

# **AKA APPENDIX TO THE INTERNATIONAL SPORT KITE RULE BOOKS**

**Version 4.0 August 1<sup>st</sup>, 2018**

Change History:

**2018-08-01**

Changed music requirements Section VII. P-Q

**2017-08-01**

Changed qualifications for Convention Grand National invitations for US  
Invitations

Reformatted tables – no change to information.

**2014-11-19**

Added Open Indoor Individual Single-Line (OIS) as Section V,  
renumbered subsequent sections.

Added OTT, OIIU & OIS to the list of National Award disciplines.

**2011-11-03**

Added Section V “Program Precision Rules”, renumbered former section V “International  
Rule Book Addenda” to Section VI.

**2009-07-30**

Two sections changed:

2. “Moving Up”
3. “Moving Down”

**2008-01-15**

Two new sections added:

V.Q. “Backup CD  
Submission” V.R. “Music  
Failure Penalties”

**2007-07-22**

In Section V. added new section “Allowed Media Devices.”

**2007-05-27**

In Section II.E.1 changed the number of invited competitors to the AKAGN.

**2006-07-31**

Cleaned up minor errors in grammar, capitalization, and spelling throughout.

Removed all mention of ticks and crashes throughout.

Replaced all references to Open Individual Freestyle (OIF) with Open Individual Outdoor Unlimited (OIOU).

In Section II.C.2, clarified the assignment of points in heats and finals.

In Section II.C.5, clarified the competitor ranking system.

In Section V A. created a max upper wind limit.

**2004-07-29**

Made a variety of changes to the Indoor rules regarding field crew, the nature of ticks, the role of the field director; some other rewordings were done to clarify other points.

Added paragraph L (Multiple Kites) to Section V (International Rule Book Addenda).

Minor editorial changes.

**2004-04-09**

Added a sentence to the third paragraph under Section II.A that says that all of the results for an AKA-sanctioned competition count in the competition year in which the competition ends.

# Contents

<b>I. Introduction</b>	6
<b>II. Conferences and Conference Standings</b>	7
A. Overview	7
B. Conferences	7
i. The U.S. is Divided into 6 conferences	7
ii. Competing in a conference	7
iii. Event Assignment to a Conference	8
C. Rankings	8
i. Ranking System	8
ii. Assigning points	8
iii. Example	9
iv. Conference Ranking Tiebreaker	9
D. Eligibility for Ranking	9
E. Convention Grand National Invitations	10
i. U.S. Invitations	10
ii. International Invitations	10
F. Reporting Competition Results	10
<b>III. Open Individual Outdoor Unlimited Rules</b>	11
A. Scoring Components	11
B. Time Limits/Wind Speeds	11
C. Component Highlights	11
i. Program Elements	11
ii. Style	11
iii. Performance	12
iv. Audience Appeal	12
<b>IV. Open Individual Indoor Unlimited Rules</b>	12
A. Scoring Components	12
B. Time Limits	13
i. Setup Time Limit	13
ii. Performance Time Limits	13
C. Component Highlights	13
i. Choreography	13
ii. Execution	13
iii. Entertainment Value	13
D. Ground Crew	13
E. Other Rules	14
F. Penalties	14
G. Guidelines	14

<b>V. Open Individual Indoor Single Line Rules</b>	14
A. Scoring Components	14
B. Time limits	15
i. Setup Time Limit	15
ii. Performance Time Limits	15
C. Component Highlights	15
i. Choreography	15
ii. Execution	15
iii. Entertainment Value	15
D. Ground Crew	15
E. Other Rules	16
F. Penalties	16
G. Guidelines	16
<b>VI. Program Precision Rules</b>	16
A. Compulsory Figures	16
B. Technical Routine	17
i. Execution	17
ii. Content	17
iii. Minimum and Maximum Times	17
C. Scoring Components	17
i. Compulsory Figures	17
ii. Technical Routine	17
D. Time Limits/Wind Speeds	18
<b>VII. International Rule Book Addenda</b>	18
A. Wind Speeds	18
i. Experienced	18
ii. Team Train	18
B. Skill Levels, Classes, and Disciplines	18
i. Skill Levels	19
ii. Classes	19
iii. Disciplines	20
C. Precision	21
D. Pair and Team Registration and Makeup	21
E. Moving Up – Moving Down	21
i. Moving by Class	21
ii. Moving Up	21
iii. Moving Down	21
F. Music	22
G. Discipline Score Tiebreakers	22
i. Precision	22

ii. Ballet	22
H. Boundary Disqualification	22
I. Penalty Accumulation	22
J. Requests for Change or Clarification	23
K. Setup Times	23
L. Multiple Kites	23
M. Overall Ranking	23
N. Judging	23
O. Mix	23
P. Allowed Media Devices	23
Q. Backup CD Submission	24
R. Music Failure Penalties	24
<b>INDOOR SCORE SHEET</b>	<b>25</b>
Indoor Score Sheet Glossary	26

## I. INTRODUCTION

This book provides additional guidance for AKA-specific events and policies beyond those provided in the international rule books (IRBs). The goal is to provide, in one place, clarification and AKA updates to material included in the IRBs.

When researching specific topics within the IRBs, it is recommended that you first review the most recent appendix, then the IRB. Updates to this appendix will be published in *Kiting* and on the AKA website. This appendix (and any future revision) supersedes any conflicting information in the IRBs for competitions where the AKA is the only sanctioning authority. It is the competitor's responsibility to acquire the most current version of this document.

AKA Sport Kite Committee July 2002

## **II. CONFERENCES AND CONFERENCE STANDINGS**

### **A. Overview**

- i.** The AKA conferences are designed to promote competition at regional levels and reduce the cost of competing on a national basis. The AKA recognizes sport kite competitors in specific geographical areas. Points are awarded at AKA-sanctioned events, and conference results are announced at the end of the season. Winners from each conference are invited to represent their conference in competitions at the AKA Convention Grand Nationals.
- ii.** The AKA conferences are coordinated by the Festivals and Competitions Committee. Each conference is governed by a conference commissioner.
- iii.** The conference season runs from August 1st to July 31st. All of the results for an AKA-sanctioned competition count in the competition year in which the competition ends.
- iv.** The conferences are a means to rank competitors within the conference and select competitors to invite to compete at the convention.

### **B. Conferences**

#### **i. The U.S. is Divided into 6 Conferences:**

- Northeast Regions 1 and 2
- Southeast Regions 3 and 4
- Midwest Regions 5 and 6
- Central Regions 7 and 8 plus Montana
- Northwest Regions 9 (less Utah and Montana) and 10
- Pacific Regions 11 and 12 plus Utah

#### **ii. Competing in a Conference**

Competitors generally compete in the conference in which they live. However, a competitor may elect to compete in a different conference by notifying the conference commissioner of the elected conference. Competitors living outside the U.S. may similarly choose to compete in one of the 6 conferences. They can earn an invitation to the convention as a representative of that conference.

In doing so, however, they give up any rights to represent their international region at the convention.

Declarations of changing conferences must be made to the conference commissioner of the new conference by February 15th of the competition year.

### **iii. Event Assignment to a Conference**

A competition may petition to be included in a conference other than where it is physically located. The Festivals and Competitions Committee must approve the petition. Competitions will be listed in only one conference.

## **C. Rankings**

### **i. Ranking System**

The AKA established a ranking system for sport kite competitors in 1993. This system uses a formula based primarily on how many other competitors one beat during the year to determine the competitor's overall ranking within his or her conference.

There are 3 components to the score:

1. In-conference conference points
2. Out-of-conference conference points
3. In-conference attendance points

### **ii. Assigning Points**

At each competition competitors receive 1 conference point for each competitor they beat, inclusive of themselves. For example, in a competition with 10 competitors, first place receives 10 conference points and last place receives 1 conference point. If the competition is in the same conference the competitor participates in, the competitor earns in-conference conference points. Otherwise, the points are considered out-of-conference conference points.

Conference points are earned in both qualifying heats and finals. For example, a competitor who places 2nd out of 8 in heat 1, and 1st out of 6 in the final, earns 13 (7 + 6) conference points. A competitor who takes 4th place out of 8 in heat 1 and does not advance to the final earns 5 conference points.

Two in-conference attendance points are awarded for each competition attended in the competitor's local conference. Regardless of whether the competitor competes in a heat and the final, or just in a heat, only two in-conference attendance points are awarded for the discipline.

The competitor's conference score consists of the sum of the best 5 competition scores plus all the in-conference attendance points earned. Of the best 5

competition scores, a maximum of 2 of these scores can be from competitions outside the competitor's conference.

**iii. Example**

Competitor X competes 9 times, receiving the following points:

1. 20 in-conference points (12 points in qualifying heat + 8 points in the finals = 20 points)
2. 5 in-conference points
3. 2 in-conference points
4. 1 in-conference point
5. 1 in-conference point
6. 1 in-conference point
7. 15 out-of-conference points
8. 13 out-of-conference points
9. 10 out-of-conference points

X's conference score would be 67: 55 (20 + 15 + 13 + 5 + 2) plus 12 (in-conference competition attendance points, 6 × 2). The 10 points earned at the ninth competition are not included because only 2 out-of-conference competition scores are allowed.

**iv. Conference Ranking Tiebreaker**

The only tiebreaker is the comparison of conference points in the top 5 scores (2 of which may be from out-of-conference events).

**D. Eligibility for Ranking**

- i. Participation in the AKA conference rankings is limited to AKA members in good standing.
- ii. Competitors with no in-conference points will be ranked after competitors with in-conference points. For example, here's the correct way to rank the following fliers:

Place	Flier Name	In- Conf Points	In- Conf Events	Out- of- Conf Points	Total Points
1	Competitor A	4	2	0	6
2	Flier B	3	2	0	5
3	Competitor C	2	2	0	4
4	Flier D	1	2	0	3
5	Travel Dude A	0	0	18	18
6	Travel Dude B	0	0	12	12

- iii. Competitors can earn points up to and including the date when their membership lapses—45 days after their expiration date (see AKA By-Laws Article III, Section 7). Any competitions attended during a lapse in membership will not count toward conference ranking. For pairs and teams, all members of the pair or team must be members in good standing at the time of the completion.

## **E. Convention Grand National Invitations**

### **i. U.S. Invitations**

Any flier who has competed in an AKA Regional competition during the just completed season is eligible to compete in the AKA Grand National Sport Kite Championships

### **ii. International Invitations**

International regions are permitted one invitation, per discipline, to the convention. Each of the 4 international liaisons determines who will represent their region at the convention. Competitors living outside the U.S. who have declared a domestic conference (see "Competing in a Conference" above) are not eligible.

## **F. Reporting Competition Results**

The chief judge of the competition must report the results of the competition to the appropriate sport kite conference commissioner no later than 7 days following the competition.

The report must include the following:

- All places, 1st through last.
- Actual skill levels for competitors in open disciplines. If a discipline mixes competitors of different classes—for example, Open Individual Multi-line Ballet—the competitor's actual skill level must be indicated on the report next to the competitor's name.
- A list of team and pair members included with the results for team and pair disciplines.
- The name of the judges and field director for each discipline.

Every attempt should be made to break ties using the criteria indicated in section VI.G. Competitors who are disqualified from an event will be shown as taking last place. Competitors who scratch (i.e., do not fly at all) are not to be included.

### **III. OPEN OUTDOOR UNLIMITED RULES**

Open Individual Outdoor Unlimited follows the same general rules as ballet, except for changes noted in this section. Wind speeds follow those of Novice and Team Train. Props are allowed. Competitors may fly any number of kites. Judging will encompass 4 components: program elements, style, performance, and audience appeal. Judges score the first three components; a panel of audience members judges audience appeal.

#### **A. Scoring Components**

- Program Elements 30%
- Style 30%
- Performance 20%
- Audience Appeal 20%

#### **B. Time Limits/Wind Speeds**

##### **i. Setup Time Limit**

- Maximum of 5 minutes

##### **ii. Performance Time Limits**

- Minimum of 3 minutes Maximum of 5 minutes

##### **iii. Wind Speeds**

- Wind maximums and minimums follow those of Novice and Team Train.

#### **C. Component Highlights**

##### **i. Program Elements**

The competitor is allowed to use music and assorted props to create a cohesive thematic routine. In the judging of program elements, consideration is given to performance. The effectiveness of each element is judged according to how it contributes to the whole routine. When music is used, it may convey a story line or set an appropriate background for the performance. When music is used successfully, such that it is considered a part of the performance, it will add to the score under Program Elements. In all cases, elements of the program will be determined by how they add to the value of a performance, by supporting a theme.

##### **ii. Style**

Style is defined as the way in which a performance is presented. It is made up of 3 components: choreography, execution, and cohesiveness. Style is the interpretation of the theme: How the competitor interacts with the program elements, how the elements are put together, the control the competitor displays,

and the relationship to theme are the components of judging. Style molds the elements into a program.

### **iii. Performance**

Performance is the total visual impact of the routine. The clarity, the statement, the theme, and how they are expressed are the components of judging here.

Performance measures the entertainment value of a routine. Overall impact is considered; that is, the routine is judged on the whole. What does a spectator see and feel? Emotional impact and creative expression are considered in evaluating the cumulative result of combining the style components with the program elements.

### **iv. Audience Appeal**

#### **• Entertainment**

An audience panel scores the performance for entertainment, taking into consideration how interesting and captivating a performance is.

Scoring ranges from Excellent to Poor.

#### **• Theme**

The audience panel grades the routine on whether or not it has a recognizable theme. A performance might convey a message or demonstrate a new style of flying or center around one idea.

Scoring ranges from Excellent to Poor.

#### **• Clarity**

The audience panel evaluates how well the theme is conveyed and whether the competitor has expressed the ideas clearly within the routine.

Scoring ranges from Excellent to Poor.

## **IV. OPEN INDIVIDUAL INDOOR UNLIMITED RULES**

Open Individual Indoor Unlimited follows the same general rules as outdoor competition, except for changes noted in this section. Judging encompasses 3 components: choreography, execution, and entertainment value.

### **A. Scoring Components**

- Choreography 60%
- Execution 25%
- Entertainment Value 15%

## **B. Time Limits**

### **i. Setup Time Limit**

- Maximum of 3 minutes

### **ii. Performance Time Limits**

- Minimum of 2 minutes
- Maximum of 4 minutes

## **C. Component Highlights**

### **i. Choreography**

The composition or flow of the routine. How well transitions from one program element to the next are made. How well the routine interprets the music, its tempo and mood. The effectiveness of the music in the development of the routine.

### **ii. Execution**

How well the competitor controls the kite throughout the routine (control). How well kite actions are set to the music (timing). How well the competitor exhibits maneuvers specific to indoor flying: up-and-overs, floats, throws and catches (3- D), slack-line maneuvers (axels, flat spins, etc.), use of the 360-degree window, etc.

### **iii. Entertainment Value**

The creativity and imagination demonstrated in the use of selected kite movements or actions, as well as the competitor's movements or actions. "Total visual impact" of the routine.

## **D. Ground Crew**

The competitor may have a ground crew under the following conditions:

- A maximum of 2 ground crew members are allowed.
- The ground crew may assist the competitor with kite setup.
- The ground crew must leave the flying area before the performance begins.
- The ground crew may re-enter the flying area only to remove a kite or kites that will no longer be used in the performance. Any kite so removed may not be used again during the performance.
- The competitor is responsible for the actions of ground crew. Any interference by ground crew with the performance shall not be grounds for protest. Any

penalty for rule infractions by ground crew shall be assessed against the competitor.

### **E. Other Rules**

The flying area is designated at the time of the event. The area can include walls and ceilings if they do not present a safety issue; spectators should be outside the flying area.

- OIIU Kites can have any number of lines.
- Different kites may be used throughout a performance; kites may be single or stacked.
- The same house lighting will be used for all competitors.
- Other than mobility aids for people with disabilities, the use of any wheeled apparatus is not allowed.
- No props are allowed. • At a minimum, discipline personnel must include judges and a field director, and optionally a pit boss.

### **F. Penalties**

Flying outside the designated area will result in a disqualification.

### **G. Guidelines**

- Judges should be seated together to facilitate communication.
- The AKA does not recognize multiple class divisions in Indoor Individual Unlimited competition. For purposes of ranking, all results are to be reported as Open class.
- Judges and the field director monitor out-of-bounds and any other safety violations.
- The staging area should be outside the designated flying area.

## **V. OPEN INDIVIDUAL INDOOR SINGLE-LINE RULES**

Open Individual Indoor Single-Line follows the same general rules as outdoor competition, except for changes noted in this section. Judging encompasses 3 components: choreography, execution, and entertainment value.

### **A. Scoring Components**

- Choreography 60%
- Execution 25%
- Entertainment Value 15%

## **B. Time Limits**

### **i. Setup Time Limit**

- Maximum of 3 minutes

### **ii. Performance Time Limits**

- Minimum of 2 minutes
- Maximum of 4 minutes

## **C. Component Highlights**

### **i. Choreography**

The composition or flow of the routine. How well transitions from one program element to the next are made. How well the routine interprets the music, its tempo and mood. The effectiveness of the music in the development of the routine.

### **ii. Execution**

How well the competitor controls the kite throughout the routine (control). How well kite actions are set to the music (timing). How well the competitor exhibits maneuvers specific to indoor flying: up-and-overs, floats, throws and catches (3-D), slack-line maneuvers (axels, flat spins, etc.), use of the 360-degree window, etc.

### **iii. Entertainment Value**

The creativity and imagination demonstrated in the use of selected kite movements or actions, as well as the competitor's movements or actions.

"Total visual impact" of the routine.

## **D. Ground Crew**

The competitor may have a ground crew under the following conditions:

- A maximum of 2 ground crew members are allowed.
- The ground crew may assist the competitor with kite setup.
- The ground crew must leave the flying area before the performance begins. The ground crew may re-enter the flying area only to remove a kite or kites that will no longer be used in the performance. Any kite so removed may not be used again during the performance.
- The competitor is responsible for the actions of ground crew. Any interference by ground crew with the performance shall not be grounds for protest. Any

penalty for rule infractions by ground crew shall be assessed against the competitor.

### **E. Other Rules**

The flying area is designated at the time of the event. The area can include walls and ceilings if they do not present a safety issue; spectators should be outside the flying area.

- OIIS kites can have only one line.
- Different kites may be used throughout a performance; kites may be single or stacked.
- The same house lighting will be used for all competitors.
- Other than mobility aids for people with disabilities, the use of any wheeled apparatus is not allowed.
- No props are allowed.
- At a minimum, discipline personnel must include judges and a field director, and optionally a pit boss.

### **F. Penalties**

Flying outside the designated area will result in a disqualification.

### **G. Guidelines**

- Judges should be seated together to facilitate communication.
- The AKA does not recognize multiple class divisions in Indoor Individual Single-Line competition.. For purposes of ranking, all results are to be reported as Open class.
- Judges and the field director monitor out-of-bounds and any other safety violations.
- The staging area should be outside the designated flying area.

## **VI. PROGRAM PRECISION RULES**

Program Precision follows the same general rules and may be offered as an alternative to individual dual-line or multi-line precision, except for the changes noted in this section. The Precision Program consists of three pre-selected compulsory figures flown within the context of a technical program. Program Precision may not be used as a competition format for pairs or teams.

### **A. Compulsory Figures**

Three compulsory figures testing different skills of the competitors are chosen by the Chief Judge and disclosed to the competitors at least 30 days in advance.

The three figures will be flown in the order they were disclosed. The competitor may fly any of the figures using a left-to-right orientation opposite from what is described. The competitor must notify the field director of this intent for any of the three figures before the field director gives the competitor permission to begin their routine. As each figure is begun within the technical routine, the competitor will call “IN”. The competitor will call “OUT” as each figure is completed

## **B. Technical Routine**

Three compulsory figures flown as elements of a technical routine that demonstrates evidence of a plan and the technical skill of the competitor. For judging and scoring purposes, it is separated into execution and content components.

### **i. Execution**

The execution component consists of, but is not limited to, considerations of accuracy, control, timing, spacing, use of the wind window, complexity, and inclusion of technically demanding and daring maneuvers

### **ii. Content**

The content component consists of, but is not limited to, considerations of tempo, rhythm, originality, creativity, and variety, as well as organic inclusion of the three compulsory figures within the routine.

### **iii. Minimum and Maximum Times**

- Minimum of 1 minute
- Maximum of 4 minutes

## **C. Scoring Components**

### **i. Compulsory Figures (each 20% of program precision score)**

- Compare each figure as flown to the diagram and the description.
- Consider placement within the precision grid, relative placement of components, speed control, and other aspects of compulsory figures as defined in the *International Sport Kite Compulsories Book*.
- Assign a single score to each figure using a 0 to 100 scale.

### **ii. Technical Routine (40% of program precision score)**

#### **Execution (75% of technical routine, 30% of program precision score)**

- Consider control, complexity, and use of the wind window.
- Consider the quality of any daring maneuvers or tricks.

- For multi-line disciplines, consider multi-line effects.

**Content (25% of technical routine, 10% of program precision score)**

- Look for complexity, originality, rhythm, creativity, and continuity.
- Consider the appropriateness of any daring maneuvers or tricks.
- Consider the integration of the three compulsory figures into the choreography of the routine.

**D. Time Limits / Wind Speeds**

- i. Setup time limits follow those of ballet as described in the *International Sport Kite Rulebook*.
- ii. Wind maximums and minimums apply per class as described in the *International Sport Kite Rulebook*.

**VII. INTERNATIONAL RULE BOOK ADDENDA**

**A. Wind Speeds**

The following table indicates minimum and maximum wind speeds for classes not covered in the *International Sport Kite Rulebook*:

**i. Experienced**

- Minimum: 2.5 mph      Maximum: 28.0 mph

**ii. Team Train**

- Minimum: 4.4 mph      Maximum: 18.6 mph

If the experienced and/or master class upper wind limit of 28 mph is amended by the Chief Judge, the maximum upper limit then becomes 35 mph and cannot be further amended.

If the novice upper wind limit of 18.6 mph is amended by the Chief Judge, the maximum upper limit then becomes 24 mph and cannot be further amended.

**B. Skill Levels, Classes, and Disciplines**

Competitors are not required to compete in all performance types (ballet, precision) within a class. A competitor may not compete in different classes where the kite type and competitor type are the same. For example, one cannot compete in individual dual-line disciplines at different skill levels. However, one may compete at different skill levels in individual dual-line and individual multi-line disciplines.

**i. Skill Levels**

- **Novice**

Beginners in sport kite competition who do not feel ready to compete in a higher class. A novice may compete as a member of a pair or team.

- **Experienced**

Competitors who have a lot of competition experience and/or who have attained a higher skill level than the majority of competitors in the Novice class.

- **Masters**

Competitors who have the necessary skills and experience to compete against the very best.

- **Open**

Open to all competitors, regardless of their skill level. For example, Open Team Train or Open Individual Outdoor Unlimited. The “open” designation may also be used by competition organizers to combine disciplines from two or more skill levels when the expected number of competitors is small and doesn’t justify running the disciplines separately. Organizers should attempt to schedule the competitors by class and run the lower classes first. Separate compulsory figures for open precision disciplines are recommended.

**ii. Classes** A class is defined as a combination of skill level, competitor type, and kite type.

<u>Skill Level</u>	<u>Competitor Type</u>	<u>Kite Type</u>
Novice	Individual	Dual Line
Experienced	Individual	Dual Line
Master	Individual	Dual Line
Experienced	Pair	Dual Line
Master	Pair	Dual Line
Experienced	Team	Dual Line
Master	Team	Dual Line
Experienced	Individual	Multi-Line
Master	Individual	Multi-Line
Open	Individual	Outdoor Unlimited
Open	Team	Train

In addition to the outdoor classes above, the AKA recognizes Open Individual Indoor Unlimited and Open Individual Indoor Single-Line as separate classes.

Outdoor and Indoor Unlimited events do not specify a kite type.

### iii. Disciplines

A discipline is defined as the combination of a class and a performance type, either ballet or precision. Only the following disciplines are currently recognized by the AKA. These are the disciplines run at the AKA Convention Grand Nationals.

<b>Discipline</b>	<b>Acronym</b>
Novice Individual Dual-line Ballet	NIB
Novice Individual Dual-line Precision	NIP
Experienced Individual Dual-line Ballet	EIB
Experienced Individual Dual-line Precision	EEIP
Experienced Individual Multi-line Ballet	EMB
Experienced Pairs Dual-line Ballet	EPB
Experienced Pairs Dual-line Precision	EPP
Experienced Team Dual-line Ballet	ETB
Experienced Team Dual-line Precision	ETP
Masters Individual Dual-line Ballet	MIB
Masters Individual dual-line Precision	MIP
Masters Individual Multi-line Ballet	MMB
Masters Individual Multi-line Precision	MMP

<b>Discipline</b>	<b>Acronym</b>
Masters Pairs Dual-line Ballet	MPB
Masters Pairs Dual-line Precision	MPP
Masters Team Dual-line Ballet	MTB
Masters Team Dual-line Precision	MTP

Open Individual Outdoor Unlimited	OIOU
Open Team Train	OTT
Open Individual Indoor Unlimited	OIIU
Open Individual Indoor Single-Line	OIIS

### **C. Precision**

Event organizers are encouraged to use the IRBC compulsory figures because they will be used at the AKA Grand Nationals and international competitions. However, event organizers are free to choose any figures they wish, as long as they are made available to fliers within the specified time frame.

### **D. Pair and Team Registration and Makeup**

Pairs and teams must register their base members with their AKA sport kite conference commissioner. Registration before the first competition in which the team or pair competes is preferred, but registration information must be received no later than 7 days after the first competition in which the team or pair competes. One may not compete on more than one pair and one team in the same discipline at the same competition. Note that multi-line pairs and teams are considered separately from dual-line pairs and teams, as is Team Train. Team Train consists of two or more members.

### **E. Moving Up – Moving Down**

#### **i. Moving by Class**

Competitors move up and down by class, not by discipline. A competitor may therefore be required to move up from Experienced Dual-line to Masters Dual-line, but unless the competitor meets the move-up requirements for Experienced Multi-line, there is no required class change in Multi-Line.

#### **ii. Moving Up**

In each conference, the top 3 Novices with at least 15 points, excluding in-conference attendance points, (as reported on the AKA website at the end of the competition season) must move up to the next class at the beginning of the next competition season.

A competitor in any class may elect to move up at any time.

#### **iii. Moving Down**

Competitors may elect to move down one class at the beginning of a new competition season. No competitor may move down to Novice Class.

## **F. Music**

The term “music” is to be interpreted in the broadest possible way.

## **G. Discipline Score Tiebreakers**

When two or more competitors are tied after the initial tabulations, the following calculations will be applied in order to break the tie, stopping at the point where a tie no longer exists. If the competition is not ignoring the highest and lowest score for each component (the so-called 3-of-5-judge method), ignore the first round in each procedure below.

### **i. Precision • First Round – using three scores.**

Tiebreaker 1: Use average total compulsories score.

Tiebreaker 2: Use average technical execution component score.

#### **Second Round – add in scores previously ignored, if any.**

Tiebreaker 3: Use total score.

Tiebreaker 4: Use average total compulsories score.

Tiebreaker 5: Use average technical execution component score.

**Record scores as a tie.**

### **ii. Ballet • First Round – using three scores.**

Tiebreaker 1: Use average total choreography score.

#### **Second Round – add in scores previously dropped, if any.**

Tiebreaker 2: Use total score.

Tiebreaker 3: Use average total choreography score.

**Record scores as a tie.**

## **H. Boundary Disqualification**

For a competitor to be disqualified for flying a kite or moving one's body outside the outer boundary, the infraction must be witnessed and reported by a discipline or competition official. Specifically, the discipline officials are the judges, the field director, the line judges, and the pit boss. The competition officials are the chief judge, the competitors' representative, the judges' representative, and safety marshals.

## **I. Penalty Accumulation**

Only one penalty should be assessed as a result of any one occurrence (for example, exceeding maximum time). For instance, if exceeding the maximum time contributes to an improper ending, the judges assess only one penalty (for exceeding maximum time).

## **J. Requests for Change or Clarification**

Anyone who wishes to request a change or clarification of rules should contact the AKA Sport Kite Committee.

## **K. Setup Times**

At no time will a competitor have less than 45 seconds to start after receiving permission from the field director. If the judges are ready with more than 45 seconds remaining in the competitor's setup time, no additional time is allotted.

## **L. Multiple Kites**

Competitors may use more than one kite (stacks) in dual-line and multi-line disciplines; however, all kites must be controlled as a single entity. Open Individual Outdoor Unlimited, Open Individual Indoor Unlimited and Open Individual Indoor Single Line are exceptions to this rule. In those disciplines, multiple kites may be employed and controlled separately.

## **M. Overall Ranking**

Overall award for a skill level should be tallied only if there was an average of 5 or more competitors in both ballet and precision disciplines. Recognition of overall champion is strongly encouraged, but physical awards are fully at the discretion of the organizer(s).

## **N. Judging**

The "3 of 5 judge" method is allowed. When 5 judges are used, the high and low scores can be discarded with the average of the remaining 3 scores being the final score. If 3 or 4 judges are used; all the judges scores will be averaged.

## **O. Mix**

The combining of precision and ballet into one discipline known as MIX will not be used in AKA competition. Precision and ballet will remain separate disciplines.

## **P. Allowed Media Devices**

The allowable formats for music must be announced at least 30 days prior to the event. See International Rule Book Section IV. H. 2 for allowable formats, and requirement for labeling media.

## **Q. Backup CD Submission**

Competitors submitting music on CD's or CD-R's may submit 2 identical discs. Should the first disc fail to play, the sound engineer will attempt to play the same track on the second disc.

- The discs must be submitted together and have the same markings with neither being designated as primary or alternate.
- (See International Rulebook section IV.H.2). If there is more than one candidate track, the track numbers must be clearly specified on the CD(s), or other media.
- If the competitor has already begun their performance when the first disc fails, they will be granted the option to re-fly from the second disc with one minute allowed for individuals and two minutes allowed for pairs/teams to reset before the music is started again. No substitution of kites or lines may be made during this time.
- There is no penalty imposed for use of a backup CD if the first CD fails.

## **R. Music Failure Penalties**

To clarify the penalties associated with music failure during a ballet performance, the term "music failure" shall be defined as failure of a competitor's media, including a backup CD if provided, to play correctly on the event's sound equipment.

- If a competitor's music fails to start or fails before minimum time is met, the performance shall receive a zero.
- If a competitor's music fails after minimum time is met, the judging panel may consider an improper ending penalty.

# Indoor Score Sheet

Event

Judge

Competitors Name

<b>CHOREOGRAPHY</b>	Interpretation	Low to High	
	Flying with the Music	Low to High	
	Dynamic Range of Expression	Low to High	
	Flow	Low to High	
	Wow factor	Low to High	
	Intent, deliberate	Low to High	
<b>EXECUTION</b>	Control	Low to High	
	Clean	Low to High	
	Indoor Effect; throws, catches, floats	Low to High	
	Complete performance	Low to High	
	Complexity	Low to High	
	Flyer/Kite connection	Low to High	
<b>ENTERTAINMENT VALUE</b>	Style	Low to High	
	Emotion	Low to High	
	Impact	Low to High	
	Composure	Low to High	
	Presentation	Low to High	
	Spectator Appeal	Low to High	

## **Indoor Score Sheet Glossary**

### **From the AKA Appendix to IRBC Rulebook 2014**

#### **i. Choreography**

The composition or flow of the routine. How well transitions from one program element to the next are made. How well the routine interprets the music, its tempo and mood. The effectiveness of the music in the development of the routine.

#### **ii. Execution**

How well the competitor controls the kite throughout the routine (control). How well kite actions are set to the music (timing). How well the competitor exhibits maneuvers specific to indoor flying: up-and-overs, floats, throws and catches (3-D), slack-line maneuvers (axels, flat spins, etc.), use of the 360-degree window, etc.

#### **iii. Entertainment Value**

The creativity and imagination demonstrated in the use of selected kite movements or actions, as well as the competitor's movements or actions. "Total visual impact" of the routine.

### **From the revised indoor score sheet**

#### **Choreography**

- Interpretation- The music is seen in the performance. A picture is painted. The performance is an expression of the music.
- Flying with the Music- The music is more than background to the performance, it's the foundation. The music and the performance are directly linked.
- Dynamic Range of Expression- Tempo changes and more, the use of these changes, the use of showing the changes that express within the performance.
- Flow- The flow of the choreography, or the performance flow. Flow can keep you interested.
- Wow factor- the performance has wow moments or is otherwise impressive.
- Intent, deliberate- To what extent did the performance look and feel choreographed. Everything done shows the intent, or the purpose. On the other hand there can be areas that seem lost or haphazard.

#### **Execution**

- Control- From dictionary; to exercise restraint or direction over; dominate; command.
- Clean- No crashes or tangles.
- Indoor Effect; throws, catches, floats- Effective and efficient use of moves that are unique to indoor flying.
- Complete performance- No feeling of being unfinished. A complete package created by how it was performed.
- Complexity- The degree of intricacy.
- Flyer/Kite connection- How well the flyer and the kite work together to create the performance.

#### **Entertainment Value**

- Style- How much character the performance has.

- Emotion- The performance stirs any of the feelings of joy, sorrow, fear, hate, love, etc.
- Impact- How hard does it hit or grab you.
- Composure- The stage presence, an air of confidence, the “look” of an entertainer.
- Presentation- The organization of all aspects of the performance to create an overall impression.
- Spectator appeal- The performance should entertain, giving the audience something of value.