ARTISTIC EVENTS

FREESTYLE, FREEFLYING AND SKYSURFING

CONTENTS

1 GENERAL

Artistic Events Skydiving incorporates freeflying, freestyle and skysurfing, and is set to absorb emerging disciplines should this become necessary.

The category system, when properly taught, will take students through a fun and natural progression of basic VRW (Vertical Relative Work) skills, before allowing them to progress into one of the competition disciplines i.e. freeflying, freestyle and skysurfing. Each new skill must be successfully completed before the students is permitted to progress, as each dive adds more information and a new skill, therefore expanding the pool of knowledge and skill level.

The logical progression of skills is:

1 mastering the new body positions,
2 falling straight down the tube,
3 adjusting speeds,
4 horizontal movement,
5 vertical movement,
6 rotating around one of the three axes in one place,
7 transitions into the various body positions.

The category system teaches the student the basic position of Artistic Events flight, i.e. head-up flying, after which a student can choose to go into either freestyle or freeflying. Students must also complete the Intermediate Skills Programme (ISP) before attempting the Artistic Events Cat II. The reason for this is that it is to the student's advantage to be proficient in FS and basic skydiving skills. A student who has completed the ISP prior to starting the Artistic Events Cat II would find it easier to complete the Artistic Events progression. Also should the student complete the ISP it would probably take them fewer practice jumps to complete the Artistic Events progression.

It is also recommended to students to do as many solo jumps as possible, to practise the test jumps in this section.

1.1 THE CATEGORY TEST JUMPS ARE DESIGNED FOR

The student who has obtained Category I status through the successful completion of the Intermediate Skills Programme.

1.2 ARTISTIC EVENTS COACHES

The AE category system is instruction based. In order for students to progress safely and without learning bad habits, it is essential that coaches actively participate. Current and competent PANAM rated AE Coaches, who need not be PANAM instructors, can teach it. Provided that the teaching is standardised (taken directly from the manual) the student should be able to visit any drop zone in the country and receive the same coaching and information. The holder of a current coach rating must sign off Category II and Category III tests.

1.3 ARTISTIC EVENTS CAMERAPERSON

An Artistic Events cameraperson can be used on a drop zone where no coaches have yet been certified. This person must be cleared by the CI and may not contradict any PANAM MOPs. The video footage can then be used by the CI to progress the student based on the Category system.

1.4 CATEGORY SYSTEM COACH'S OBJECTIVES

- To provide information before, during and after the skydive
- To teach basic Artistic Events and further discipline skills, as laid down in this section
- To teach SAFE Artistic Events flying in any one of the disciplines in a way that both the coach and student never loose sight of having fun
- To communicate in the air by using "in air" signals
- To teach and remedy mistakes as they happen in order that the student may carry on learning throughout the skydive
- To give the student a good deal

NOTE: Acknowledge if you have made a mistake – the student will appreciate an honest coach.

1.5 TEACHING FORMAT

Before the jump:

- Check student's logbook - look for indication of a student's ability.
- Talk through student's objectives - applicable to the skydive.
- Talk through the jump sequence and show a video if possible.
- Teach each new skill in turn - applicable to the skydive.
- Dirt dive the jump sequence as best as possible from exit to pull (talking the student through).
- Dirt dive the jump sequence as best as possible from exit to pull (the student talking you through).
- Confirm in air signals (practice these with student).
- Confirm emergency procedures.
- Check equipment and dirt dive more.

In the Aircraft:

- During the climb (approximately 5000ft) ask the student to talk you through the skydive from exit to pull.
- Suggest that the student mentally dirt dives periodically until run-in.
- On run-in and before exit check pins and puffs.
- Take student to the door and observe the spot.

After the Jump:

- Debrief – first the student's version then the coach's (dirt dive exactly what happened from exit to pull)
- Corrective training – establish the student's weak points and give corrective training. Advise the student what to practice on the next jump.
- Logbook – student to fill in the logbook making comments on each part of the jump sequence. Coach must write in their recommendation for a repeat or pass on the skydive.

NOTE: It is recommended that the coach jump with a camera. Video is one of the best training tools.

NOTE: The next coach can obtain valuable information if the logbook has been filled in correctly.

2 EQUIPMENT

Every Artistic Events skydiver's nightmare is a premature opening. Firstly, the jumper may be transitioning and become entangled; secondly, they will be going faster than the recommended canopy opening speed; potentially fast enough to hurt, seriously injure or even blow up the reserve.

2.1 CONTAINER

Containers must be tight fitting and should never allow for exposure of risers, pins and most importantly the bridle and pilot chute. Exposed risers are not recommended. Ensure that all pin protection flaps and riser covers are secure so that they will not move during the higher speeds of Artistic Events flight.

2.2 DEPLOYMENT SYSTEM

Bottom of container (BOC) throwaway or a pullout deployment are vital as the pilot chute and bridle must be stowed tightly away from the airflow. NO leg strap throwaway's allowed. Keep your closure loop tight and in good condition, inspect it for wear on a regular basis (every pack job) and check Velcro for wear.

2.3 ALTIMETERS

It is mandatory for every participant to wear both a visual and audible altimeter on any Artistic Events skydive. The reason for this is that, unlike in FS, one loses sight of the ground and, with this, comes the danger of losing altitude awareness.

2.4 CLOTHING

It is important that clothing does not restrict movement and that it does not cover handles. In head-up flying, it is recommended that drag about the lower body is minimised, as too much drag (i.e. heavy material, baggy pants) can make keeping your feet down that much more difficult. On the other hand, drag about the lower body can assist the head-down skydiver tremendously.

2.5 AAD (AUTOMATIC ACTIVATION DEVICE)

An AAD is recommended to all those who can afford it. The potential for high-speed collisions exists.

2.6 RESERVE HANDLES

Ensure that Velcro is in a good condition. One can also decide to change the metal D – handle to a puff the same as the cutaway puff. However if you prefer to jump with your alti on your palm the D – handle is the preferred option.

2.7 GOGGLES

Should not limit visibility and should be securely tightened, as the varying body positions and higher speeds easily dislodge them.

2.8 HELMET

A hard shell helmet is compulsory for all Artistic Events skydivers during the category jumps, and highly recommended thereafter.

2.9 DIRECTION INDICATOR

In order for students to have a visual reference as to the direction in which the coach is travelling, a direction indicator (piece of ZP material attached to the coach's shoe) can often be used to great effect.

3 PROCEDURES AND RULES OF THE SKY

3.1 DEFINITIONS

Student refers to the person performing the test

Coach refers to the coach of the test, as well as the reference point or base for the student. It is the responsibility of the student to appoint a capable coach / cameraperson and confirm it with the CI.

Base refers to the person in the sky toward whom the student or the rest of the formation is working towards.

Head-up Flying is flying with your feet lower than your head; i.e. sit flying, stand ups and knee **flying**.

Head-down Flying is a position when your head is lower than your feet, with legs either in a split or a "daffy".

VRW stands for Vertical Relative Work.

Barrel Roll refers to tracking and turning on the axis running through the head and feet to look if there is clear sky above you prior to opening. It is essential that the student learns this at an early stage and make it part of every skydive, to ensure safe deployment.

Break Off separation in the sky prior to opening altitude. It is recommended that the break off altitude is 4500ft AGL to allow for good separation and time to slow down.

Layout refers to a back or front loop with the body in a fully stretched position to be recovered in an alternative body position.

Freefly Track is a track that includes a full barrel roll. All Artistic Events students are to perform a freefly track on every test jump in order to pass the jump.

Sit Stand refers to a stable head-up position where the knees are not locked into position, but ready to compensate for vertical separation at all times.

Corking is when a jumper falls flat out of a faster body position and thereby slowing down rapidly **whilst** the other jumpers continue falling at the increased speeds of Artistic Events flight. This is extremely dangerous and is the primary lesson taught in Artistic Events jumps.

Hand Dock is when a jumper uses his hand to dock onto another jumper's hand. This can be attained by holding in a grip or by just touching hands.

Foot Dock is when a jumper uses his feet to dock onto another jumper's feet. This can be attained only by inter-locking feet and holding it securely. Touching of feet only is not classified as a dock.

Freefly Exit refers to an unlinked exit.

3.2 RULES AND PROCEDURES

- Recommended minimum break off altitude 4500ft AGL.
- Due to the fact that many clubs have restricted altitude, the jumps prescribed in this section for Cat II have been developed so that they can be done from a minimum of 9000ft AGL.
- Cat III test jump should be attempted from 10000ft AGL minimum altitude.
- Webbed gloves can only be worn once the student has completed Cat III.
- All jumpers participating in any Artistic Events discipline and the progression have to wear both a visible and audible altimeter.
- Head-down flying is only permitted after the successful completion of the Category III test and it being signed off in the student's logbook by the CI.
- Furthermore, students need to be approved by their Artistic Events Coach for Head-Down before attempting 2-way Head-downs with anybody other than a coach.
- Skysurfing may not be attempted until the jumper has obtained their C-licence in either Freestyle or Freeflying.
- Tests and instructional dives are to be done with an appropriately qualified coach or, where stated, with an Artistic Events cameraperson.
- Students must perform a freefly track on each of the category jumps in order to safely progress.
- Fun and safety are the key words.
- Students should be encouraged to practice all the set jumps with at least 5 – 10 solo attempts first, as this will raise confidence levels and ensure a more relaxed frame of mind.
- Until such time as a Cat III is obtained in Artistic Events, intermediates are not permitted to participate in formations larger than 3 ways.

3.3 GENERAL AND SAFETY TIPS

- SMALLER GROUPS AND SLOWER SPEEDS
- Planned procedures should be followed as closely as possible throughout a skydive. A sudden change of plans just prior to exit or in mid-air can create confusion and turn the jump into a hazardous situation.
- CHECK PINS AND PUFFS before boarding, in the plane and again before exit.
- Emphasise the importance of relaxing and breathing during the skydive.
- Artistic Events skydiving involves many different flying positions, and relates to many different speeds ranging from 180 to 400 km per hour. A logical progression is to learn how to fly your body in the slower positions first, before moving to faster ones. Learning to control speed, direction and proximity at slow speeds increases awareness and reactions.

• Furthermore, it is important to remember that one-on-one flying is the safest way to experience flight with someone else. It allows flyers to maintain visual contact with each other at all times.
• It is important that the basic rules of Artistic Events are maintained, as laid down in this section.
• Never link exits on progression jumps! Try to ensure that eye contact remains the means of staying together on exits. This is so that the student develops the art of flying his body to remain relative to the base.
• It is usually easier for students to begin exiting with their backs to the prop. The student must be encouraged to just drop away from the plane, rather than launching off it.
• It is highly recommended that the coach wear a camera to assist the student in studying and improving on his body position.

4 TRAINING PROGRAMME – BASIC STUDENT EXERCISES

4.1 CATEGORY II

Jump 1 – Introduction no 1 Solo

This is a solo practice jump which does not have to be evaluated by a coach; although a thorough briefing must be given and the student should feel free to speak to his coach regarding the outcome of this jump. Although not evaluated, this jump should be regarded as compulsory.

Objective:

• To introduce the student to the head-up flying body position and assist him in familiarising him with recovering into a currently unfamiliar body position instead of the box man.

Jump Sequence:
• Unpoised exit (normal FS exit)
• Check alti
• Transition to sit
• Check alti
• Transition to back to earth
• Check alti
• Transition to sit
• Check alti
• Transition to belly to earth
• Check alti
• Break off (min 4500ft AGL.), *freefly track*, wave and deploy.

Jump 2 – Introduction no 2 Solo

This is a solo practice jump which does not have to be evaluated by a coach; although a thorough briefing must be given and the student should feel free to speak to his coach regarding the outcome of this jump. Although not evaluated, this jump should be regarded as compulsory.

Objectives:

• To teach the student to recover into a “ball” position, and not flat a flat position should the “loose control” – the best way to avoid corking during any Artistic Events skydive.
• The ball is your stable fast position and should be the place from which any Artistic Events skydiver can transition into any other position.

Jump Sequence:

• Student to exit with their back to the prop in a sit position.
• Alti check
• Transition to ball then back into sit-stand
• Alti Check

• Transition to ball then back into sit-stand
• Alti check
• Transition to ball then back into sit-stand
• Alti check
• Break off (min 45ooft AGL.), *freefly track*, wave and deploy.

Jump 3 - Control

This jump should be attempted at least twice as a solo.

Objectives:

• To fall in the correct body position i.e. straight down.
• To maintain the Artistic Events basic body position from exit to opening altitude.
• To maintain altitude awareness.
• To be able to maintain the speed of Artistic Events flight, and thereby avoiding corking.

Jump Sequence:

• Student to exit with their back to the prop in a head-up position
• Maintaining a stable sit-stand position from exit to break-off
• Perform at least 3 alti checks
• Break off (min 4500ft AGL.), freefly track, wave and deploy.

Jump 4 – Horizontal movement

Objective:

• To teach the student and evaluate his ability to move horizontally in the head-up flying position, the sit-stand.

Jump Sequence:

• Freefly exit in sit-stand position with back to the prop.
• Alti check.
• Coach to move backward, about 6 ft away from student
• On signal from the Coach, the student is to move forward and close the gap.
• Alti check.
• Coach to repeat this backward movement, till about 10ft away from student.
• On signal from the Coach, the student must again close the gap. Alti check.
• Break off (min 4500ft AGL.), *freefly track*, wave and deploy.

Jump 5 – Vertical movement

Objectives:

• To teach and evaluate the students ability to move vertically in the head-up flying body position the sit-stand.
• To safely control fall rate.

Jump Sequence:

• Freefly exit in sit-stand position with back to the prop.
• Alti check.
• Coach to go below the student by standing (approximately 6ft).
• Student to go into a stand and stop on level with Coach.
• Alti check.
• When the student is on level, the Coach is to go above him by sitting.
• Student to decelerate by sitting, and stop on level with Coach. Alti check
• Break off (min 4500ft AGL.), *freefly track*, wave and deploy.

Jump 6 – 360° Turns

NOTE: All work in jumps 6 and 7 can only begin once the student is flying IN PROXIMITY to the Coach, i.e. space between them no further than 7ft.

Objective:

• To be able to do a controlled turn and stop on heading.

Jump Sequence:

• Freefly exit on feet back to the prop. Alti check.
• 360° turn to the right. Stop on heading, facing the Coach.
• Alti check.
• 360° turn to the left. Stop on heading, facing the Coach.
• Alti check.
• Break off (min 4500ft AGL.), *freefly track,* wave and deploy.

Jump 7 –Transitions over two axes

NOTE: All work in jumps 6 and 7 can only begin once the student is flying IN PROXIMITY to the Coach, i.e. space between them no further than 7ft.

Objective:

• To be able to do a layout and controlled cartwheel ending on heading.

Jump Sequence:

• Freefly exit back to the prop on feet. Alti check
• Layout, feet to feet, on heading.
• Alti check.
• Cartwheel transition, facing the Coach.
• Alti check.
• Break off (min 4500ft AGL.), *freefly track*, wave and deploy.

4.2 CATEGORY III

Your Cat III in Artistic Events should be attainable (after many solo practice jumps) by 75 – 100 Artistic Events free falls, and should therefore enable one to receive their B-Licence. On completion of these tests the coach should be satisfied that the student can fly in any 3 dimensional direction on his feet, as well as being able to perform basic transitions. One must master the feet down position before attempting head-down, so as to always be able to recover on this, your more natural orientation, to avoid the dangers of corking. These jumps would have prepared the student sufficiently to be able to now choose between the disciplines of either Freeflying or Freestyle to obtain their C-Licence.

TEST JUMP:
Objective:

• To evaluate the students ability to control his body sufficiently in the head-up flying position, the sit-stand, to perform basic VRW (Vertical Relative Work).

Jump sequence:

• Student to exit facing the prop in the sit-stand position.
• Student to do foot/right hand dock on the coach. Alti check
• Student to release the coach and complete 360° turn in any direction.
• Re-dock foot/left hand dock. Alti check
• Student to release the coach and complete 360° turn in any direction.

- Re-dock foot/right hand dock. Alti check
- Break off (min 4500ft AGL.), *freefly track*, wave and deploy.

5 LICENCE REQUIREMENTS

A-Licence:
As per section 2 of the PANAM MOPs.

B-Licence:
As per section 2 of the PANAM MOPs.
Category III test must be performed in accordance with this section.

C-Licence:
As per section 2 of the PANAM MOPs.
Must have completed the C-licence requirements in either freeflying or freestyle of this section.

D-Licence:
As per section 2 of the PANAM MOPs.
Must have completed the D-Licence requirements in either freeflying or freestyle of this section.

5.1 FREEFLYING

C-Licence Requirements

These jumps are to be completed with a qualified Coach only and must be completed IN PROXIMITY.

Jump requirement 1

- Freefly exit on head.
- On signal from Coach, half transition onto feet.
- Half transition onto head. Hand dock.
- Full transition back onto head. Hand dock.
- Alti check.
- Wave off at correct altitude.

Jump requirement 2

- Student exits on head. Coach exists on his feet.
- Both perform half transitions, so that the student is now on his feet.
- Foot Dock. Alti check.
- Student performs half transition onto head. Alti check.
- Student orbits Coach once. Alti check.
- Wave off at correct altitude.

Jump requirements 3 and 4

Student must have participated in at least 2 tracking dives, consisting of at least 4 people or more. In one of these dives the student is to fly on his back.

The Objectives

Your Freeflying C-Licence minima should be attainable (after many solo practice jumps) by 200 – 250 Artistic Events free falls, and should therefore enable one to receive their C-Licence. The first two jumps are to prove the same 3 dimensional versatility on ones head as on ones feet. The 3rd jump requirement is to show the versatility of freeflying – there are no limits to what our bodies are able to do in the sky. As with the Cat III in FS, this would now allow the freeflyer to participate in any size formation, and thus confirm the skydiver as an approved freeflyer.

D-Licence Requirements

Although it has been concluded that the following two dives be performed, the general idea is that these licence requirements need to be finally decided upon once coaches have been appointed. All these jumps must be recorded on camera.

Jump requirement 1

Take part in at least 1 indi-500 jump, completing the oval circuit at least twice.

Jump requirement 2

Take part in at least 1 flocking dive consisting of at least 5 *head down* participants.

Jump requirement 3

Dock a 4-way star formation with the formation breaking and each individual performing a complete 360° turns and re-docking on two separate occasions.

Jump requirement 4

Dock a 4-way head-down star. Break star. Every jumper performs a full transition, back into a headdown position and re-docks in the star.

Jump requirement 5

Complete a 2-way jump performing two different mind warp docks, with camera.

Jump requirement 6

Complete a 2-way jump with camera. Unlinked exit performing a compressed side body with one flyer in a head-up and the other in a head-down, releasing transition through 180° cartwheels so that the jumpers would invert their orientation and then re-dock the compressed side body.

Jump requirement 7

Complete a 2-way where a head-down hand dock is done followed by the student performing a 720° carve. Student to transition to head-up and then back to head-down perform a second hand dock, release and perform a second 720° carve.

5.2 FREESTYLE

C Licence Requirements

All these jumps are to be performed with either a coach or camera flyer as approved by the club CI. For purposes of the jump descriptions the person performing the test will be referred to as the “student” and the camera flyer or other approved jumper will be called the “coach”.

TEST 1

To be performed twice.

Exit

Student to exit the plane in the sit position facing the prop wash and the coach to exit facing the student. Student not to turn through more than 90º over any one axis during the exit.

360º Turns

Complete a 360º turn to the left and right stopping on heading still facing the coach. Over and/or under turning is to be limited to no more than 45º in either direction.

Cartwheel

The student is to perform a cartwheel stopping in a stand up still facing the coach. The student is not to move more than 45º off heading; also the student has to stop the cartwheel within at least 45º of the vertical stand position. The body position in the cartwheel has to be kept as controlled as possible; thus, legs are to be kept in a position ranging between touching to no more than 45º apart.

Back Layout

Student to perform a back layout stopping in the stand up still facing the coach. During the layout the legs have to be kept straight and together with bending at the waist not allowed. The student has to stop the layout on heading. The student is not allowed to move more than 15º off heading when performing or when stopping the layout. Also under and over rotation through the layout has to be limited to less than 15º.

Front Tuck Loop

The student is to perform a front tuck loop stopping it in the sit position facing the coach. From the stand the student is to bend the upper body downward bringing the head down past vertical and bringing the legs up into the tuck position allowing the body to flip over forward with the arms holding the knees. Punching out into the sit position after completing one full rotation. The student is not allowed to move more than 15º off heading when performing or when stopping the tuck loop. Also under and over rotation through the loop has to be limited to less than 15º.

The student is to break off and turn belly to earth no lower than 4500ft AGL turn 180º and execute the freefly track.

TEST 2

To be performed twice.

Exit

Student to exit in a stand-up with their back into the prop wash and the coach facing the student. During the exit the student is not to move through more than 90º over any axis.

Half series: (360º turn left and right with back layout)

The student is then to perform a half series still facing the coach. The student is not to over and/or under turn any of the moves more than 45º and complete each move on heading, pausing slightly between each move to show control. During the moves the body position is to stay as near to perfect as possible (ankles and knees to stay touching and now bending of the upper body except to stop rotation in the layout e.g. no more than 15º).

Stag Stand-up:

Student is then to perform a stag stand-up maintaining heading. Position the torso is vertical and straight, and the legs are in the stand position and one of the legs is slowly lifted to a minimum 90º angle or higher. The student is to hold the position for at least 3 seconds.

Tee Position:

From the stag the student is to slowly rotate forward from the stag into the tee still facing the coach. The student is to hold the tee for at least three seconds before going belly to earth and waving off and doing the freefly-track. Minimum break off altitude 4500ft AGL.

TEST 3

To be performed twice.

Exit

Student to exit in tear drop with knees straight and toes pointed holding onto ankles with their back into the prop wash and the coach facing them. Student to maintain body position and heading on exit.

V-sit

The student is to open up the teardrop into a v-sit still facing the coach. The student's body is not allowed to straighten passed a 100º angle between the torso and the legs with the arms out to the side and ankles and knees touching. Holding it for at least 3 seconds.

360º turn

Student to perform a minimum of 2 360º turns in the v-sit stopping on heading facing the coach. Rotations are to be controlled, and over and/or under turning is to be limited to no more than 15º.

Back flying

Student to move through 100º onto back stopping at 180º maintaining heading (still facing the coach).

Leg extensions

Student to maintain body position on back and perform a left and right leg extension whilst still maintaining heading. (On back, inverted left stag, inverted left tee, inverted left stag, back, inverted right stag, inverted right tee, inverted right stag, end in back orientation again.). Turn belly to earth, wave off and do freefly-track. Break off no lower than 4500ft AGL.

D Licence Requirements

Ten test jumps are to be performed with an approved freestyle coach or camera flyer as approved by the CI for evidence of each jump. The ten jumps must consist of two set routines, per jump, chosen from the list of FAI set routines below. The camera requirements as for competitions are not required for the tests. Each of the routines listed below have to be performed on at least one jump.

All sequences shall have a static start and a static stop.

FR-1. BBF Layout Loop Twist Sequence

Back Layout Loop - Back *Layout Loop Half Twist – Front Layout Loop Full Twist*

Back Layout Loop:

- Start shall be from a layout position in upright orientation.
- One complete 360º back layout rotation must be performed.
- Torso must be straight and legs in line with the torso, without any bend at the waist
- Loop must be about a horizontal axis, without tilting or changing heading.
- Looping motion must be smooth.

Back Layout Loop Half Twist:

- Entry into the Back Layout Loop Half Twist shall be smooth and without any
- stopping after the Back Layout Loop.
- One complete 360º layout rotation must be performed.
- One Half Twist must be performed within and evenly executed throughout the loop.
- Torso must be straight and legs in line with the torso, without any bend at the waist
- Looping movement must remain about a horizontal axis, without tilting or changing heading.
- Looping motion must be smooth.

Front Layout Loop Full Twist:

• Entry into the Front Layout Loop Full Twist shall be smooth and without any
• stopping after the Back Layout Loop Half Twist.
• One complete 360º layout rotation must be performed.
• One Full Twist must be performed within and evenly executed throughout the loop.
• Torso must be straight and legs in line with the torso, without any bend at the waist.
• Looping movement must remain about a horizontal axis, without tilting or changing heading.
• Looping motion must be smooth.

Camera requirements:

Camera must show Performer from his side at the start of the compulsory sequence, should stay in place, and must show the opposite side of the Performer at the end of the compulsory sequence.

FR-2. FFB Layout Loop Twist Sequence

Front Layout Loop - Front Layout Loop Half Twist – Back Layout Loop Full Twist

Front Layout Loop:

• Start shall be from a layout position in upright orientation.
• One complete 360º front layout rotation must be performed.
• Torso must be straight and legs in line with the torso, without any bend at the waist.
• Loop must be about a horizontal axis, without tilting or changing heading.
• Looping motion must be smooth.

Front Layout Loop Half Twist:

• Entry into the Front Layout Loop Half Twist shall be smooth and without any stopping after the Front Layout Loop.
• One complete 360º layout rotation must be performed.
• One Half Twist must be performed within and evenly executed throughout the loop.
• Torso must be straight and legs in line with the torso, without any bend at the waist
• Looping movement must remain about a horizontal axis, without tilting or changing heading
• Looping motion must be smooth.

Back Layout Loop Full Twist:

• Entry into the Back Layout Loop Full Twist shall be smooth and without any stopping after the Front Layout Loop Half Twist.
• One complete 360º layout rotation must be performed.
• One Full Twist must be performed within and evenly executed throughout the loop.
• Torso must be straight and legs in line with the torso, without any bend at the waist
• Looping movement must remain about a horizontal axis, without tilting or changing heading.
• Looping motion must be smooth.

Camera requirements:

Camera must show Performer from his side at the start of the compulsory sequence, should stay in place, and must show the opposite side of the Performer at the end of the compulsory sequence.

FR-3. Straddle Headstand Sequence

Any Upright Pose - Half-Loop into Straddle Headstand - Straddle Headstand Turn (360°) Half-Loop into Any Upright Pose.

Upright Pose:

• Torso must be vertical, and not bent at the waist, in an upright orientation

Half Loop:

• Either a front, side, or back half-loop may be performed.

Straddle Headstand:

• Torso must be vertical, in a head-down orientation.
• Legs must be in line with the torso. (when viewed from the side)
• Legs must be straight and straddled apart, with at least a 90° angle between them.
• Good stability and balance must be shown while entering the Straddle Headstand.

Straddle Headstand Turn:

• Torso and leg position must not change during the turn.
• A single 360° turn must be performed.
• Good stability and balance must be maintained during the entire turn.
• Turn may be in either direction.
• Turn must be smooth.
• Either a front, side or back half-loop may be performed to enter to final upright orientation.

Camera requirements:

• The Camera must make half a synchronized Barrel Roll with the Performer entering and leaving the Straddle Headstand, showing an image as if the Performer remains static with only the background moving.
• The Camera is not allowed to orbit around the Performer nor change heading, during the Straddle Headstand of the Performer.

FR-4. Side Full Twist Sequence

Cartwheel - Side Layout Full Twist - Cartwheel

Cartwheels:

• Start shall be from a straddle position in upright orientation.
• Torso must be straight, without any bend at the waist.
• Head, shoulders and torso must be in line, facing the same direction throughout the Cartwheel (without any twist in the torso).
• One complete 360° sideways rotation must be performed.

Side Layout Full Twist:

• Entry into the Side Layout Full Twist must be smooth and without stopping after the first Cartwheel.
• One complete 360° sideways rotation must be performed.
• One Full Twist must be performed within and evenly spread throughout the 360° sideways rotation.
• Legs must remain straight and together and in line with the torso.
• Twist may be in either direction.
• Looping movement must remain about the horizontal axis, without tilting or changing heading.
• Entry into the final Cartwheel must be smooth and without stopping after the Side Layout Full Twist.

Camera requirements:

The Camera must make a synchronized Barrel Roll with the Performer during his Side Layout Full Twist, showing the image as if the Performer remains static with only the background moving.

FR-5. Orbiting Compass

Orbiting Compass

Compass position:

• A static Compass position in upright orientation must be demonstrated prior to starting the rotation.

Compass turn:

• The Performer must make a 360 º turn.
• Turn can be in either direction.
• Turning motion must be smooth.

Camera requirements:

• At the start, camera must show the front of the Performer. (face to face)
• Camera flyer must make a full 360° orbit around the Performer. (without changing the distance between Team Members during orbit)
• Camera Orbit must be in the opposite direction as the turning direction of the Performer.
• Movement must be synchronous, both Performer and Camera flyer ending at the same position where they started. (Performer and Camera flyer will come face to face twice, excluding the start)
• Orbiting motion must be smooth.

FR-6. Straddle Backstop (Cradle) Sequence

Back Layout Loop - Straddle Backstop - Straddle Kip - 180° Upright Turn Near Upright Position - Straddle Backstop - Straddle Kip - Front Layout Loop

Back Layout Loop:

• One complete 360º back layout rotation must be performed.
• Torso must be straight and legs in line with the torso, without any bend at the waist
• Loop must be about a horizontal axis, without tilting or changing the heading.
• Looping motion must be smooth.

Straddle Backstop:

• Torso must stop near horizontal (on the back) while legs continue rotating as the waist bends into a straddle pike position.
• Legs stop their movement near the horizontal point, in the straddle pike position (the stop is only momentary and does not have to be held).
• Legs must remain straight throughout the move.
• Legs must be straddled apart, with at least a 90° angle between at the point where the torso stops rotating.
• Body must remain symmetrical, without tilting, twisting or changing heading.

Straddle Kip:

• After the legs have stopped moving backwards in the Straddle Backstop, they must reverse direction and start rotating forwards while the torso remains nearly stationary for an instant.
• Legs may remain straddled apart as they rotate forwards, but must come back together as they arrive straight in line with the torso which is moving towards the upright orientation.
• Torso must remain symmetrical, without tilt, twist, or change in heading.

180° Upright Turn:

• As the torso straightens and moves through the upright orientation, the torso must turn to face a heading 180° from the starting heading such that the 180° turn and the torso rotation are performed simultaneously (without stopping in the upright orientation).
• When the torso passes through the upright point, the torso must be straight and the legs must be straight and together.

Second Straddle Backstop and Straddle Kip:

• Same requirements as the first one.

Front Layout Loop:

• As soon as the torso straightens and the legs come together (after the second straddle backstop and kip), the forward loop must start without hesitation.
• One complete 360º front layout rotation must be performed.
• Torso must be straight and legs in line with the torso, without any bend at the waist
• Loop must be about a horizontal axis, without tilting or changing heading.
• Looping motion must be smooth.

FR-7. Helix Spin

Helix Spin

Helix Position:

• The body must be in an upright orientation.
• Torso must be vertical and straight, with no bend at the waist.
• One leg must be straight down.
• The other leg is bent forward about 70° to 90° at the hip, and the knee is bent downward and outward such that the toe of the bent leg is placed right in front of the knee of the straight leg. The lower part of the bent leg must have a 45 ° angle to straight leg.
• The foot of the bent leg must not touch the other leg; yet, and stay close to the knee of the straight leg.
• Either leg may be the bent leg.
• A static Helix position (without turning) must be demonstrated prior to starting the rotations.

Helix Spin:

• The Helix must spin rapidly, with a minimum of five (5) revolutions performed within five (5) seconds from the start of the first revolution. (more revolutions may be performed)
• The spin direction must be towards the foot of the bent leg. (If the right leg is bent across the left, it spins to the left, and vice versa.)
• Torso must stay upright and not tilt or wobble during the spins.

FR-8. Stag Loop Twist Sequence

Back Stag Loop Back - Stag Loop One and Half Twist – Front Stag Loop

Back Stag Loop:

• Start shall be from a Stag position in upright orientation.
• One complete 360º back rotation must be performed.
• Torso must be straight and the downward leg in line with the torso, without any bend at the waist
• Loop must be about a horizontal axis, without tilting or changing heading.
• Looping motion must be smooth.
• The body and legs must maintain the Stag position throughout the loop.

Back Stag Loop One and Half Twist:

• Entry into the Back Stag Loop One and Half Twist shall be smooth and without any stopping after the first Back Stag Loop.
• One complete 360º Stag rotation must be performed.
• One and Half Twist must be performed within and evenly executed throughout the loop.
• Torso must be straight and downward leg in line with the torso, without any bend at the waist.
• The legs must maintain the Stag position during the loop.
• Looping movement must remain about a horizontal axis, without tilting or changing heading.
• Looping motions must be smooth.
• The body and legs must maintain the Stag position during the loop.

Front Stag Loop:

• Entry into the Front Stag Loop shall be smooth and without any stopping after the Back Stag Loop One and Half Twist.
• One complete 360º Stag rotation must be performed.
• Torso must be straight and downward leg in line with the torso, without any bend at the waist.
• Looping movement must remain about the horizontal axis, without tilting or changing heading.
• Looping motion must be smooth.
• The body and legs must maintain the Stag position during the loop.

Camera requirements:

Camera must show Performer from his side.

FR-9. Thomas Flair

Thomas Flair (3 revolutions)

• For the complete Thomas Flair, the torso must roll through 360° as it turns through 360° flat turn. The torso must be flat at the start of the rotation, on its side when 90° of the turn is complete, on it s back when 180° of the turn is complete, and on the other side when 270° of the turn is complete.
• Legs must remain straddled apart, with at least a 90° angle between them.
• When the torso reaches the 90° point in the turn, the leading leg (forward leg in the turn direction) must be raised near vertical, and the trailing leg must remain near horizontal on that point.
• When the torso reaches the 180° turn point (on its back), both legs must be raised with the waist bent such that the body is in a straddle pike position.
• When the torso reaches the 270° point in the turn, the leading leg must be lowered near horizontal, and the trailing leg must be raised near vertical.
• When the torso completes the turn, the trailing leg must return to horizontal.
• The head must remain facing the same direction throughout all the rotations.
• At least three (3) complete rotations must be performed.

Camera requirements:

• Camera must show Performer from the front and on level.

FR-10. Full Eagle Sequence

Full Eagle

Eagle start position:

• Performer is in a head-down orientation.

Camera requirements:

• Camera flyer is in a stand-up or sit orientation. (assuming video camera is mounted normally, e.g. not upside down, on the helmet)

Full Eagle, first half:

• The Performer in a head-down goes below aiming just below the legs of the Camera flyer, the Camera flyer goes simultaneously over of the Performer, so that both Team members end up in opposite positions than they originally started.
• The rotation should be performed as one continuous movement.

Full Eagle, second half:

• The Performer, now in a stand-up orientation goes over the Camera flyer, the Camera flyer, now in a head-down orientation, goes simultaneously below aiming just below the legs of the Performer, so that both Team members end up in their respective starting positions.
• The rotation should be performed as one continuous movement.

Camera requirements:

• Camera must show Performer from the front.
• The same distance between Performer and Camera flyer should be maintained during the whole Sequence.

6 COACHES

The coach rating is designed to give a formal qualification to those who teach Artistic Events jumpers up to Cat III level. All applicants for coach ratings must be recommended by a CI and endorsed by the Artistic Events sub committee of the PANAM (see Form 19).

An applicant for an Artistic Events Coach Rating must:

• Have a minimum of 300 jumps.
• Hold a PANAM C or D licence.
• Have successfully completed a PANAM approved Jumpmaster, Static Line Instructor, or AFF Instructor Course.
• Have done C licence or higher discipline specific jumps.

To remain current as an Artistic Events Coach the rating holder must:

• Have performed at least 50 jumps in the previous 12 months of which 25 must be AE coaching jumps.
• Have performed the Category III evaluation jump with a current AE coach, respectively changing roles to prove ability as a coach and flying skill accordingly.
• Attendance of an AE sanctioned coaching seminar in the previous 12 months is highly recommended.