who are competing in the event just before or just after the current category are eliminated from the list. Judges will also be eliminated from the list for the current category as described in section 3.23.1. The final selection of judges will be chosen based on their accuracy scores from the remaining list. If chosen from a large pool of judges, categories with six or fewer entries will have a minimum of three Technical judges and three Presentation judges; categories with seven to twelve entries will have a minimum of four Technical judges and four Presentation judges; categories with over 12 entries will have at least five Technical judges and five Presentation judges.

#### 3.23.3 Assignment Of Expert (And Junior Expert) Judges

Assignments for Expert and Jr. Expert judges will be made by the Chief Judge using the most qualified of all judges available. Qualifications are determined in the following order of importance:

- Highest judging accuracy scores obtained while judging age group (age groups judges must have a minimum of five entrants) or other Jr. Expert and Expert events.
- Greatest amount of Jr. Expert and Expert judging experience.
- Greatest amount of international judging experience.
- Greatest number of Freestyle competition experienced (viewed, judged, or as a competitor).

Judges who are competing in the event just before or just after the current category are eliminated from the list. Judges will also be eliminated from the list for the current category as described in section 3.23.1. Judges will also be eliminated from the list if they exhibit Judging weaknesses during their Age Group judging as described in Section 3.23.6. At Unicons, if more than five judges each of Technical and Presentation remain, judges who have not judged at a previous Unicon will be removed from the list. If there are still more than five each then the final list of judges for the category will be chosen by accuracy scores as defined in 3.23.8.

#### 3.23.4 Standard Skill Vs. Freestyle Vs. Flatland or Street Comp Judging

With entirely different sets of rules, qualified judges for Standard Skill are not necessarily qualified to judge Freestyle, the Street Comp, Flatland, and vice versa. Judges' qualifications must list the types of events they are qualified to judge.

### 3.23.5 Judging Panel May Not Change

The individual members of the judging panel must remain the same for entire age groups; i.e. one judge may not be replaced by another except between age groups. In the event of a medical or other emergency, this rule can be waived by the Chief Judge.

### 3.23.6 Rating Judge Performance

Judges are rated by comparing their scores to those of other judges at previous competitions.

Characteristics of Judging Weaknesses

**Excessive Ties:** A judge should be able to differentiate between competitors. Though tying is most definitely acceptable, excessive use of tying defeats the purpose of judging.

**Group Bias:** If a judge places members of a certain group or nation significantly different from the other judges. This includes a judge placing members significantly higher or significantly lower (a judge may be harsher on his or her own group members) than the other judges.

**Inconsistent Placing:** If a judge places a large number of riders significantly different from the average of the other judges.

### 3.23.7 Re-Instating Judges

If a judge has been labeled as having a Judging Weakness, they may have a chance to be re-instated on the list by:

- Discuss with the Chief Judge the scores that were Tied, Biased, or Inconsistent.
- Practice judge at least two categories with at least 4 competitors. If the practice judging shows no further examples of Judging Weakness, they may be reinstated on approval by the Chief Judge and Artistic Director. If the Chief Judge and Artistic Director are the same person, then the next highest ranking official must agree to the reinstatement.

### 3.23.8 Calculating Accuracy Scores

The score for each judge will be calculated using a pre-defined calculation that is shared with all judges and other interested people. The calculation takes into account all types of mistakes and sums each mistake. A judging score of 0 would be perfect; anything between 10 and 15 shows signs of Judging Weakness; scores of over 15 indicate a Judge with Weaknesses who should be removed from the list of available judges.

### 3.23.9 Group Freestyle Judges

Countries must provide a minimum of one judge (either Technical or Presentation) for each group entered in Group Freestyle. Each country is allowed to provide two more judges than the number of groups competing in the event. For example: Country-A has three groups competing in Group Freestyle. Country-A is required to provide at least three judges (one from each group), but no more than five judges. If a country is having difficulty finding qualified judges, they may ask a known judge from another country to represent them. Countries without a competing group may also enter a maximum of two judges. The names of the judges will be provided by either the team leaders of each group and/or primary contact for that country. If too many names are provided by the team leaders and/or primary contact for the country, the country's judges will be chosen based on the criteria outlined in 3.23.3.

Judges who have shown a tendency to be a Judge with Weaknesses (defined in section 3.23.6) will have their name removed from the pool of available judges. If more than ten judges are provided, the final judging panel of ten will be selected by their accuracy scores as defined in section 3.23.8.

### 3.23.10 Individual And Pairs Freestyle Judges

Countries must provide a minimum of one judge for every five entries they have for Individual and Pairs Freestyle. Number of entries will be rounded up to the next nearest multiple of 5. For example: If a country has 1 entry, they must supply at least one judge. If a country has 11 entries, they must supply at least three judges. If a country is having difficulty finding qualified judges, they may ask a known judge from another country to represent them. Countries may also apply to the Chief Judge for help in finding judges from outside their country to represent them. Countries with no entries in Individual or Pairs Freestyle may also enter a maximum of two judges. The names of the judges will be provided by either the team leaders from the individual and pairs competitors and/or primary contact for that country. Countries not required to supply more than a maximum of ten judges for the Individual and Pairs Freestyle competition. If a country submits more than ten judges, after elimination of known Judges with Weaknesses (defined in section 3.23.6), the judges for that country will be chosen based on their accuracy scores.

### 3.23.11 Not Providing Judges

At Unicons, countries that are unable to provide their required number of judges (either Group or Individual/Pairs) may have their competitors removed from that competition. Exceptions will be granted on a special basis with a letter to the Chief Judge, Artistic Director, and Unicon Director.

### 3.23.12 Judges Workshop

A judge's workshop must be provided for by the hosts of the convention at least 24 hours prior to the start of the Freestyle competition. A minimum of 3 hours must be set aside, in a classroom or similar environment. If possible, it is strongly recommended to have more than one workshop to accommodate schedules. Variations on this can be approved by the Chief Judge. Workshop schedule(s) must be announced to all judges at least three weeks prior to the start of the competition.

Judges should have read the rules prior to the start of the workshop. The workshop will include a practice judging session. Each judge will be required to sign a statement indicating they have read the rules, attended the workshop, agree to follow the rules, and will accept being removed from the list of available judges if their judging accuracy scores show Judging Weaknesses.

## 3.24 Scoring

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In all events except Standard Skill, the scores of each judge are transferred into placing points, which represent the ranking of each competitor by that judge. The highest scoring competitor gets 1 placing point, the next one gets 2, and so on.

**Note:** The ranking number, or highest placing point available for a competitor depends on the number of entries in that category. If two or more competitors have the same score, they are awarded equal portions of the total number of placing points available for the places they occupy in the ranking.

**Example:** Seven competitors. Four of them tie for 2<sup>nd</sup> place. 7<sup>th</sup> place gets 7 points, 6<sup>th</sup> place gets 6 points, and 1<sup>st</sup> place gets 1 point. For the other four competitors, add up the other placing points numbers: 2+3+4+5=14. Divide this by the number of competitors (4) to get 3.5 placing points each.

### 3.24.1 Removing The High And Low

After determining placing points as above, discard the highest and lowest placing score for each rider. If Rider A has scores of 1,2,1,3,2, take out one of the ones, and the three. Then Rider A has 1,2,2, for a total of 5. If Rider B has scores of 2,2,2,2,2, he will end up with 2,2,2, a total of 6. The winner is the competitor with the lowest total placing points score after the high and low have been removed.

### 3.24.2 Ties

If more than one competitor has the same placing score after the above process, those riders will be ranked based on their placing scores for Technical. The scoring process must be repeated using only the Technical scores for the tied riders to determine this rank. High and low placing scores are again removed in the process. If competitors' Technical ranking comes out equal, all competitors with the same score are awarded the same place.

### 3.24.3 Scoring For The Street Competition

If there is a preliminary elimination round, all scores are calculated as above with placing points and removing the high/low placing score. If riders are eliminated, the scores from the first run are recalculated using only the scores from the riders who have not been eliminated. After the second run, scores are again calculated as above with placing points and removing the high/low placing score. To determine the overall winner, the placing points from the first run are divided by two and added to the placing points from the second run. The winner is the competitor with the lowest total placing points score. Ties are broken by the placing of the second run. If there is still a tie, then the rider with the higher Consistency/Flow should win. If the riders remain in a tie, then they should both be awarded the same place.

## 3.25 World Champions

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Standard Skill, Individual Freestyle, Pairs Freestyle, Group Freestyle, Street Comp, Flatland: Winners in the Expert category of each event are the **World Champions**. In the individual events, separate titles are awarded for male and female (excluding Street Comp and Flatland if only one competition group is offered). Winners in the Jr. Expert category are the **Junior World Champions**.

## 4 FREESTYLE JUDGING

Judging for Individual, Pairs, and Group Freestyle is divided into two components, Technical and Presentation. Qualified judges may judge only Technical, only Presentation, or both. For each component, judges give four scores from 0 to 10, with 10 being the highest score. Scores such as 2.0, 2.2, or even 2.25 are encouraged to help differentiate between riders of similar ability.

The scores given should match the description of the Example Scoring. For example, if there are only two competitors in a category where the first rider has 2 major dismounts and the second rider has over 20 major dismounts, a score of 10 should not be given for “Dismounts” for the first rider even though the dismounts were significantly fewer.

Judging for Flatland and the Street Comp is described in sections 4.5 and 4.6. Each judge gives scores for the complete performance.

### 4.1 Individual Freestyle – Technical Score

The Technical part of the judging is broken into four parts. Four scores will be given by each judge, values ranging from 0 to 10.

#### 4.1.1 Variety And Originality Of Unicycling Skills

There are two parts in this section. **Variety** is the types of skills presented. A routine with skills that are all different types will get more points than one with fewer skills, even if their overall difficulty levels are the same. A routine with mainly wheel walking skills, for example, will get fewer points than one with wheel walking and other skills of the same difficulty level. Another example: The same hard skill performed ten times will lower this score automatically because there is less time to perform other skills that are unique.

To earn a high score with **Originality of Skills**, the skills should be unique with variations that are completely new or with new approaches.

**Boundary:** There is a Technical Judging Area (TJA) which is 14m wide x 11m deep and a Performing Area which may be larger than the TJA if the facilities permit a larger area. Both boundaries are marked. Skills performed outside the TJA are not judged. See section 3.11 for details of the TJA.

**Unicycling Skills:** All skills (feats of balance) performed with only one support point in contact with the riding surface, this being a wheel, the movement of which is controlled by the rider, thus maintaining balance.

**Non-Unicycling Skills:** The riding of any vehicle with two or more wheels on the ground, and any skills not performed on a unicycle. Any skill with more than one support point on the riding surface, such as standing on the unicycle with it lying on the floor, or hopping while standing on the frame (seat on floor); two contact points with the riding surface (wheel and seat), both carrying part of the rider’s weight. The term also refers to skills such as dance, mime, comedy, juggling, playing music or riding vehicles that do not meet the definitions of unicycles. See Definitions.

**Scoring Guidelines – scoring should match the descriptions below**

Score	Samples of observed riding
10	Routine is filled with many new skills, variations on skills, showing wide variety in the type of skills and not focusing only on two or three types of skills.
8	Routine is filled with many new skills, variations on skills. This score is given when rider shows excellence in only one of the two areas (variety OR originality of skills).
6	Originality is still impressive but variety of skills is not as good; OR Variety is impressive, but little or no originality.
4	Some originality and variety of the skills.
2	Little originality and displays only one type of skill.
0	Nothing new—could be a beginner's standard skill routine.

### 4.1.2 Transitions And Mastery

There are two parts in this section. High scores are given for transitions when the rider performs a skill straight into another skill. Low scores are given if rider performs a skill, returns to stable riding position (sitting on seat with feet on pedals), then begins the next skill. Low scores are also given for transitions if several revolutions, idles, hops (or other setup-type skill) needs to be performed before performing the more difficult skill – unless it is obvious that these are used to increase the overall choreography and timing of the routine.

**Mastery** is the amount of control shown by the rider(s) during their execution of the skills. The body form should demonstrate good control and ‘mastery’ of the unicycle. Holding a skill for a longer amount of time also indicates a higher level of mastery for that skill. Performing a skill multiple times can increase the Mastery portion of the score, but will decrease the score as related to Variety and Level of Difficulty. If a rider is showing good style (section 4.2.2) during difficult skills, the Mastery score should be high.

**Scoring Guidelines – scoring should match the descriptions below**

Score	Samples of observed riding
10	Routine is filled with inventive transitions with rider linking difficult skills together without ever returning to stable riding position; Rider is stable and confident; showing good style and performing skills an adequate length of time given the routine's choreography.
8	Rider links difficult skills together without ever returning to stable riding position, but occasionally falters or is unstable. This score is given when rider shows excellence in only one of the two areas (transitions OR mastery).
6	Transitions are still impressive but mastery is poor; or little or no transitions but with high mastery.
4	Rider links a few skills together without returning to stable riding position; mastery is also low.
2	Rider continually goes back to stable riding position between difficult skills but looks unstable and shows little control.
0	Looks like will fall constantly (and possibly does fall frequently); always returns to stable riding position or takes excessive time to setup more difficult skills.

### 4.1.3 Level Of Difficulty

**Level of Difficulty** is for successfully executed skills. High scores awarded for a routine packed with a number of skills all with high difficulty. High scores should not be given if only one or two of the skills are of a high level or with skills that are the same type but with minor variations. Only ‘unicycling skills’ will be judged; non-unicycling skills only affect Presentation scores. Dancing, juggling, and other non-unicycling skills can increase only the Presentation score, and have no influence on this score.

**Scoring Guidelines – scoring should match the descriptions below**

Score	Samples of observed riding
10	All very difficult skills with no simple skills or simple riding.
8	Many skills at high difficulty but small mistakes.
6	Generally lower on average or higher with many mistakes.
4	Only one or two skills at high level.
2	O.K. and skills done reasonably long without compromising flow of routine.
0	Looks like will fall constantly; much repetition of skills; low difficulty when averaged for whole routine.

#### 4.1.4 Interpretation

How skills, costume, music, props (if used), style all work together to present a theme to the whole routine. If one part is removed, the whole performance would suffer. The elements should be consistent and this section rates how well the whole routine is put together.

**Skills:** Should be chosen to work with the costume, music, and style to create an integrated theme. If the routine is flowing and smooth with graceful body style, skills that are less graceful (typically most hopping skills) should not be used.

**Costume:** A costume is chosen to enhance the routine and does not interfere with skills. If costume(s) are chosen that have the potential to impede riding but the competitor(s) successfully adapt the costume to add to the whole performance, they should not be penalized, but instead should be given extra points for Style.

**Music:** Judges are looking for music that is selected to put whole routine together. Skills are chosen carefully to match the feeling and tempo of the music. Music that is simply background or not integral to the routine is considered a poor choice. A high scoring routine is where the rider uses the sound, beat, theme, or changes in the music as integral parts of the routine. If music is chosen that is too long for the allowed time, the competitor should be penalized here.

**Props:** A unicycle, when used for anything but a unicycling skill (handstand on the unicycle while it is lying down, hopping standing on the frame with wheel and seat on the floor) is considered a prop. Other props can be removable parts of the costume (hats, clothing, etc), items placed to set a scene, a person. Note that it says "Use of." This score is not awarded for the props, but for the effect of such props on the performance. The judges are looking not for the props themselves, but how they are used. It is not mandatory to include props in the performance. If none are used, the score will not be lower.

**Scoring Guidelines – scoring should match the descriptions below**

Score	Samples of observed riding
10	Routine is complete - cutting out one part will ruin the whole performance. Skills chosen to accentuate the overall performance.
8	If props used, four of the five elements (skills, costume, music, props, style) working together to present a theme but one obviously missing or mismatched. If props not used, only three of the four elements working together.
6	If props used, only three of the five elements working together to present a theme but one obviously missing or mismatched. If props not used, only two of the four elements working together.
2	Part of routine looks integrated, but several elements are not working (music not matching, costume choice interferes, props clumsy, or skills don't match the music).
0	Routine looks thrown together, with no thought of whole performance.

## 4.2 Individual Freestyle – Presentation Score

The Presentation part of the judging will be broken into four parts. Four scores will be given by each judge, values ranging from 0 to 10.

### 4.2.1 Mistakes: Dismounts (Minor And Major)

Low scores given for routine with more than 8 major difficult-skill dismounts that interrupt the routine. Medium scores for a routine that has approximately 3 major difficult-skill dismounts and a few minor dismounts. High scores for a routine with no major dismounts (difficult or easy skill), and few or no minor dismounts. Judges need to be able to differentiate between a planned dismount and an unplanned dismount. A planned dismount may be stepping off the pedals after seat dragging for five revolutions.

**Major difficult-skill dismounts** are when the unicycle falls, the body falls and the skill is completely lost during a skill that is one of the more difficult of the routine. The skill that was attempted is either redone or skipped entirely.

**Major easy-skill dismounts** are when the unicycle falls, the body falls and the skill is completely lost during an easy skill or after the more difficult portion of a difficult skill is performed. The skill that was attempted is partially completed before the fall. Major easy-skill dismounts are also counted when a rider is visibly upset or angry from a dismount, or whose choreography falters or is destroyed.

**Minor dismounts** are when the rider slightly touches down, only slightly loses control after executing a skill. The routine is barely affected by this type of dismount. A minor dismount may also be counted when a skilled performer might 'roll with the punch' of an unintentional dismount so well that the audience believes it was planned.

**Boundary:** There is a Technical Judging Area (TJA) which is 14m wide x 11m deep and a Performing Area which may be larger than the TJA if the facilities permit a larger area. Both boundaries are marked. Skills performed outside the TJA are not judged. No penalties are applied if the competitor crosses the boundary. See section 3.11 for details.

**Scoring Guidelines – scoring should match the descriptions below**

Score	Samples of observed riding
10	1 minor dismount or flawless
8	2 major difficult-skill dismounts and no other problems OR 1 major difficult-skill dismount + 4 minor dismounts OR 1 major difficult-skill dismount + 1 major easy-skill dismount + 2 minor dismounts OR 4 major easy-skill dismounts and no other problems OR 2 major easy-skill dismounts + 4 minor dismounts
6	4 major difficult-skill dismounts and no other problems OR 3 major difficult-skill dismounts + 2 major easy-skill dismounts OR 3 major difficult-skill dismounts + 1 major easy-skill dismounts + 2 minor dismounts OR 3 major difficult-skill dismounts + 4 minor dismounts OR 2 major difficult-skill dismounts + 4 major easy-skill dismounts OR 2 major difficult-skill dismounts + 8 minor dismounts OR 8 major easy-skill dismounts and no other problems OR 6 major easy-skill dismounts + 4 minor dismounts
0	10 or more major difficult-skill dismounts

A full table can be generated using the following calculations:

$$\begin{aligned} \text{Score} &= 10 - (\text{number of major difficult-skill dismount}) \\ &\quad - .5 * (\text{number of major easy-skill dismount}) \\ &\quad - .25 * (\text{number of minor dismount}) \end{aligned}$$

### 4.2.2 Choreography And Style

**Choreography:** The routine is assembled to use the whole space effectively; line and circle skills are varied in their direction and length; the timing of the routine is considered to maximize the allotted time; the skills are ordered to provide variety; rider does not simply ride from one point to another just to start the next skill. High points given for routines that have a structure: a distinctive beginning, middle, and end.

**Style:** The body form is used to express the whole mood or theme of the piece by positioning and movements of the body during the routine. Routines which show deliberate body form during the whole routine, especially during more difficult skills, should score higher than one with style and poses only during stable riding positions. Judges look for deliberate movements over uncoordinated movements made to retain balance; if a graceful balletic routine, style should be graceful and flowing; if a technical/ street theme, then the style should match that theme. Other non-unicycling skills such as dance, mime, comedy, juggling, acrobatics, playing music, etc. are considered with this score. These skills should add to the theme of the routine. A rider who spends half of the performance time dancing next to the unicycle does not add to his or her act, no matter how high the dancing skill.

**Scoring Guidelines – scoring should match the descriptions below**

Score	Samples of observed riding
10	Routine is assembled to use the whole space effectively; the skills are ordered to provide variety; obvious structure to whole routine; the body form is used to express the whole mood or theme of the piece, rather than for balance.
6	Some variation for choreography; style is only shown occasionally.
4	Either fantastic choreography with no style; or fantastic style without any choreography.
0	All lines or all circles with stationary skills done in same spot; body form does not add to performance; other non-unicycling skills.

### 4.2.3 Originality Of Performance And Showmanship

**Originality:** The judges are looking for inventiveness in all aspects of the performance. They are looking for originality in the act as a whole. High scores for a unique routine, or one that contains unique elements.

**Showmanship:** Judges are looking for a performer to capture the audience by emotions and/or entertainment. The rider should display his or her confidence in front of the audience with eye contact, facial expressions, and making the audience a part of the routine. Poor showmanship can be displayed with the rider's eyes down, face filled with concentration rather than a smile, curses muttered under the breath at mistakes, and lack of awareness of or connection with the audience.

**Scoring Guidelines – scoring should match the descriptions below**

Score	Samples of observed riding
10	Completely original and fantastic showmanship. Audience is enthusiastic.
6	Some originality and showmanship.
4	Either fantastic originality without showmanship; or fantastic showmanship without any originality.
0	Same old routine; audience obviously bored and uninterested. The only audience reaction is from teammates.

#### 4.2.4 Interpretation

How costume, music, props (if used), style all work together to present a theme to the whole routine. If one part is removed, the whole performance would suffer. The elements should be consistent and this section rates how well the whole routine is put together.

**Costume:** A costume is chosen to enhance the routine and does not interfere with skills. If costume is chosen that have the potential to impede riding but the competitor successfully adapts the costume to add to the whole performance, they should not be penalized, but instead should be given extra points for Style.

**Music:** Judges are looking for music that is selected to put whole routine together. Skills are chosen carefully to match the feeling and tempo of the music. Music that is simply background or not integral to the routine is considered a poor choice. A high scoring routine is where the rider uses the sound, beat, theme, or changes in the music as integral parts of the routine. If music is chosen that is too long for the allowed time, the competitor should be penalized here.

**Props:** A unicycle, when used for anything but a unicycling skill (handstand on the unicycle while it is lying down, hopping standing on the frame with wheel and seat on the floor) is considered a prop. Other props can be removable parts of the costume (hats, clothing, etc), items placed to set a scene, a person. Note that it says "Use of." This score is not awarded for the props, but for the effect of such props on the performance. The judges are looking not for the props themselves, but how they are used. It is not mandatory to include props in the performance. If none are used, the score will not be lower.

##### Scoring Guidelines – scoring should match the descriptions below

Score	Samples of observed riding
10	Routine is complete – cutting out one part will ruin the whole performance.
8	Looks good, but room for improvement.
6	If props used, three of the four elements (costume, music, props, style) working together to present a theme but one obviously missing or mismatched. If props not used, only two of the three elements working together.
2	Part of routine looks integrated, but several elements are not working (music not matching, costume choice interferes, props clumsy, or skills don't match the music).
0	Routine looks thrown together, with no thought of whole performance.

### 4.3 Pairs Freestyle – Additional Judging Criteria

Pairs judges must consider the performance of two unicyclists together. All judging criteria from Individual Freestyle are used, but the additional factors below must also be considered. **Technical Scoring:** Sections 4.1.1, 4.1.2, and 4.1.4 are scored the same as Individual Freestyle; section 4.1.3 has the additional considerations as outlined in section 4.3.1 (below). **Presentation Scoring:** Sections 4.2.1, 4.2.3, and 4.2.4 are scored the same as Individual Freestyle; section 4.2.2 is replaced with section 4.3.3 (below).

#### 4.3.1 Pairs Freestyle: Level Of Difficulty

The Difficulty level of a multiple person act is determined by the overall level of difficulty displayed by the pair, not by the difficulty of feats presented by a single rider. If one rider's skill level is a great deal higher than the other, judges must keep the Difficulty score somewhere between the levels of the two riders. A skill in which the two riders obviously support each other will score lower than the same skill performed separately. Judges must be able to distinguish between 'support' and 'artistic contact.' Riders who are merely holding hands may not be supporting each other, but if their arms are locked, they probably are.

**Note:** Some skills are more difficult with riders holding hands, such as one foot riding.

**Pairs vs. Doubles:** 'Doubles' refers to two riders on one unicycle. Some Pairs performers use lots of doubles moves, with lifting, strength, and the associated difficulty. Other Pairs acts use no doubles moves at all. How to compare them? Remember that the skill level of both riders is being judged. If the 'top' rider does not display much unicycling skill when he or she rides, judges must keep that in mind, and rate their average difficulty accordingly. If the top rider never rides, one can argue that this is not a Pairs act, and give a major points reduction. Doubles moves are difficult for both persons, but must be weighed carefully against non-doubles performances.

**Scoring Guidelines – scoring should match the descriptions below**

Score	Samples of observed riding
10	All very difficult skills with no simple skills or simple riding; Both riders have the same high level of difficulty.
8	Many skills at high difficulty but small mistakes.
6	Generally lower on average or high with many mistakes; OR one rider has a very high skill level while the second rider is very low.
4	Only one or two skills at high level.
2	O.K. and skills done reasonably long without compromising flow of routine.
0	Looks like will fall constantly; low difficulty when averaged for whole routine.

#### 4.3.2 Pairs Freestyle: Mistakes: Dismounts (Minor And Major)

The same rules and chart from Individual Freestyle is to be used for Pairs Freestyle.

### 4.3.3 Pairs Freestyle: Choreography And Style

**Choreography:** The routine is assembled to use the whole space effectively; line and circle skills are varied in their direction and length; the timing of the routine is considered to maximize the allotted time; the skills are ordered to provide variety; riders do not simply ride from one point to another just to start the next skill. High points given for routines that have a structure: a distinctive beginning, middle, and end. Two riders together do not have to cover the floor space equally. If it is a dance style act, with a male and female rider together, circling to opposite sides of the performing area will not improve the score. Depending on the act's theme, the performers may stay together for the entire time. The judges must determine if this adds to the act or not. Generally, riders riding away from each other and coming back is little more than empty filler, and does not add to the performance.

**Style:** The body form is used to express the whole mood or theme of the piece by positioning and movements of the body during the routine. Routines which show deliberate body form during the whole routine, especially during more difficult skills, should score higher than one with style and poses only during stable riding positions. Judges look for deliberate movements over uncoordinated movements made to retain balance; if a graceful balletic routine, style should be graceful and flowing; if a technical/ street theme, then the style should match that theme. Other non-unicycling skills such as dance, mime, comedy, juggling, acrobatics, playing music, etc. are considered with this score. These skills should add to the theme of the routine. Riders who spend half of the performance time dancing next to the unicycle does not add to their act, no matter how high the dancing skill. The judges are looking for riders working together, Do they look like they are a team, or are they riding separately, in their own worlds, to the same music?

**Scoring Guidelines – scoring should match the descriptions below**

Score	Samples of observed riding
10	Routine is assembled to use the whole space effectively; the skills are ordered to provide variety; obvious structure to whole routine; the body form is used to express the whole mood or theme of the piece, rather than for balance.
6	Some variation for choreography; style is only shown occasionally.
4	Either fantastic choreography with no style; or fantastic style without any choreography.
0	All lines or all circles with stationary skills done in same spot; body form does not add to performance; other non-unicycling skills.

## 4.4 Group Freestyle – Additional Judging Criteria

Everything for Individual and Pairs applies, plus these additional points. A group of several riders has many more options of what to do and how it can be presented. Riders may all be of similar skill levels, or of widely different levels. Some groups will be much larger than others. These things all need to be considered when judging groups. Technical and Presentation Scoring: Sections 4.1.4, 4.2.3, and 4.2.4 will be used.

### 4.4.1 Group Freestyle: Variety And Originality Of Skills

There are two parts in this section. **Variety** is the number and types of skills presented. A routine with skills that are all different will get more points than one with fewer skills, even if their overall difficulty levels are the same. A routine with mainly wheel walking skills, for example, will get fewer points than one with wheel walking and other skills of the same difficulty level. Another example: The same hard skill performed ten times will lower this score automatically because there is less time to perform other skills that are unique.

To earn a high score with **Originality of Skills**, the skills should be unique with variations that are completely new or with new approaches. Group routines that have new patterns and ideas should score high points in this area. Routines that have simple patterns without any skills should score low.

**Scoring Guidelines – scoring should match the descriptions below**

Score	Samples of observed riding
10	Routine is filled with many new skills, variations on skills, showing wide variety in the type of skills and not focusing only on two or three types of skills. Variety is shown by all riders in the group. AND riders link difficult skills together without ever returning to stable riding position.
8	Routine is filled with many new skills, variations on skills. This score is given when riders show excellence in only one of the two areas (variety OR originality of skills).
6	Originality is still impressive but variety of skills is not as good OR variety is impressive, but little or no originality.
4	Some originality and variety of the skills.
2	Little originality and displays only one type of skill.
0	Nothing new—could be a beginner's standard skill routine.

#### 4.4.2 Group Freestyle: Transitions And Mastery

There are two parts in this section. High scores are given for transitions when the rider performs a skill straight into another skill. Low scores are given if rider performs a skill, returns to stable riding position (sitting on seat with feet on pedals), then begins the next skill. Low scores are also given for transitions if several revolutions, idles, hops (or other setup-type skill) needs to be performed before performing the more difficult skill – unless it is obvious that these are used to increase the overall choreography and timing of the routine.

**Mastery** is the amount of control shown by the riders during their execution of the skills. The body form should demonstrate good control and ‘mastery’ of the unicycle. Holding a skill for a longer amount of time also indicates a higher level of mastery for that skill. Performing a skill multiple times can increase the Mastery portion of the score, but will decrease the score as related to Variety and Level of Difficulty. If the group shows good style (section 4.2.2) during difficult skills, the Mastery score should be high.

**Scoring Guidelines – scoring should match the descriptions below**

Score	Samples of observed riding
10	Routine is filled with inventive transitions with riders linking difficult skills together without ever returning to stable riding position; riders are stable and confident; showing good style and performing skills an adequate length of time given the routine's choreography.
8	Riders link difficult skills together without ever returning to stable riding position, but occasionally falters or is unstable. This score is given when rider shows excellence in only one of the two areas (transitions OR mastery).
6	Transitions are still impressive but mastery is poor; or little or no transitions but with high mastery.
4	Riders link a few skills together without returning to stable riding position; mastery is also low.
2	Riders continually go back to stable riding position between difficult skills but look unstable and show little control.
0	The riders looks like they will fall constantly (and possibly do fall frequently); the riders always return to stable riding position or take excessive time to setup more difficult skills.

#### 4.4.3 Group Freestyle: Level Of Difficulty

As in Pairs, judges must seek to find the average Level of Difficulty of what may be a widely varied group of riders. Top level skills done by only one rider cannot bring the Difficulty score up to top level. High scores should not be given if only one or two of the skills are of a high level even if done by all riders or with skills that are the same type but with minor variations. All riders in the routine must be used effectively. This means that if one or more riders are at a beginner level, they can still ride around in circles, carry banners, be carried by other riders, etc. Riders should not be left standing on the side.

**Small Group vs. Large Group:** Some groups will be much smaller or larger than others, and judges must include this information in their decisions. Large groups may have a tendency toward formation riding and patterns, while smaller groups may focus more on difficult skills. With so many possibilities, judges must compare many different factors to get an adequate judgment. Large numbers alone should not earn a high difficulty score, and neither should a few difficult skills performed by a small number. The judges must consider the group’s size as a part of the overall performance, including the advantages or limitations that size has on the types of skills being performed.

**Level of difficulty** is for successfully executed skills. High scores awarded for a routine packed with a number of skills that have a high variety. Only ‘unicycling skills’ will be judged; non-unicycling skills only affect Presentation scores. Dancing, juggling, and other non-unicycling skills can increase only the Presentation score, and have no influence on this score.

**Unicycling Skills:** All skills (feats of balance) performed with only one support point in contact with the riding surface, this being a wheel, the movement of which is controlled by the rider, thus maintaining balance.

**Non-Unicycling Skills:** The riding of any vehicle with two or more wheels on the ground, and any skills not performed on a unicycle. Any skill with more than one support point on the riding surface, such as standing on the unicycle with it lying on the floor, or hopping while standing on the frame (seat on floor); two contact points with the riding surface (wheel and seat), both carrying part of the rider’s weight. The term also refers to skills such as dance, mime, comedy, juggling, playing music or riding vehicles that do not meet the definitions of unicycles. See Definitions.

**Level of Difficulty** is for successfully executed skills. High scores awarded for a routine packed with a number of skills all with high difficulty. High scores should not be given if only one or two of the skills are of a high level or with skills that are the same type but with minor variations. Only ‘unicycling skills’ will be judged; non-unicycling skills only affect Presentation scores. Dancing, juggling, and other non-unicycling skills can increase only the Presentation score, and have no influence on this score.

**Scoring Guidelines – scoring should match the descriptions below**

Score	Samples of observed riding
10	All very difficult skills with no simple skills or simple riding shown by all riders.
8	Many skills at high difficulty but small mistakes; not all riders show the same high level.
6	Generally lower on average or high with many mistakes.
4	Only one or two skills at high level by a few riders.
2	O.K. and skills done reasonably long without compromising flow of routine.
0	Look like will fall constantly; much repetition of skills; low difficulty when averaged for whole routine.

**4.4.4 Group Freestyle: Mistakes: Dismounts (Minor And Major) And Boundary**

The number of dismounts should be weighted by the number of riders in the group. High scores for a routine with no major dismounts, few or no minor dismounts, and which stays within the boundary. A group with three people cannot get a medium score if they have 5 major dismounts, while a group of 15 people can have 5 major dismounts and still earn a medium score. Judges need to be able to differentiate between a planned dismount and an unplanned dismount. A planned dismount may be stepping off the pedals after seat dragging for five revolutions.

**Major difficult-skill dismounts** are when the unicycle falls, the body falls and the skill is completely lost during a skill that is one of the more difficult of the routine. The skill that was attempted is either redone or skipped entirely.

**Major easy-skill dismounts** are when the unicycle falls, the body falls and the skill is completely lost during an easy skill or after the more difficult portion of a difficult skill is performed. The skill that was attempted is partially completed before the fall. Major easy-skill dismounts are also counted when a rider is visibly upset or angry from a dismount, or whose choreography falters or is destroyed.

Minor dismounts are when the rider slightly touches down, only slightly loses control after executing a skill. The routine is barely affected by this type of dismount. A minor dismount may also be counted when a skilled performer might 'roll with the punch' of an unintentional dismount so well that the audience believes it was planned.

**Boundary:** Riders should attempt to stay within the marked boundary. If there are no marked boundaries, the full space may be used without penalties. If competitors have a small, obviously unintentional boundary crossing, they should not be penalized heavily. If the group completely ignores the boundary and obviously goes outside the lines, they cannot get a high score in this section, even if the routine has no dismounts. A major mistake with the boundary is equal to a major difficult-skill dismount. A minor mistake with the boundary is equal to a minor dismount.

**Scoring Guidelines for groups of 10-15 people – scoring should match the descriptions below**

Score	Samples of observed riding
10	2 minor dismount or flawless
8	4 major difficult-skill dismounts and no other problems OR 2 major difficult-skill dismount + 8 minor dismounts OR 2 major difficult-skill dismount + 2 major easy-skill dismount + 4 minor dismounts OR 8 major easy-skill dismounts and no other problems OR 4 major easy-skill dismounts + 8 minor dismounts
6	8 major difficult-skill dismounts and no other problems OR 6 major difficult-skill dismounts + 4 major easy skill dismounts OR 6 major difficult-skill dismounts + 2 major easy skill dismounts + 2 minor dismounts OR 6 major difficult-skill dismounts + 8 minor dismounts OR 4 major difficult-skill dismounts + 8 major easy-skill dismounts OR 4 major difficult-skill dismounts + 16 minor dismounts OR 16 major easy-skill dismounts and no other problems OR 10 major easy-skill dismounts + 12 minor dismounts
0	10 or more major difficult-skill dismounts

A full table can be generated using the following calculations:

$$\text{Score} = 10 - .5 * (\text{number of major difficult-skill dismount}) - .25 * (\text{number of major easy-skill dismount}) - .125 * (\text{number of minor dismount})$$

**4.4.5 Group Freestyle: Choreography And Style**

In addition to the description for Individual Freestyle (section 4.2.2), judges are looking for teamwork and cooperation. Do all the riders know where they are supposed to be? Do they look as if they're pulling each other around, rather than riding together? If one rider falls, do the others help him or her up? Etc. The judges look for movements that cover the performing area uniformly, and use all riders effectively.

## **4.5 Flatland Judging**

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### **4.5.1 Performing Area**

Flatland requires the same minimum amount of floor space as Individual Freestyle, but there are no boundaries. Riders are free to use the entire area in front of the judges, but judges should be able to see them to judge the performance. If riders plan to do anything unusual outside the boundaries they should inform the Chief Judge before the contest starts. It can be done indoor and outdoor depending on the host's possibilities and weather conditions. For indoor competitions the host should think about the free use of unicycles and cover the ground.

### **4.5.2 Originality And Creativity (40%)**

Judges give a score from 1-4. The judges are looking for inventiveness in all aspects of the performance. They are looking for new unicycling skills, and/or originality in the performance as a whole. Flatland is the place to break ground, to try new things, and to showcase new ideas.

### **4.5.3 Consistency And Difficulty (60%)**

Judges give a score from 1-6. The judges have to watch for the flow / consistency of each of the lines performed by the riders. If the rider just rides around to keep consistent without doing more tricks, they cannot be given the perfect score of a 6 even if the 2 minute routine is without a dismount. Riders who do an above average amount of impressive lines (rows of difficult skills) within the time-limit should be given a score of 6. The highest scores will be achieved by the riders who display a significant number of difficult skills, a wide variety of skills, and do not have an excessive number of dismounts. Dismounts during attempts of new/spectacular/difficult skills do not affect this score.

## 4.6 Street Comp Judging

Some flatland, flips, grinds, and some obstacle riding must be displayed with good consistency and flow for an optimum score. Judges are looking for clever use of the space to set up moves and combinations of various types, done with flow and personality.

### 4.6.1 General

Four equal categories named Height/Distance, Technical Difficulty, Originality/Variety, Consistency/Flow, each to be scored from 0 to 10 (a score of 10 is perfect).

### 4.6.2 Street Comp Performing Area

The Street Comp requires an open area for flatland skills, plus a number of obstacles to ride on. Each obstacle must have sufficient space around it for the types of riding expected. For example, a grinding rail must have run-up and run-out space, and platforms and other high objects must have landing space all around. Remember when setting up a course, flow is encouraged. Any movements intended to be judged should be done where the audience and judges can see. Obstacles should be oriented so that most rider movements are toward the audience and judges, not blocked. The flat area must be in front of the obstacles, or otherwise where it has an unobstructed view from the audience and judges. These are similar to Trials obstacles (see Section 10). Trials and Street competitions can be held in the same location if there is sufficient space. Required obstacles are:

- a two-revolution manual pad (a smooth platform of at least 3m x .5m and between 7cm and 15cm in height);
- stair set (at least 90cm high with a horizontal base extension of at least 90cm; minimum tread of 25cm and minimum riser of 17cm. Minimum of 2-revolutions of run-up space in front);
- a ledge for grinding that is at least 6 feet long and has metal coping, and wide enough to grind with the whole crank and pedal. Often this would be best down a bank, but make sure that both left and right footed riders have access to it — this can be achieved by putting it in the middle of the bank, or having an up-flat-down ramp with ledges on both banks.

Additional typical obstacles will be: skinnies, benches, spools, platforms, grinding rails (at least 1.5m long and 35cm off the ground), and anything that can be creatively used in this event. The size of the area is flexible to allow for an unknown number of obstacles plus the open area. The boundaries need not be marked, as long as riders understand what areas are off-limits.

If there will be two runs, the layout of the area may be modified by the course officials between the first and second runs. Otherwise, the course may not be modified by competitors or officials except for safety reasons. For example, to remove damaged or unsafe equipment.

#### 4.6.2.1 Street Comp: Problems With Required Obstacles

The required obstacles must be built strong enough to endure many hours of heavy use. They need to survive the competition without changing their shape or stability. If one of the required obstacles is broken or made unusable during the competition, it must be repaired if one or more competitors say they need to use the damaged part. If no competitors have a problem with the damage, no repair is necessary except for safety reasons, such as in the event of sharp exposed parts.

### 4.6.3 Height / Distance

This category looks for runs that are "Big Street". Higher scores are given by skills performed off of bigger obstacles, skills onto bigger obstacles, or longer grinds. In this category the skills being performed are not considered, only the obstacle(s) involved with them. These skills are judged in the next category: Technical Difficulty.

### 4.6.4 Technical Difficulty

This category is to cater to a "Technical Street" or "Flatland" style. This is where the difficulty of all skills is scored, whether on, off or between obstacles. Points are scored for any skills successfully executed. Partial scores may be given for skills with partial completion but no points should be given skills with no success. In general, all skills should be judged as if they were performed on flat ground (example: a combination flip down 5 stairs will score the same amount of points in this category as if it was on flat ground, but the former will score higher overall because of the previous category: Height / Distance). The exception is for skills that are easier if done using an obstacle, or skills that are significantly more difficult when done using an obstacle.

### 4.6.5 Originality / Variety

This category is to encourage a well thought out, creative run, with a wide spectrum of skills. This category is also used to discourage "copying" or "one-upping" another rider. Each rider should try to use some obstacles in a creative way, but may not move them around to do this. Newer/unseen skills, and lots of variety in skills and obstacles ridden will score high. A routine that is only one style of riding (flatland, or only grinds, or only flips), should score very low in this category.

### 4.6.6 Consistency / Flow

This category is to encourage high consistency of skills with minimal pre-hops and set-up time. Riding directly from one skill into another will score high, while lots of extra riding or hopping between skills will score low. Getting off the unicycle between skills is acceptable when an obstacle or position is difficult to get into, and the rider wants the judges to focus on the skill and not getting there. More points should be scored for a skill that is done with fewer setup hops and no finishing hops, or for skills that are connected sequentially without excessive setup time between them.

## 7 CONVENTION OFFICIALS

These people make the competition events work. All of the tasks detailed below must be covered for the events to work. Names must be assigned for all the jobs listed below, to create a hierarchy of authority for the convention. All officials are expected to work objectively and impartially.

### 7.1 General Officials

**CONVENTION HOST:** This is a single person, or a collective group, that has made the commitment to host a unicycle convention using IUF rules and guidelines. By agreeing to host an IUF convention, they also agree to follow those rules and guidelines wherever possible. If known problems arise in the arrangement of facilities, schedules and events, the Host and the IUF will work together to resolve the problems. For the most part, the Convention Host is the ultimate authority for what happens, and does not happen, at the convention. The exception is any IUF requirements for convention facilities or contents, and rules for IUF competition events.

**IUF BOARD OF DIRECTORS:** The IUF Board represents the interests of the IUF on convention requirements, both in the area of competition rules and the necessary spaces and facilities for them, and for any other requirements that go along with putting on an IUF convention. If problems arise in meeting the IUF requirements, the IUF Board and Convention Host work together to find solutions or compromises. The bulk of this should happen during the early planning stages for a convention, when facilities and schedules are being assembled.

**IUF CONVENTION LIAISON:** The Liaison is an optional person who can represent the IUF Board when communicating with convention hosts. The Liaison essentially has the same powers as the IUF Board, but must report to the IUF Board and take direction from it.

**TOP COMPETITION OFFICIALS:** The Race Director, Referee, Artistic Director and Chief Judge are the positions of authority for racing and artistic events, respectively. They are not autonomous, and must answer to the Convention Host. It is highly recommended that none of these jobs be combined, and that there be at least one separate person for each.

### 7.3 Artistic Officials

**ARTISTIC DIRECTOR:** The head organizer and administrator of artistic events. The Artistic Director's job starts well before the convention, arranging equipment for the gyms (or performing areas) and recruiting the other artistic officials. With the Convention Host, the Artistic Director determines the operating systems, paperwork and methods to be used to run the events. With the Chief Judge, the Artistic Director is in charge of keeping events running on schedule, and answers all questions not pertaining to rules and judging. The Artistic Director is the highest authority on everything to do with the artistic events, except for decisions on rules and results.

**CHIEF JUDGE:** Like the Referee, the Chief Judge should be a thoroughly experienced person who must above all be objective and favor neither local, nor outside riders. The Chief Judge must be thoroughly familiar with all of the artistic officials' jobs and all aspects of artistic rules. The Chief Judge oversees everything, deals with protests, and answers all rules and judging questions. The Chief Judge is responsible for seeing that all artistic officials are trained and ready, and that the artistic riding areas are correctly measured and marked on the floor. The Chief Judge is also responsible for the accuracy of all judging point tabulations and calculations.

**TIMER:** Keeps the time for all performances, and makes acoustic signals at key points in performances.

**JUDGE:** Rates the performances. The various artistic categories require different judging qualities, and may use different judges. All judges must be completely impartial, and must understand the rules and judging criteria.

**TABULATOR:** Processes all judging sheets and fills out final results sheets and other forms.

**RUNNER:** A general helper who transfers forms and other information from one place to another.

**ANNOUNCER:** Operates sound system with DJ, and announces all upcoming riders and results of competitions. May also provide color commentary between performances.

**DJ:** Operates sound system, plays all performance music, and keeps track of riders' music media and any special instructions.

**RIDER LIAISON:** Checks in riders before they compete. Determines performing order. Makes sure riders' music is properly marked and is otherwise prepared.

**STAGE CREW:** Helps riders set up, tear down, and clean up after themselves.

**RESULTS POSTER:** Puts up artistic results sheets for all to see, and marks the time.

# 11 IUF ACHIEVEMENT SKILL LEVELS

These achievement skill levels have been compiled from years of research and surveys among unicyclist from all over the world. They are intended to encourage unicyclists to progress at an even pace over a wide variety of unicycling skills. These levels are not connected to the competition rules, other than in descriptions of how the skills are to be performed. Skill levels are useful for helping riders determine a sequence of skills to learn, and to give them ideas for things to try.

**ELIGIBILITY:** In order to be eligible to achieve a level a rider must have passed all previous levels.

**RIDERS MUST GET INTO AND OUT OF ALL SKILLS:** All riding skills start with the rider riding forward, seated with both feet on the pedals except for side ride (level 10). All skills end with rider riding forward at least 3 full revolutions of the wheel, seated with both feet on the pedals.

**MAXIMUM THREE MISTAKES PER LEVEL:** In order to pass an exam a rider must perform all skills in that level at the first attempt, except for a maximum of three skills that must be performed at the second attempt. This allows for three mistakes per level, but no more than one mistake per skill.

**EXPLANATIONS OF SKILLS:** The correct execution of the skills is described in STANDARD SKILL DESCRIPTIONS, section 6.2 in the IUF REGULATIONS FOR INTERNATIONAL COMPETITION.

**VARIETY OF MOUNTS:** At each level starting from level 3, riders must add one new mount to those they have previously demonstrated. Repeating the same mount with the opposite foot does not constitute a different type of mount. A listing of some of the known mounts can be found in the STANDARD SKILL DESCRIPTIONS (see above).

**RECOGNITION OF LEVEL ACHIEVEMENT:** To formally achieve a skill level a rider must pass a skill level exam with an authorized examiner. Examiners are authorized by the IUF, the USA or other connected unicycling organizations. If no authorized examiner is available, riders can send a video tape, with no edits per level, to an authorized examiner in their country, or to the IUF Skill Levels and Rules Committee. Videos must clearly show all the necessary details of each skill.

## LEVEL 1

- mount unicycle unassisted
- ride 50 meters
- dismount gracefully with unicycle in front

## LEVEL 2

- mount with left foot
- mount with right foot
- ride 10 meters between two parallel lines 30 cm apart
- ride a figure eight with circle diameters smaller than 3 meters
- ride down a 15 cm vertical drop
- make a 90 degree turn to the left inside a 1 meter circle
- make a 90 degree turn to the right inside a 1 meter circle

## LEVEL 3

- demonstrate 3 types of mounts
- ride a figure eight with circle diameters smaller than 1.5 meters
- come to a stop, pedal half a revolution backward and continue forward
- ride with the stomach on the seat for 10 meters
- make a 180 degree turn to the left within a 1 meter circle
- make a 180 degree turn to the right within a 1 meter circle
- hop 5 times
- ride or hop over a 10 x 10 cm. obstacle

## LEVEL 4

- demonstrate 4 types of mounts
- ride backward for 10 meters
- ride one footed for 10 meters
- idle with left foot down 25 times
- idle with right foot down 25 times
- ride with seat out in front for 10 meters
- ride with the seat out in back for 10 meters
- make a 360 degree turn to the left inside a 1 meter circle
- make a 360 degree turn to the right inside a 1 meter circle

## LEVEL 5

- demonstrate 5 types of mounts ride backward in a circle
- ride one footed in a figure eight
- idle one footed with the left foot 25 times
- idle one footed with the right foot 25 times
- ride with seat out in front in a circle
- ride with the seat out in back in a circle
- ride with the seat on the side in a circle
- hop-twist 90 degrees to the left
- hop-twist 90 degrees to the right
- walk the wheel for 10 meters

**LEVEL 6**

- demonstrate 6 types of mounts
- ride backward in a figure eight
- ride with the seat out in front in a figure eight
- ride with the seat out in back in a figure eight
- ride backward with the seat out in front for 10 meters
- hop standing on wheel 5 times
- ride with the seat on the side in a circle to the left
- ride with the seat on the side in a circle to the right
- ride one footed with the left foot for 10 meters
- ride one footed with the right foot for 10 meters
- backspin
- frontspin
- spin

**LEVEL 7**

- demonstrate 7 types of mounts
- ride backward with the seat out in front in a circle
- ride one footed with the left foot in a circle
- ride one footed with the right foot in a circle
- walk the wheel in a circle
- walk the wheel one footed for 10 meters
- hop-twist 180 degrees to the left
- hop-twist 180 degrees to the right
- ride backward with the seat out in back for 10 meters
- spin to the left
- spin to the right

**LEVEL 8**

- demonstrate 8 types of mounts
- ride one footed with the left foot in a figure eight
- ride one footed with the right foot in a figure eight
- walk the wheel in a figure eight
- walk the wheel one footed in a circle
- ride backward one footed for 10 meters
- glide for 10 meters
- hand wheel walk for 10 meters
- pirouette
- backward spin

**LEVEL 9**

- demonstrate 9 types of mounts
- walk the wheel one footed in a figure eight
- ride backward one footed in a circle
- ride backward with the seat out in front in a figure eight
- ride backward with the seat out in back in a circle
- walk the wheel one footed with the left foot for 10 meters
- walk the wheel one footed with the right foot for 10 meters
- walk the wheel backward for 10 meters
- drag seat in front for 10 meters
- drag seat in back for 10 meters
- ride backward one footed with the left foot for 10 meters
- ride backward one footed with the right foot for 10 meters
- one footed with the seat out in front for 10 meters
- backward pirouette

**LEVEL 10**

- demonstrate 10 types of mounts
- ride backward with the seat out in back in a figure eight
- ride backward one footed in a figure eight
- walk the wheel one footed with the left foot in a circle
- walk the wheel one footed with the right foot in a circle
- walk the wheel backward in a circle
- 180° uni spin
- sideways wheel walk for 10 meters
- coast for 10 meters
- side ride for 10 meters
- walk the wheel one footed backward for 10 meters