



IASI FREESTYLE MANUAL

Use this manual as a resource when completing the workbook.

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Coaching:

Coaches code of conduct

Coaches should or must:

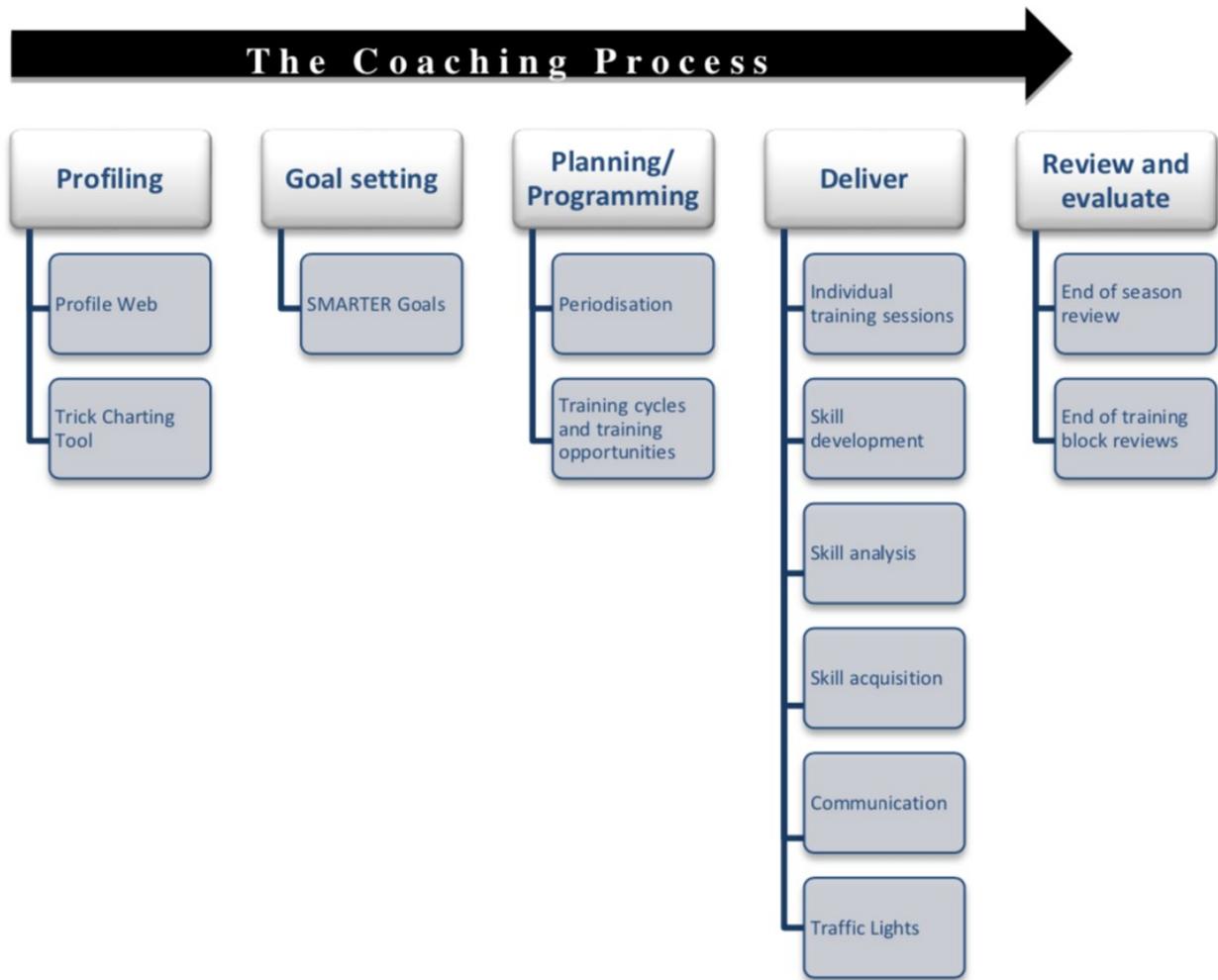
- assist in the creation of an environment where every individual has the opportunity to participate snowsports
- create and maintain an environment free of fear and harassment for all participants, parents, volunteers officials and coaches
- ensure that the activities they direct or advocate are appropriate for the age, maturity, experience and ability of the participant
- recognise the rights of all performers to be treated as individuals
- recognise the rights of performers to confer with other coaches and experts
- promote the concept of a balanced lifestyle, supporting the well-being of the performer both in and out of the sport.
- not engage in behaviour that constitutes any form of abuse (physical, sexual, emotional, neglect, bullying)
- promote the welfare and best interests of their performers
- Instructors are expected to wear the jackets that identify us as instructors and should be appropriately dressed ie salopettes, gloves and helmets etc
- avoid sexual intimacy with performers either while coaching them or in the period of time immediately following the end of the coaching relationship
- take action if they have a concern about the behaviour of an adult towards a child by reporting this

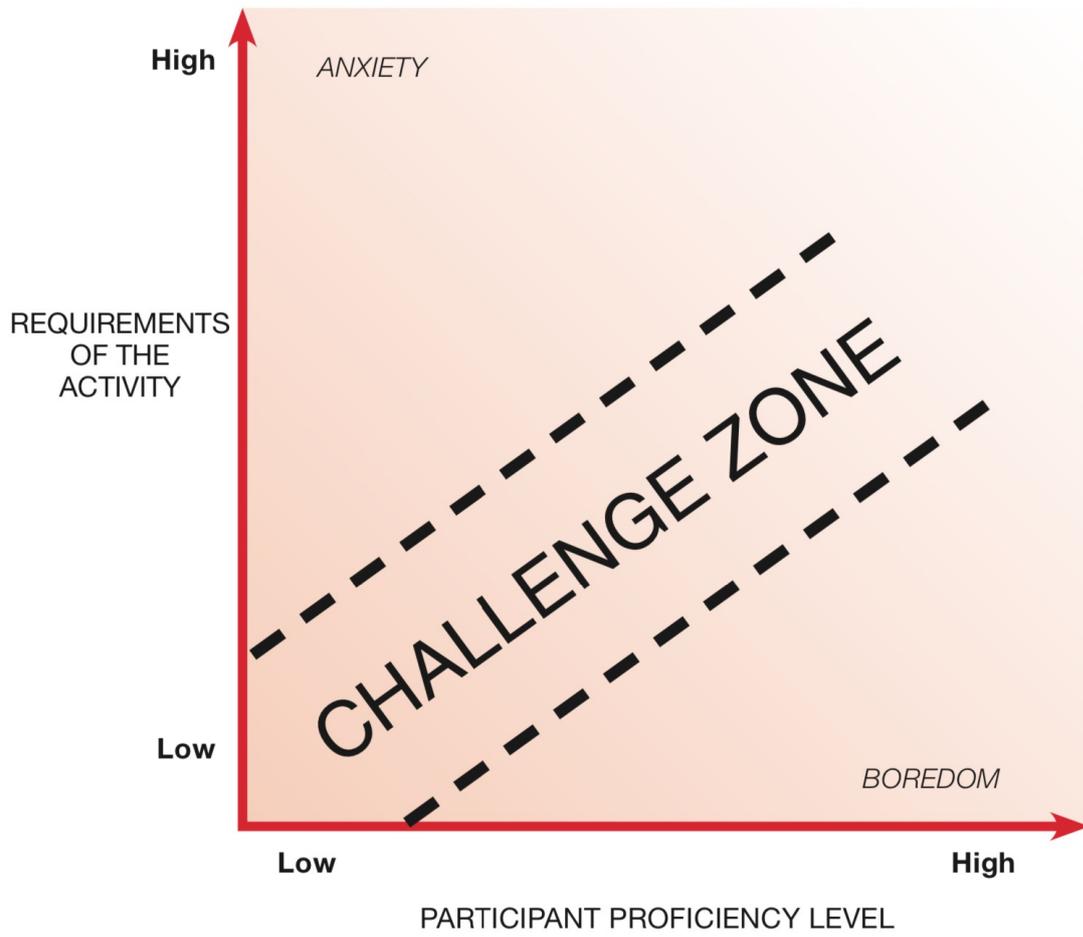
to the Club Welfare Officer

- empower performers to be responsible for their own decisions
- clarify the nature of the coaching services being offered to performers
- communicate and cooperate with other organisations and individuals in the best interests of performers.
- be fair, honest and considerate to performers and others in their sport
- project an image of health, cleanliness and functional efficiency
- be positive role models for performers at all times.
- ensure that the environment is as safe as possible, taking into account and minimising possible risks
- promote the execution of safe and correct practice
- be professional and accept responsibility for their actions
- make a commitment to providing a quality service to their performers
- actively promote the positive benefits to society of participation in sport, including the positive contribution sport can make to achieving improved outcomes for children and young people
- contribute to the development of coaching as a profession by exchanging knowledge and ideas with others and by working in partnership with other agencies and professionals
- not use or tolerate the use of inappropriate language
- gain coaching qualifications appropriate to the level at which they coach.
- The main priorities for instruction are children and beginners. We will make every effort to accommodate individual instructor's preferences but an instructor should be able to instruct skiers of a wide variety of ages and abilities.

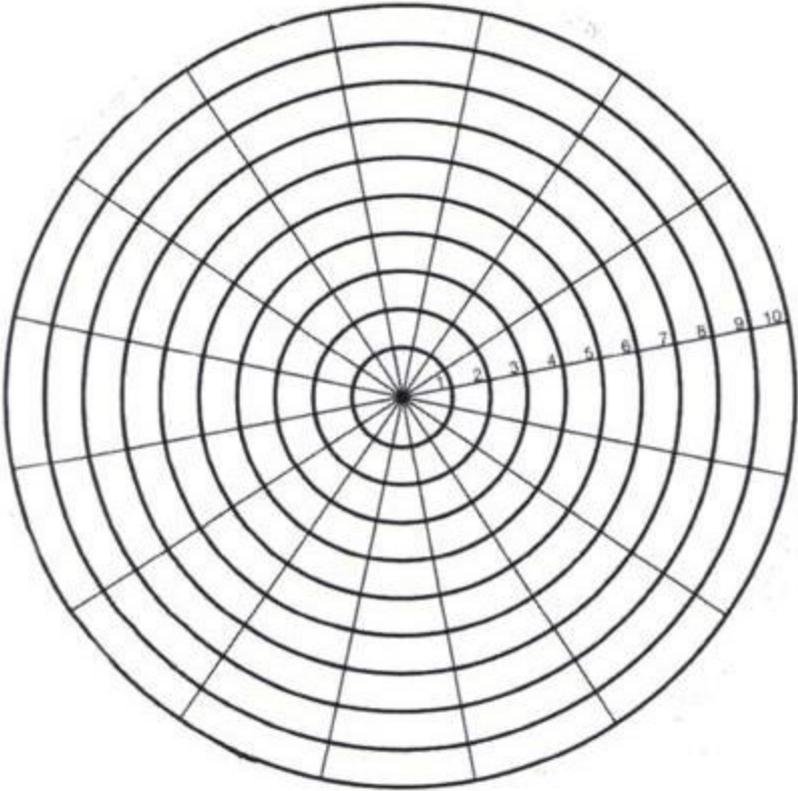
(Based on Sportscoach UK Code of Conduct for Coaches)

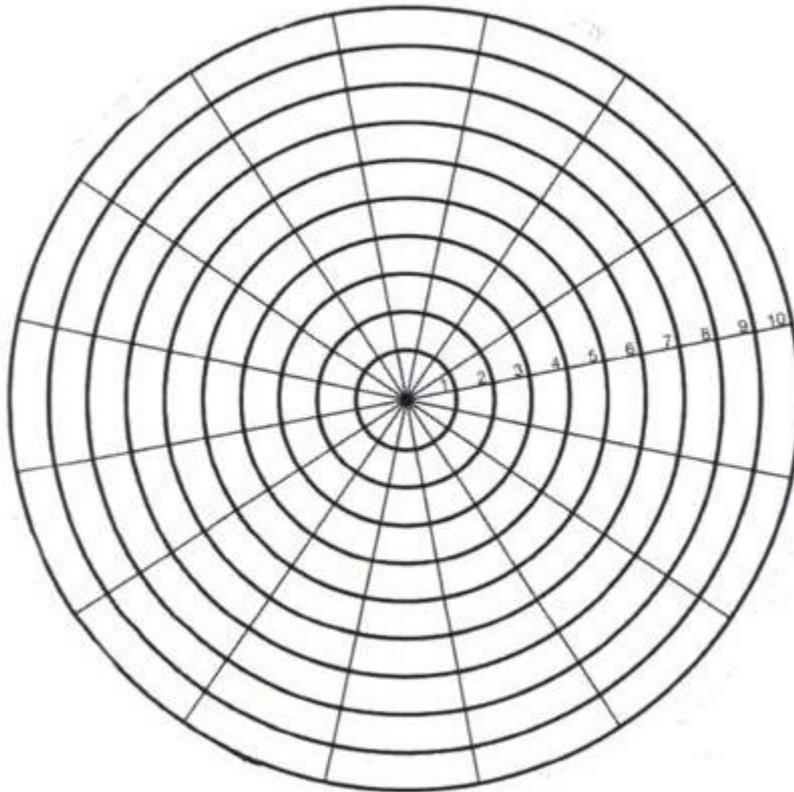
The Coaching Process:





Performance Profile Web





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Use of the profiling web

The representation of the athlete's performance factors in the form of a dartboard creates a shape which becomes the 'self-portrait' of your athlete. By drawing the self-portrait, the elements, meanings and the athlete's ratings are given a graphic presentation that can be used to track improvements to performance. The profile is modified each time the athlete and coach revisit the process.

Method

1. Agree the skill area that you are going to evaluate (TTPPEE is a good starting point – you can create a dartboard for each aspect of TTPPEE, or for specific factors within each element – it depends how much time and how deep into the process you wish to go)
2. Brainstorm the vital elements of the skill area. Allow your athlete to create the list in their own time but make sure that any particular elements that you think are important are included. The

elements do not particularly need to be in any specific order.

3. Some performance factors will be more important than others and you can choose which elements to record. This will depend on your athlete's and your personal beliefs. Whatever factors you agree on, keep a record of their meaning to avoid any doubt later on – this is an important process as it allows for more communication and greater clarity for goal setting later on (as well as improved feedback possibilities).

4. Score the elements. Rank each of your elements out of ten (ten being the top score). The rating should be an honest statement of how the athlete currently sees themselves. The coach should also rate the athlete separately.

5. Compare and agree ratings. A difference of two points or more can suggest a mismatch which you should explore and may need further negotiation and discussion. A difference of less than two points indicates that you probably both have similar views about the quality of performances and the interpretation of the meaning of that element. Resolving such differences involves opening up and improving communication.

Tips:

6. Transfer the information onto the performance profile web on the next page.

7. Use the profile to agree some SMARTER development goals (this is covered in part 2 of the coaching process)

Don't spend too long analysing each element – trust your first impression or feelings.

Use the whole range of the scale

It is important to separate coaching from evaluation. Evaluations should be repeated at regular intervals and planned into the yearly program. The dartboard can be used to highlight strengths and weaknesses and help to guide the planning process and evaluate progress. Keep the profile dartboards as part of your coaching records.

Goal Setting

Goal setting is another way of achieving a victory. So often the measure of success is based on medals or winning. Goal setting allows for victories to happen regardless of the outcome of the competition. This can be used to motivate both the athlete and the coach. Success is not the same as winning, nor is failure the same as losing.

Goal setting helps focus thoughts and attention on what you are trying to achieve and can give a sense of achievement when goals have been reached. We differentiate process and outcome goals.

SMARTER Goals

Process goals are how we do things (eg line through the course, technique, visualisation).

Outcome goals are dependent on how you do compared to others. Outcome goals are often hard to control whereas process goals are an ideal way of improving yourself as only you control the outcome.

The golden rule of goals:

Teach a new skill using process goals.

Test a skill during training with outcome goals.

Compete using outcome or process goals (whichever gets the best results) – every athlete is different!

Concentrate on the things that you can control (eg effort) rather than what you can't (eg luck, decisions, weather).

S Specific M Measurable A Achievable R Realistic T Time phased E Exciting R Reviewed and Rewarded

Specific

Measurable

Achievable

The less precise a goal is then the easier it will be to get out of achieving it. Goals should be chosen by the athlete themselves. Our brains are wired to go for the easier option so try to tie your athlete down to committing to specific details.

It should be easy to know when a goal has been achieved. It should be task orientated. People work harder when they know how much they need to put in to achieve the goal. Including time or a scale in goals allows your athlete to monitor how you are doing in training.

The goals should be achievable within the time and resources available. Unrealistic goals are dreams, not goals. Goals should be challenging.

Realistic

Time phased

Exciting

Reviewed and Rewarded

Goals need to be challenging enough so that they are inspiring but not too hard so as to feel disappointment should they not be achieved. Goals should be set in the challenge zone (too hard could lead to frustration, too easy could lead to boredom!)

Breaking longer-term objectives into short-term goals helps to build feelings of competence and will support motivation.

It can allow you to create a 'ladder' or steps of goals, again, charting your way to success.

Goals should be inspiring and make the athlete really want to achieve them. The more the goals catch your athletes' attention, the more likely they are to want to try and achieve them.

Goals have to be updated, monitored and moved on when they have been achieved. Without reviewing progress, you won't be able to re-evaluate and move on to the next level. Plan in times when you will review your progress (these should be agreed with the athlete).

Don't forget to reward successful completion of a goal – it's really important that achievement is recognized by both the coach and athlete. We set goals because we enjoy the feeling of success and it's that that underpins our motivation.

Top Tips on Goal Setting

1. Don't be afraid to change the goals if they start to look unrealistic.
2. Always reward goals that have been achieved – it gives the whole process more meaning.
3. If your athletes don't achieve the goals you set then try and figure out why, reassess, then set more goals.
4. Share your goals with those around you. The more people who know what your aims are, the more people you have to support you.
5. Make sure that your goals are fun. It will increase motivation and make training more enjoyable.
6. Keep reviewing your goals and make it a regular feature of training.

Traffic Lights:

the timings and general running of the competition while the judges will mention how judging will work and what they are generally looking for. Any questions should be raised at this meeting.

Bigger events will have a schedule that's subject to small changes available well before the competition start date. FIS for example run most major Freeski events and their website provides a wealth of information. Before a competition coaches can find out lots of things with the following link.

<https://www.fis-ski.com/DB/freestyle-freeski/freeski/calendar-results.html?noselection=true&disciplinecode=HP,BA,SS>

By clicking on the event you can then click the small yellow tab on the right hand side. This gives any up to date information. See below.

The screenshot shows the FIS website interface. At the top, there is a navigation bar with the FIS logo and menu items: CALENDAR & RESULTS, ATHLETES, LIVE, NEWS & MEDIA, MEMBER SECTION, and social media icons. Below this is a secondary navigation bar with categories: CROSS-COUNTRY, SKI JUMPING, NORDIC COMBINED, ALPINE, FREESTYLE & FREESKI (highlighted), SNOWBOARD, MORE DISCIPLINES, and INSIDE FIS. The main content area features a large banner for 'Mammoth Mountain Ski Resort (USA)' with an American flag icon. Below the banner is a section titled 'THE FUTURES TOUR' containing a table of events.

Status	Date	Codex	Event	Category	Gender	Runs			Comments	Download	
						Run	CET	LOC			Status
	12 Feb	8700	Freeski Slopestyle Mammoth Mountain Ski Resortt (USA)	FIS	W	1st				23	▼
	12 Feb	8701	Freeski Slopestyle Mammoth Mountain Ski Resortt (USA)	FIS	M	1st				23	
	13 Feb	8702	Freeski Halfpipe Mammoth Mountain Ski Resortt (USA)	FIS	W	1st				23	
	13 Feb	8703	Freeski Halfpipe Mammoth Mountain Ski Resortt (USA)	FIS	M	1st				23	

Bigger events like Europa cups and World cups will have a team captains (TC) meeting the night before the competition and each night during. As a coach you will be required to go to these to find out any important info but also sign your athletes in and pay their entry fees. Immediately after or during the first TC meeting the organisers will do the BIB draw and you will find out which heats your athletes are in.

Take a look at the example below for competition information.



Mammoth Mountain Futures Tour Feb 10-13th

Tentative Schedule *Subject to change

Monday, February 10th, 2020 **Training Day**

- 9-11am – Check in – Mammoth Team HQ – Race Department Office
- 9-4pm – Open practice for Snowboard & Freeski athletes.

Main Park Halfpipe and South Park (venues are open to public)

- 4:30pm - Team Captains Meeting – Mammoth Team HQ – Upstairs

Tuesday, February 11th, 2020 **Snowboard Slopestyle Competition (South Park)**

- 7:30-8:30am – Check in – Mammoth Team HQ – Race Department Office
- 9-10am Practice all competitors
- 10:30-2pm Qualifications
- 2:15pm - Finals Training - 1 run warm up
- 2:25pm to 3:25 pm – Finals
 - Finals SB Women & SB Men – 2 runs

Awards immediately following the event bottom of the course.

Main Park Halfpipe will be open for practice.

- 5pm - Team Captains Meeting – Mammoth Team HQ – Upstairs

Wednesday, February 12th, 2020 **Freeski Slopestyle Competition (South Park)**

- 7:30-8:30am – Check in – Mammoth Team HQ – Race Department Office
- 9-10am Practice all competitors
- 10:30-2pm Qualifications
- 2:15pm - Finals Training - 1 run warm up
- 2:25pm to 3:25 pm – Finals
 - Finals FS Women & FS Men – 2 runs

Awards immediately following the event bottom of the course.

Main Park Halfpipe will be open for practice.

- 5pm - Team Captains Meeting – Mammoth Team HQ – Upstairs

Thursday, February 13th, 2020 **Snowboard & Freeski Halfpipe Competition (Main Park Pipe)**

- 7:30-8:30am – Check in – Mammoth Team HQ – Race Department Office
- 9-10am – Training All Competitors
- 10:15-1:30pm - Qualification Round
- 1:40-2pm - Finals Training - 1 run warm up
- 2:25pm to 3:25 pm – Finals
 - Finals SB/FS Women SB/FS Men – 2 runs

Awards immediately following the event bottom of the halfpipe.

Heats are done when theres a large number of riders and often the organisers will do “double up” judging to make the event run quicker. This is lots of judges with half doing heat 1 and half doing heat 2 alternately.

Judging will often involve “section by section” scoring. This means the course is split into sections and the athlete will receive a score for each section. There will also be an overall score. The judges will explain before hand what percentage they will be giving for the sections vs the overall. For example it could be 40% sessions and then 60% overall.

Take a look at the below example of how scoring often works.



Font Romeu SS

Font Romeu SS															
Startlist Qualification Heat 1															
Qualification Heat 1															
Startlist Qualification Heat 2															
Qualification Heat 2															
Startlist Final															
Final															
RK	BIB	NAME	NAT	RUN	SECTION SCORES						SECTION SCORE	OVERALL SCORE	SCORE	BEST SCORE	TIE
					S1	S2	S3	S4	S5	S6					
1	1	Ragettli Andri	SUI	Run 1 Run 2	8.65 9.00	8.65 9.15	9.00 9.00	5.55 4.55	5.65 7.50	7.60 7.90	45.10 47.10	36.40 37.60	81.50 84.70	84.70	0.00
2	21	Harding Tyler	GBR	Run 1 Run 2	8.45 8.25	9.30 9.05	8.10 1.55	8.25 4.55	6.85 2.75	4.80 1.10	45.75 27.25	36.40 16.80	82.15 44.05	82.15	0.00
3	8	Braaten Oystein	NOR	Run 1 Run 2	7.35 7.55	8.75 9.00	7.10 7.55	6.50 5.20	7.50 7.05	8.80 9.20	46.00 45.55	34.20 33.80	80.20 79.35	80.20	0.00
4	28	Fagan Deven	USA	Run 1 Run 2	8.30 8.20	8.15 7.95	6.65 6.05	8.10 0.25	7.65 1.15	8.10 1.15	46.95 19.35	32.40 4.40	79.35 23.75	79.35	0.00
5	5	Magnusson Oliwer	SWE	Run 1 Run 2	8.70 8.95	8.95 9.10	6.05 6.20	5.10 4.65	5.75 7.20	5.20 6.75	39.75 42.85	35.80 36.40	75.55 79.25	79.25	0.00
6	9	Wester Oscar	SWE	Run 1 Run 2	8.65 8.80	8.60 8.55	6.60 1.20	4.50 1.10	7.75 1.55	7.70 7.70	43.80 28.90	35.00 14.40	78.80 43.30	78.80	0.00
7	12	Gubser Kim	SUI	Run 1 Run 2	7.35 8.00	9.20 9.25	8.00 8.50	3.00 5.00	5.20 6.70	6.75 6.75	39.50 44.20	30.80 34.00	70.30 78.20	78.20	0.00
8	32	Laplante Cody	USA	Run 1 Run 2	7.15 7.35	7.75 8.10	6.70 6.75	9.00 9.20	0.50 6.95	0.10 5.55	31.20 43.90	10.00 32.00	41.20 75.90	75.90	0.00
9	20	Granbom Emil	SWE	Run 1 Run 2	7.30 7.15	0.80 8.45	0.10 7.25	1.20 6.30	6.65 7.15	6.25 6.45	22.30 42.75	9.40 32.40	31.70 75.15	75.15	0.00
10	29	Porter-MacInnann Noah	CAN	Run 1 Run 2	8.05 8.05	7.60 7.55	7.55 7.45	8.55 8.55	1.30 5.60	0.80 5.25	33.85 42.45	11.20 32.60	45.05 75.05	75.05	0.00
11	16	Stevenson Ryan	USA	Run 1 Run 2	7.60 7.50	5.70 7.70	8.20 8.70	5.50 5.00	8.45 8.15	8.60 0.55	44.05 37.60	28.60 11.40	72.65 49.00	72.65	0.00
12	24	Ryan Tim	USA	Run 1 Run 2	7.40 7.50	7.60 7.35	5.40 7.30	6.50 6.50	7.65 7.75	7.25 7.55	41.80 43.95	27.80 27.80	69.60 71.75	71.75	0.00
13	51	Schuler Luca	SUI	Run 1 Run 2	8.80 8.80	9.05 8.95	0.85 8.40	0.10 6.05	1.20 4.05	2.75 3.10	22.75 39.35	8.60 31.00	31.35 70.35	70.35	0.00
14	33	Lliso Javier	ESP	Run 1 Run 2	8.15 7.00	8.70 2.75	8.50 0.10	2.00 2.55	7.90 8.05	4.20 2.40	39.45 22.85	30.00 10.80	69.45 33.65	69.45	0.00

Judges will also make clear what they are scoring on in terms of left and right. For example in a big air event they might want to see everyone spin at least 2 of 4 ways. They will also make clear how the scores are added up. Often for big air athletes will have 3 jumps and the best 2 scores are added together.

Information regarding the course will also be made available. For example for a world cup to be allowed to run a resort will have to build a course within the world cup specifications. See below for an example of a halfpipe spec.



FIS FREESKI WORLD CUP 2020
Results - Qualification
Women's Freeski Halfpipe
 COPPER (USA)
WED 11 DEC 2019 Start Time: 09:25

HP

Jury			Course Details		
FIS Contest Director	DATE Ritchie	FIS	Course Name	Copper Halfpipe	
FIS Technical Delegate	OOSTDIJK Martijn	NED	Halfpipe Length	166m	
Head Judge	ALLEN Dan	USA	Width from Wall to Wall	21m	
Chief of Competition	KRAHULEC Paul	CAN	Halfpipe Inclination	17.0°	
Officials			Inner Height of Walls	6.7m	
Chief of Course	BACKES Eric	USA	Inclination of Vert	82°	
Technical Advisor	VAN GILDER Bill	USA	Judges		
			Judge 1	YOUNG Erin	USA
			Judge 2	CATTANEO Teo	FRA
			Judge 3	PARK HeeJin	KOR
			Judge 4	FRISELL Adam	SWE
			Judge 5	MÜLLER Florian	GER
			Judge 6	BULC Urh	SLO

Number of Competitors: 23, Number of participating NSAs: 9

Note that the judges are also named and theres a mix of judges from different nations.

Below is more detailed information on judging but please remember that judging formats are updated regularly.

Judging Criteria

Snowboard and Freeski Judges consider the following criteria when evaluating and comparing competition runs.

Execution Difficulty Amplitude Variety Progression

All criteria are considered equally and are not in any particular order.

The judges use these criteria to evaluate the precise nature of the run in relation to the maneuvers attempted, both individually and as a sequence. The overall composition (flow) of the run is very important as the judges evaluate the sequences of tricks, the amount of risk in the routine, and how the competitor uses the course.

The judges also take each fall, mistake and stop into consideration and will evaluate these considerations when calculating the rank/score for that judged run.

Objective/Subjective Use of Criteria

When the judges are evaluating and comparing competition runs, they must consider the 5 Judging Criteria: Progression, Amplitude, Variety, Execution, and Difficulty. These are the objective criteria which are standardized and based on the judging format. The Subjective aspects of these criteria can come from the judges course inspection, past experience, or just personal preferences. This

subjective aspect is what can separate 2 competitors doing the same trick(s). The judges can also use this subjectivity to evaluate a full run. When the judge finds that objective criteria is the same or very similar the judge may subjectively prefer one run/trick over the other to rank them accordingly.

Comparing Runs with the 5 Overall Impression Criteria

In a situation where it is hard to distinguish which of two similar runs is better, a judge will compare the runs based on the main criteria. Therefore there are five criteria in Overall Impression. The judges will consider which run had better execution, difficulty, amplitude, variety and progression. The run that is better in at least three of the five criteria can objectively be ranked higher.

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8.1 Execution

Execution encompasses many things: takeoff, grabs, air control, flow, style, and landing. It is important for a judge to recognize a well executed run as well as a poorly executed run and know how to rank/score each appropriately.

8.1.1 Judging Considerations: Execution

Control

Control should be maintained throughout the whole run, from start to finish. A well executed runs shows good stability, fluidity and each individual trick should be performed with full control. The competitor should perform the run with minimal insecurities and instabilities.

Takeoff

In a well executed takeoff, the competitor should have proper timing on the takeoff to get a clean “pop” off the lip of the jump, sending the competitor in a high arcing trajectory, maximizing amplitude. Rushed takeoff, low pop, or starting the rotation prematurely on the lip of the jump can negatively affect the execution (unless it’s intentional, like a butter takeoff for example) In Halfpipe, takeoffs and landings should be performed on the higher part of the halfpipe transition, near or at the lip of the pipe.

Landing

Before landing, the tricks should be completed in preparation for landing and not finished on the snow. In a clean landing, the competitor will land on the balls of the feet or lightly on edge with no other part of the body or equipment making contact with the snow. A hand drags, butt-check, backseat landing, or washout will affect the score. In halfpipe, the competitor should land high on the wall of the transition near or at the lip to demonstrate good execution and transition riding skills.

Grabs

The proper execution of a grab should be made on the board/ski and not anywhere else. (boot grab, binding grab, knee grab, etc...) Performing grab/grabs is very important to the execution of a trick and a missed or weak/short grab will influence the judges score negatively. Well executed grabs are

held throughout the majority of the trick. The competitor can show additional grab control with elements like boning or tweaking. The position or waving of the non-grabbing hand can also subjectively affect the execution and style.

Style

This is subjective and can be defined as a display of the mastery of tricks execution by a Competitor. To have style defines the competitor. It sets their runs apart from the other same or alike maneuvers performed by other competitors on the same features. Judges can use this subjectivity along with the other Overall impression criteria to separate similar runs and tricks.

Course Use/ Pipe Use

The run should be performed from start to finish. Judges assess the run until competitor has stopped performing, has exited the bottom of the pipe or leaves the course. Tricks done while entering the halfpipe will be considered. Leaving the slope course or exiting the halfpipe before the end of the course will affect the score. In slope the run should show a mastery of all aspects of the course (rails, jumps, hips) not just one section or section type.

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Flow

Is a subjective assessment and is based on how the competitor puts together a run. The judges will use this to assess the way a competitor links tricks and may affect execution and variety. There should be no unnecessary speed checks, line changes or interruptions in the flow of the run. The competitor should show clean edge control throughout the slopestyle course or halfpipe, including the flat bottom (HP) and between features (SS).

Reverts

Including set-up reverts or stops within the run will result in a score reduction.

Rails

The competitor should have a good trajectory to maximize the length of the feature. Rails should be slid completely to the end (unless done intentionally to link to another trick). Judges also consider if the competitor was well balanced over the feature/"locked-on" to the rail, or if the competitor was sliding the side and coming off early.

8.2 Difficulty

It is important for a judge to be able to estimate the difficulty of every trick. This ability can come from personal experience as a former competitor, observations or gathering feedback from the competitors. Discussions about difficulty should take place at official Competitor/Team Captains Meetings where the most individuals can take part and receive the same information. One-on-One Course discussions between a coach and judge should be avoided. Individuals may not always agree with each other when discussing difficulty scales, but judges must have clear opinion of what is easier and what is more difficult.

8.2.1 Judging Considerations: Difficulty

Amount of Rotation

The amount of rotation can affect the difficulty. Larger amount of rotation does not necessarily always increase the difficulty. A judge must use their own subjective consideration when determining their opinion of the difficulty of the amount of rotation.

Direction of Rotation

Competitors can display increased difficulty in the run by spinning in all directions.

(FK) Leftside, Rightside, Switch Rightside, Switch Leftside and Ally-Oop.

(SB) Frontside, Backside, Switch Frontside, Switch Backside and Ally-Oop.

A combination of clockwise and counterclockwise rotations in a run can greatly increase the difficulty of a run.

Axis

The axis of a rotation can increase the trick difficulty. Counter rotations (shifties, bring backs, etc), up-slope rotations (alley oops), and also increased quantity of inverts in a trick (doubles, triples, etc) can all increase a trick's difficulty. Inverted or off axis tricks do not necessarily make a trick more difficult. The judges must consider other aspects of these tricks to properly evaluate them. Different rotational axis (Longitudinal/Lateral Axis, Vertical Axis) should be considered.

Blind Landings

Tricks with a blind landing can be considered more difficult than ones which allow for a view of the landing in the last 180 degrees.

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Grabs

Performing grabs can change the difficulty of the trick. It is difficult to maintain a held grab throughout a rotation, and some grabs are more difficult than others. Boning, tweaking can also increase the difficulty and execution. Where the competitor grabs, and with which hand during different rotations can also increase the difficulty.

Use of Course (SS)

A course can include jumps, rails, boxes, quarter pipes, transitions, pole jams, wall rides, transfers, and much, much more. During course inspection or at the beginning of practice every judge should inspect the course to determine in their opinion which features or line may be more difficult. The judges may reward the competitor that uses different types of features. A difficult trick or combination executed on an easier feature, can possibly score better than an easier maneuver performed on a more difficult feature.

Trick Location (HP)

There can be increased difficulty and risk by performing more difficult tricks and combinations at the beginning or middle of a halfpipe run.

Amplitude

As it relates to Difficulty, amplitude can increase the difficulty of a trick. It is more difficult to maintain a high Amplitude though the entire run.

Risk Taking

Amplitude, blind landing/blind takeoff, line selection and creative use-of-course can increase the risk of a trick. Performing more difficult tricks at the beginning of the HP run can also increase risk as well.

Combinations

Linking hard tricks back-to-back can increase the difficulty and also add variety to a run. Trick combinations should always be taken into consideration by the judges. The composition of the tricks should also fit to the flow of the course.

Straight Airs and Small Rotation Tricks

When performed with amplitude, good execution and/or a special or progressive element, straight airs, switch straight airs, air-to-fakie, 360s, switch 360's, switch 540's and other minimal-rotation tricks can be subjectively rewarded.

Jumps / Transition

Airtime/Amplitude on the features needs to be taken into account, not just the length of the tables. The width of takeoff can also affect the difficulty of the feature. Judges need to assess this during practice. (SB) Hitting side transition features on the heel edge is more difficult than off the toes.

Rails

Rails with a longer a sliding distance can have increased difficulty and generally the more narrow the width of the feature, the more difficult it is. Kinks, closeouts, curves, rainbows, etc can increase the feature difficulty. The feature material will affect the slipperiness and slid ability of the rail and will affect the difficulty. Low or flat takeoffs can be more difficult than rideons or higher takeoffs.

A rotation that is the opposite direction to the initial rotation onto the rail (pretzel), can increases trick difficulty. This includes pretzel rotations off of the feature as well as pretzel switch-ups. Combinations of maneuvers on the feature can increase difficulty.

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□ □ □ □

8.3

8.3.1

Transferring between two features can increase the trick difficulty. Sliding the feature away from the feet on the skis/board can be more difficult than under feet. (Example NosePress and TailPress). Grabbing the skis/board while sliding should be considered. The type of rail feature must be considered when evaluating the difficulty of a flip off of a rail. (Example: Misty 450 off)

Amplitude

Judges consider Amplitude in all disciplines: Halfpipe, Slopestyle and Big Air. Higher amplitude can accentuate well executed tricks and leave a strong impression.

Judging Considerations: Amplitude

Judges must take note/steno of the level of amplitude throughout a halfpipe run. Higher amplitude can accentuate a clean, well executed trick and leave a strong impression.

Maintained high amplitude all the way down the pipe is rewarded, where a decreased amplitude from hit to hit affects the score negatively. Maintained amplitude requires excellent timing/pop on takeoffs, clean landings, efficient line/travel through the flat bottom and transition riding skills.

The judges consider Amplitude vertically from the lip of the halfpipe as well as the distance travelled down the pipe. Higher amplitude can increase the difficulty on certain tricks. The distance traveled should be in proportion with the vertical amplitude. Traveling a long distance down the pipe without high amplitude can negatively affect the judges impression.

The amplitude of the trick is not increased or decreased by the location of the landing on the transition.

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8.3.2 Judging Considerations: Amplitude in SS & BA

Judges recognize good amplitude on jumps by appropriate speed and a clean” pop “off of the takeoff and a high arc and trajectory through the air to maximize airtime.

Good amplitude will have the competitor landing in the appropriate place down the landing, in the “sweet spot”. Too much or too little amplitude on kickers can show improper execution and can be dangerous. A low trajectory through the air or landing short on the knuckle is considered poor amplitude by the judges and will affect the score negatively.

The trick should match the trajectory of the takeoff, landing and hangtime.

Rails

In slopestyle amplitude can also be considered by the “energy” on and off rails or other features and by using the rails or jib features to their intended full potential.

8.4 Variety

A halfpipe or slopestyle run with good variety will include many different tricks, grabs, rotations and axis'. Variety shows that the competitor has a complete repertoire of tricks.

8.4.1 Judging Considerations: Variety

Variety can be a key factor in comparing SB and FK Halfpipe and Slopestyle competition runs. For Variety in Big Air, see Judging System and Competition format section of the Judges Handbook.

Judges look for competitors to display a variety of different takeoffs/landings (switch/forward), direction of spin (clockwise and counterclockwise), grabs, axis and rail tricks in the run. Doing tricks such as alley oops, reverse carve, air to fakies (HP), 0-Spin, Etc. will also show variety.

Variety also includes using the different aspects of the course. (transition take off, gaps, transfers, etc) Slopestyle courses have a most commonly used line. Competitors who stray from this and use the course in a new and creative way can be rewarded.

Repeated Tricks

If a trick, grab or maneuver is repeated in a run it should affect the score negatively.

Rails

In slopestyle, a competitor can also show variety on rails, not just with clockwise/counterclockwise rotations, but with a variety of trick variations on a variety of features. A well rounded slopestyle can show variety on rails with lipslide, tails-over, blind takeoff/landing, pretzels and switch-ups, etc.. A well composed slopestyle run will also utilize a variety of feature types: down-rails, kink-rails, wide/narrow rails, gap-to-rail, cannon rail, etc.

Freeski Judges consider the following when evaluating variety:

Multiple directions of movement: forward and switch

Multiple directions of rotation: leftside, rightside switch leftside and switch rightside

Axis': upright, off-axis, inverted, flatspin, rodeo, misty, bio, orbital, doublecork and triplecork

Down the pipe spins and ally-oop spins (HP)

Multiple grabs: a mix of many different grabs on different tricks

Progression

The Progression criteria encompasses many things. Most obvious is a new trick that has never been performed before, but many other elements can be considered progressive at all levels of competition.

In order for a judge to recognize and properly reward progression, they must have a current and accurate knowledge of SB and FK trends and movements.

Judging Considerations: Progression

New or Uncommon Tricks

Progression can be recognized at all levels of competition. If an competitor displays a trick, trick variety, grab or anything that stands out as new, unique, rare, innovative or creative for that level of competition, judges can recognize that as progression.

Creativity

Judges can subjectively award creativity and innovation under the Progression criteria. This includes creative line choice or unique use of course/feature, a new trick or variation on an existing trick.

Grabs

A competitor can display Progression in new or uncommon grabs or by performing a grab in a particular trick that is uncommon or rarely done in that way. New combinations of grab-to- grab sequences or different varieties of double-grabs can also be considered.

Progression can be very subjective for each judge. All judges may not agree on what is progressive, therefore it is up to each judge to formulate their own opinions.

Use of the Progression Criteria

When a judge is comparing two runs which have a similar quality of execution, difficulty, amplitude and variety, Progression can be a deciding factor when choosing to rank one run above another.

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Judging System

Snowboard and Freeski judges utilize the following judging systems for scoring different event formats. Some judging systems described are for TV graphic packages only.

9.1 Overall Impression (OI)

Overall Impression Judging is different than traditional scoring where a point system is used. Overall Impression creates an environment that can adapt to the progression of snowboard and freeskiing, allowing the competitors to move the sports forward without any mandated trick requirements or restrictions.

This philosophy, which was generated early on, has continually been refined to offer more consistent judging from event to event with Overall Impression Criteria. The Overall Impression format will always have a hint of subjectivity, however it is the only way to keep progression in the hands of the competitors, and allow for the sports to continue to grow.

Snowboarding and Freeskiing is constantly evolving and should not be restricted to a standardized system of numbers and points. Therefore, it is up to the judges to keep the “free” in Freeskiing and Snowboarding by using the Overall Impression format.

In the Overall Impression System, three to seven judges independently evaluate the competitor’s performance based upon the judging criteria and give an overall impression score between 1 to 100.

Overall Impression System with 3 to 5 Scoring Judges

With 3 to 5 Scoring Judges, all scores will be counted and averaged to create the final score displayed as XX,XX out of 100.

Overall Impression System with 6 to 7 Scoring Judges

With 6 to 7 Scoring Judges, the highest and the lowest scores will be dropped and the remaining middle scores will be counted and averaged to create the final score displayed as XX,XX out of 100.

Ranking Runs with Overall Impression

The focus of Overall Impression is to compare runs and build a ranking. Scoring is the tool that judges use to place each run into the desired position in the ranking. Judges score a run to rank it (in their opinion) above the runs which were worse and below the runs which were better.

Establish the Range

Before every competition judges must closely watch practice to establish the Below Average Range, the Average Range and the Above Average Range for that course on that day. At the beginning of the competition it is important to identify what range a run falls into and score the first few runs into the appropriate range for that competition. The first 5 to 10 scores given become the anchor scores from which a judge will build a ranking.

Anchor Scores

Scores already given act as “anchor” scores. A judge will build a ranking by comparing runs to similar runs already scored. After comparing runs the judge will give a score to rank that run above or below the anchored runs as he/she sees fit. Leaving room to fit scores for more runs.

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Keeping an Open Range

Keeping an open range of scores is a skill that is acquired with practice and experience in the judging booth. A judge must have the ability to spread out his/her range to allow for room to insert scores into the ranking

9.2 Section by Section judging for Slopestyle (SBS)

ICR Sec. 3403.4

Minimum 7 up to max 9 scoring judges:

For WC, WSC and OWG if the SBS judging format is used, a minimum of 9 scoring judges is required.

Judges will be divided into 2 parts: Trick judges / Overall judges

Trick judges should be: 60% from total score Overall judges should be: 40% from total score

In the SBS the Overall Judges will enter 1-100 points each and Trick Judges will enter 0 -100 points each and this will be recalculated in the Data & Results system.

Trick / Section judges

Two to Three panels of Trick judges will evaluate the different sections of the Slopestyle course. The judges can be in panels of two or three judges and each panel and will evaluate two or three consecutive sections one after the other in the course. Trick judges will evaluate each section individually using points to create a ranking for each section.

Scores from each section can be divided equally between all sections in the slopestyle or each feature / section can have different values. Also, different features in one section can have different values.

Trick/Section Judges evaluate their assigned sections individually and give a score 0 – 100 for each section using the Overall Impression judging criteria. The combined section scores will count for 60% of the final score.

Overall judges

One panel of two to three judges will evaluate the run based on Judges Criteria Used. The total score from Overall judges will be calculated with the average of the scores from the Overall judges.

Overall Judges evaluate the entire run and give a score 1 – 100 using the Overall Impression judging criteria. This will count for 40% of the final score.

SBS System with 8 to 9 Scoring Judges

Judge Nr 1 and Judge Nr 2 will evaluate section: Judge Nr 3 and Judge Nr 4 will evaluate section: Judge Nr 5 and Judge Nr 6 will evaluate section: Judge Nr 7 and Nr 8 (and Judge nr 9) will evaluate:

SBS System with 7 Scoring Judges

Judge Nr 1 and Judge Nr 2 will evaluate section: Judge Nr 3 and Judge Nr 4 will evaluate section: Judge Nr 5, Nr 6 and Judge Nr 7 will evaluate:

1+2 3+4 5+6 Overall

1+2+3 4+5+6 Overall

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9.3

DEAL Scores for Big Air

Minimum 6 Judges shall independently evaluate the competitor's performance based on the Judges Criteria used and each judge will create one score (1 - 10).

After the judge has put in the score, he/she will analyze and evaluate each Criteria. Input the DEAL scores (Difficulty, Execution, Amplitude and Landing) and the outcome will show how well each criteria was.

All 6 judge's evaluations for DEAL scores are to be averaged and displayed only for TV Graphics. DEAL scores do not affect the Overall Impression scores given by the judges.

9.3

D E A L Scores for Big Air

Minimum 6 Judges shall independently evaluate the competitor's performance based on the Judges Criteria used and each judge will create one score (1 - 10).

After the judge has put in the score, he/she will analyze and evaluate each Criteria. Input the DEAL scores (Difficulty, Execution, Amplitude and Landing) and the outcome will show how well each criteria was.

All 6 judge's evaluations for DEAL scores are to be averaged and displayed only for TV Graphics. DEAL scores do not affect the Overall Impression scores given by the judges.

9.4

D A V E Scores for Halfpipe

Minimum 6 Judges shall independently evaluate the competitor's performance based on the Judges Criteria used and each judge will create one score (1 - 10).

After the judge has put in the score, he/she will analyze and evaluate each Criteria. Input the DAVE scores (Difficulty, Amplitude, Variety, and Execution) and the outcome will show how well each criteria was.

All 6 judge's evaluations for DAVE scores are to be averaged and displayed only for TV Graphics. DAVE scores do not affect the Overall Impression scores given by the judges.

9.5

9.5.1

In Big Air best 2 jumps out of 3 jumps format, the two counting tricks must be different. If a competitor performs the same type of trick two times or more during the same phase, the one highest scored trick will be counted, and the lower ones not considered. If only two jumps are performed in a single phase, the highest individual score will count.

Variety in Big Air

Different types of tricks are defined as follows:

Clockwise and Counterclockwise.

Forward or switch front flips / forward or switch back flips. Once a competitor adds a rotation of 180 degrees or more to a flip it becomes a rotational trick (clockwise or counterclockwise). Straight airs or switch straight airs are to be considered as different type of trick

(D) ifficulty (E) xecution (A) mplitude (L) anding

= 1-10 = 1-10 = 1-10 = 1-10

9.5

9.5.1

-
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In Big Air best 2 jumps out of 3 jumps format, the two counting tricks must be different. If a competitor performs the same type of trick two times or more during the same phase, the one highest scored trick will be counted, and the lower ones not considered. If only two jumps are performed in a single phase, the highest individual score will count.

Variety in Big Air

Different types of tricks are defined as follows:

Clockwise and Counterclockwise.

Forward or switch front flips / forward or switch back flips. Once a competitor adds a rotation of 180 degrees or more to a flip it becomes a rotational trick (clockwise or counterclockwise). Straight airs or switch straight airs are to be considered as different type of trick

(D) ifficulty (E) xecution (A) mplitude (L) anding

= 1-10 = 1-10 = 1-10 = 1-10

(D) ifficulty (A) mplitude (V) ariety (E) xecution

Variety in Big Air

ICR Sec. 3502.3.1

= 1-10 = 1-10 = 1-10 = 1-10

9.5.2

2 of 4 direction format

-
-

9.5.3

10

Different type of tricks is defined as follows:

Snowboard: Frontside, Backside, Switch Backside, Switch Frontside

Freeski: Right, Left, Switch Right, Switch Left.

Forward or switch front flips / forward or switch back flips. Forward or switch front flips / forward or switch back flips. Once a competitor adds a rotation of 180 degrees or more to a flip it becomes a rotational trick (clockwise or counterclockwise).

Straight airs or switch straight airs are to be considered as different types of trick

The version of the format used for Men and Women at each event is to be decided at the Team Captains meeting prior to the first training session. Men and Women may use a different format version at the same event.

Variety in Big Air with Knock-Out Ranking ICR Sec. ICR Sec. 3502.3.1

The 1st and 2nd Trick need to have a different direction in rotation (Clockwise & Counterclockwise). On the 3rd Trick the direction of take off (FS, BS, SBS and Cab) needs to be different than the 1st and 2nd.

Straight airs or switch straight airs are to be considered as different types of trick

Recommended Point Range

At each competition judges use scores from 1 to 100 to rank each competitor. The score given by each judge represents the desired ranking from each judge, above or below anchor scores already given.

The following is a recommended point range for each judging system. Judges can use this as a tool when placing runs into a point range. Range will vary from event to event. Runs that fall into the average range can be considerably different based on the level of competition at each event. This is why it is important to establish the range while watching practice at every competition.

Recommended Point Range: Overall Impression (OI) (Freeski Only)

Very Poor and Full Crash Range: 1-30 pts.

1-10 pts. crash at the start of the course

10-20 pts. crash on the first 1/2 of the course or extremely poor execution and low difficulty. 20-30 pts. is a crash at the end of an otherwise good run or extremely poor execution and low difficulty.

Below Average Range: 30-45 pts.

Low degree of difficulty for that field of competitors Poor execution and missed grabs

Reverts

Major deductions: Hand drag, Butt check, Etc.

Average Range: 45-65 pts.

Represents the ability level of the majority of the field of competitors Average degree of difficulty and execution for that field of competitors

10.1

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□ □ □

10.2

Above Average/Good Range: 65-85 pts.

Good execution

Minimal or no mistakes or insecurities

A solid trick flow, left/right spins and good combinations Multiple difficult tricks

Excellent Range: 85-100 pts.

Perfect execution

Many difficult and technical tricks linked together consecutively A variety of rotations, grabs and axis'

Recommended Point Range: Section by Section (Freeski Only)

0 Skipped Feature

1-10 Full Crash

10-20 Heavy bail, near-crash or major mistakes/deductions

20-30 Very poorly executed tricks or average tricks with mistakes/deductions 30-50 Hard tricks (or runs) with poorly execution

50-75 Average quality of execution and difficulty for that particular competition 75-85 Above average tricks or runs

85+ Exceptional tricks or runs

FOR OVERALL IMPRESSION JUDGES:

OI Judges in the SBS format use a different scoring range than traditional overall impression judging. Overall judges must account for the Variety criteria more than usual due to the fact that the Section judges score do not consider variety.

FOR SECTION JUDGES:

It is important for Section Judges to inspect their sections closely during practice and identify the tricks that will be performed in their sections. What are the tricks? Identify the below average, average, best. Judges should take notes and identify which tricks fall into the appropriate scoring range in that section.

Deductions (Snowboard Only)

(Deduction Scale approved for Snowboarding Only)

The deduction by the Judges is taken from the score that would have been given with a correct completed landing on the tricks. Only mistakes on snow are deductions, all others are in other criteria's.

For example, a competitor, considered to be not under control could be awarded 45 points by a Judge for the run and receive a 20 point deduction for a major landing fault, thus giving the competitor a score of 25.

Deductions: Halfpipe

Deductions for falls per judge will be as follows:

11

11.1

1 - 10 11-20 21-25

Small mistakes on landings including: flat landings, deck landings, sliding, light hand touches and other instabilities.

Medium mistakes on landings including: full stop, extended hand drags, heavy hand touches, light butt checks and reverts.

Major mistakes on landings including: heavy butt check, body checks and complete bails.

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11.2 Deductions: Big Air

Deductions for falls per judge will be as follows:

1 - 9 10 - 19

20 - 29 30

Small mistakes on landings including: hand drag, small hand-touch, etc Medium mistakes including: two hands down, reversing the trick due to instability

Major mistakes on landings including: body contact with the snow Huge mistakes on landings including: the body would hit the snow first

11.3 Deductions: Slopestyle

Deductions for falls per judge will be as follows:

1 - 5

6 - 15 16 - 20

Minor mistakes on landings including: unstable body during landings, possible Small Hand-touch, using hands for stability and other instabilities.

Medium mistakes on landings including: reverts, light touch downs, heavy hand touches, body contact with snow.

Major mistakes on landings including: hard touchdowns, falls, complete falls.

11.4 Deductions: Slopestyle Section by Section (SBS) (Overall and Trick judges)

1 - 20 21 - 60 61 - 80

Minor mistakes on landings including: unstable body during landings, possible Small Hand-touch, using hands for stability and other instabilities.

Medium mistakes on landings including: reverts, light touch downs, heavy hand touches, body contact with snow.

Major mistakes on landings including: hard touchdowns, falls, complete falls.

11.5 Definitions: Mistakes, Instabilities and Crashes

There are a number of names for instabilities that cause an competitor to be out of good body position. Defined below are some of the most common instabilities:

- Backseat: They land in a sitting position over the tails
- Hand Down: They put a hand on the snow to try to regain control;
- Speed Check: Instead of linking a turn, they turn sideways momentarily in a choppy motion
to cut speed
- Butt Check: They momentarily sits on the snow and bounces back up
- Back Slap: They momentarily lays their full back on snow; major loss of control.
- Washout: keeps spinning when they land because they cannot stop their momentum
- Revert: lands in the wrong position and surface slides to realign
- Early Off: comes off a rail feature before the end due to being unbalanced on the feature
- Knuckle: the slope change between the deck of a jump and the down sloped landing.
- Deck: The flat zone between the jump and the Knuckle. In HP the flat area above
the transition
- Flat landing: They overshoots the entire landing transition due to too much speed
- Wedging (FK): AKA “snowplow” Instead of linking a turn or speed checking, skier
power
wedges before a feature to cut speed;
- Catching an Edge: Digs in an edge (inside or outside) Uncontrollably
- Rolling Down the Windows: Swings arms either in a forward or backward direction
Uncontrollably
- Flailing: Swings arms all over the place
- Poling (FK): Loses speed and uses poles to regain speed
- Skating (FK): Skier loses speed, uses skis in a skating fashion to create momentum;

- □ Full Crash: Full body contact with the snow, skis/snowboard loses contact with the snow and/or loses ski(s) or a full stop of momentum

Basic strength and conditioning session example:

1. Squats

A classic move in any strength and conditioning routine, the squat helps to work on power output, strengthen the glute muscles, hip hinges and develop the posterior chain (glutes, hamstrings etc).

Body positioning and technique

1. Stand with your feet just over shoulder width apart. Feet at a 0–45 degree angle (or however comfortable)
2. Shoulders back and down, looking straight ahead
3. Engage your glutes and core
4. Push hips back over the heels, until your knees are at 90 degrees (see image above) — imagine sitting on a chair behind you!
5. Push through the heels to drive back to standing position
6. Repeat for three sets of 8–12 repetitions

Muscles worked: Core, glutes, quads, hamstrings

2. Romanian Deadlifts

Skiers tend to be quad dominant, so the Romanian deadlift switches the muscle focus to hamstrings. It is a unilateral movement that helps to build balance and recruitment of muscles, helping to avoid injury.

Body positioning and technique

1. Stand with a slight bend of the knee
2. Shoulders back and down
3. Hinge at the hip and push bum back

- 4.Run your hands down your legs until your knee bends
- 5.Push back up to standing from your heels
- 6.Drive glutes and hips through and thrust forward
- 7.Repeat for three sets of 8–12 repetitions

Muscles worked: Hip hinge, glutes, hamstrings and core stability

3. Reverse Lunges

Lunges are a key strength exercise for running and skiing, and to help avoid injury, working on muscle recruitment and balance. Work on the ‘acceleration’ phase, by stepping back and then driving back up to standing.

Body positioning and technique

- 1.Stand hip-width apart, then take a big step back so your knees are at 90 degrees
- 2.Make sure the front knee is behind the toes
- 3.Back knee movement is down — think about sinking down towards the ground
- 4.Keep weight on the front knee
- 5.Squeeze the glutes (bum), keep your hips tucked under
- 6.Push with your front heel to standing
- 7.Repeat for three sets of 8–12 repetitions for each leg

Muscles worked: Hamstrings, glutes

4. Bulgarian Squat

This exercise focuses on strengthening the glute muscles, as well as working the hip flexors, which is beneficial for runners and cyclists who have tight hip flexors.

Body positioning and technique

- 1.Begin in the standing position, with one foot behind on a bench around knee height
- 2.Shoulders back and down
- 3.The front knee should be at 90 degrees
- 4.Slowly, and in a controlled manner, move the body down towards the floor
- 5.Push back up with the front heel
- 6.Repeat for three sets of 8–12 repetitions

Muscles worked: Glutes, hamstrings, core

5. Glute Bridge

Skiers are quad dominant, so this one really helps to strengthen the glutes.

Body positioning and technique

- 1.Lie on your back with feet on the floor, hip-width apart and close to the bum
- 2.In a slow controlled movement, drive your hips up to the ceiling by pushing through your heels
- 3.Ensure you control the movement on the way down — don't touch the floor, just hover above the ground
- 4.Timing is 1 second up, 3 seconds down
- 5.Repeat for three sets of 8–12 repetitions

Muscles worked: Glutes and hamstrings

6. Lateral Lunge

This exercise focuses on recruiting muscles that aren't in the forward motion, used during running and skiing.

Body positioning and technique

1. Start in a standing positioning and take a big step to the side, hinge your hips back with your chest and head up
2. Drop the knee between 45–90 degrees
3. Driving through the heel, push yourself back up to standing
4. Repeat for three sets of 8–12 repetitions

Muscles worked: Hips, glutes, adductors and abductors

7. Push ups

This is another classic exercise that can be done anywhere with just your bodyweight.

Beneficial for triathletes, it works your upper body and core stability while the limbs are moving. Very much focused on the arms and core (the body's powerhouse).

Body positioning and technique

1. Start by placing your hands on the ground, just outside shoulder-width apart (like a high plank)
2. Maintain tension throughout the body (don't drop the hips) and slowly lower your body towards the ground, then push back up to the starting position
3. If this is too much of a challenge, start on your knees
4. Repeat for three sets of 8–12 repetitions

Muscles worked: Upper body (mainly chest) and core

8. Dead bugs

The dead bug is a core stability exercise that teaches you to move your hips and shoulders without involving the spine. It requires plenty of co-ordination, so practice in slow and controlled movements. Start off with your arms only, and then progress to lowering the legs.

Here are some top tips for this exercise, because it can be tricky: don't twist into it, keep the spine flat against the floor at all times and practice with just the arms before incorporating the legs.

Body positioning and technique

- 1.Lie on your back with knees in a table top position (90 degrees at the knee and hip)
- 2.Hold your arms out straight towards the ceiling, pushing the lower back into the ground and sucking your belly button in
- 3.Slowly lower your right arm and left leg to just above the ground
- 4.Ensure your spine is flat against the floor without doming
- 5.Bring your arm back up and repeat with the other arm/leg
- 6.Repeat for three sets of 8–12 repetitions

Muscles worked: Core, upper body and glutes

9. Plank

Skiers are often quad dominant, but the core is the body's powerhouse, so it is important for skiers to have a strong core. Planks are a stability exercise where tension is maintained throughout the body — so don't drop the hips!

Body positioning and technique

- 1.Start on your forearms, elbows just underneath the shoulders
- 2.Hold tension in the whole of your body, being careful not to drop the hips or hold them too high
- 3.Hold this exercise for 30 seconds to a minute, depending on how it feels
- 4.Bonus: try moving between your regular plank and a high plank as an extra challenge (using straight rather than bent arms)

Muscles worked: Core, upper body, glutes

10. Bear crawl hold

This is a core and shoulder stability strength exercise. You're building tension in your quads, as well as working on your coordination.

Body positioning and technique

1. Start on all fours, with your pelvis tucked in. Hands should be under your shoulders
2. Knees should be situated under the hips at 90 degrees and 1-inch above the ground
3. Make sure the glutes and core are engaged
4. Keep the spine neutral from head to tail
5. Hold this exercise for 30 seconds to a minute

Muscles worked: Core, upper body, glutes

Basic nutrition example:

Every athlete strives for an edge over the competition. Daily training and recovery require a comprehensive eating plan that matches these physical demands. The keys to peak nutrition performance aimed to complement your training and competition are reviewed below.

Food Energy

The energy needs of athletes exceed those of the average person. It's not uncommon for male and female athletes, especially those still growing, to have caloric needs exceeding 2,400-3,000 kcal and 2,200-2,700 kcal per day, respectively. The amount of energy found within a given food is dependent on the macronutrient (carbohydrate, protein and fat) content of the item.

Macro-nutrient	Energy Content
Carbohydrates	4 kcal/gram
Protein	4 kcal/gram
Alcohol*	7 kcal/gram
Fat	9 kcal/gram

*Although alcohol is not considered a macronutrient, it's important for athletes to realize that it is higher in calories and can contribute to undesirable weight gain.

- Carbohydrates serve as the primary source of energy during activities of higher intensity. Healthy carbohydrate food sources include fruits, vegetables, whole-grain cereals, breads and pastas.
- Dietary fat also plays a key role in helping individuals meet their energy needs as well as supporting healthy hormone levels. Healthy sources of fat include nuts, nut butters, avocados, olive and coconut oils. Limit use of vegetable oils such as corn, cottonseed or soybean oil.
- Dietary protein plays a key role in muscle repair and growth. Preferred sources of protein include lean meats, eggs, dairy (yogurt, milk, cottage cheese) and legumes.

Tips to Excel with Proper Sports Nutrition

1. Make a plan to eat a variety of fruits and vegetables daily. The goal is to eat at least five servings per day, and include varieties of fruit and vegetable color. One serving is approximately the size of a baseball. Fruits and vegetables are filled with the energy and nutrients necessary for training and recovery. Plus, these antioxidant-rich foods will help you combat illness like a cold or the flu.
2. Choose whole grain carbohydrate sources such as whole-wheat bread or pasta, and fiber-rich cereals as power-packed energy sources. Limit the refined grains and sugars such as sugary cereals, white breads and bagels. You'll benefit more from whole-grain products.
3. Choose healthy sources of protein such as chicken, turkey, fish, peanut butter, eggs, nuts and legumes.
4. Stay hydrated with beverages, as a two percent drop in hydration levels can negatively impact performance. Options include milk, water, 100 percent fruit juice and sport drinks. However, realize that sport drinks and 100 percent fruit juice tend to be higher in overall sugar content and, in the case of fruit juice, lack many of the health benefits present in its whole food counterpart. Also, be sure not to confuse sports drinks such as Gatorade with "energy" drinks such as Red Bull and similar beverages.
5. Stick with whole food options as much as possible as opposed to highly processed foods.

Planning a Nutritious Meal

Without adequate calories from the healthiest food sources, you will struggle to achieve your performance goals. Plan a nutritious meal by choosing at least one food from each category.

Carbohydrates	Protein	Healthy Fat
Fruit	Whole eggs (white and yolk)	Avocado
Oatmeal	Greek yogurt	Peanut butter
Starchy vegetables (sweet/white potatoes, squash)	Milk	Nuts and seeds

Non-starchy vegetables (broccoli, leafy greens)	String cheese	Olive or canola oil (the latter, if baking)
Whole-grain bread or crackers	Lean red meats	Coconut oil
High-fiber, non-sugary cereals	Poultry	Flax seed (add to baking or cooking)
Quinoa	Fish	
Brown or wild rice	Hummus	

Hydration

Adequate hydration is a key element in sports performance. Most athletes benefit from developing a personal hydration plan. A general rule for training is to consume a minimum:

- Two cups of fluid prior to training
- Four to six ounces of fluid every 15 minutes of exercise

Your post event/training hydration needs are impacted by your overall pre- to post-fluid losses. To properly assess, weigh yourself immediately prior to and after a workout. For every pound of weight lost, replace with 16 ounces of fluid. Best hydration choices include water, low-fat milk or 100 percent juice. Sports beverages are best reserved for competition, where quick hydration and electrolyte replacement are necessary.

Game Day Nutrition

There are a few golden rules when it comes to eating on game day:

- Remember, proper nutrition for the "big tournament/race/meet" does not happen on the day of the event alone. It happens the days, weeks, and months leading up to the competition
- Never experiment with a new dietary/supplement protocol on game day. First, try it out prior to a practice/training session to make sure you tolerate it well.
- As you get closer to the game/competition, make your meals smaller. Additionally, you may want to limit dairy, fat and fibrous carbohydrate sources during the last one to one and one-half hours pre-event/practice, as these may cause GI issues.

On-the-go Eating

Peak performance during competition means eating nutritious food while traveling. Relying on the concession stand for food during competition is an almost certain failure. Players (and parents) should prepare by packing a variety of food and beverages.

Choose energy-packed foods such as whole grain crackers with low-fat cheese, tortilla wraps with veggies and lean meat, hard-boiled eggs, vegetable or bean soups, small boxes of non-sugary cereal, fresh fruit, mini-whole wheat bagels with peanut butter, pita bread with hummus or pasta with grilled chicken. Pair any of these options with fruit/vegetable and milk and you've got a great meal.

Healthy Food Choices	Not-so-healthy Food Choices
Grilled chicken, turkey or fish	Fried chicken and fish
Lean beef or pork	Burgers, sausage, bacon
Fruits, vegetables, salads, veggie-based soups	French fries, fried rice, alfredo or cheese sauce
Nuts, trail mix, seeds or peanut butter	Chips, cheese curls, pork rinds
Eggs or egg substitutes	Omelets loaded with cheese, hash browns and sausage
Whole grain breads, rice and pasta	Highly-processed white bread, rice and pasta
Dairy products	Dairy products with excessive added sugars, like ice cream

- As you get closer to the game/competition, make your meals smaller, removing fats and dairy products. Fibrous carbohydrates can be beneficial as these tend to cause GI disturbances.
- The key thing with “pre-event” nutrition is making sure that you’ve tested it out before game day. Try the pre-meal/snack protocol in advance to make sure you tolerate it well.

Basic information when organising training camps:

Lots of things go into planning and organising a training camp. It's not simply just a case of coaching athletes on the hill each day. The below info might help you if you were to run a training camp yourself in the future.

Know your athletes:

How many?

Age?

Male/Female?

Skier Level?

Experience?

Learning difficulties?

Medical history and consent forms (should be on file in case of medical emergency's)

Emergency contact numbers?

Staff:

Coaches/qualifications/remits and legality? (Can you operate legally in this country? Does the resort need to know you are coming before hand?)

Support Staff/House parents? (If someone is taken to hospital you need someone to be able to go with them. Coaches should not leave the rest of the group or disrupt the training session)

Governing body/office staff? (Sometimes running a camp through a governing body helps with legality, insurance etc)

Costs:

Everything from travel to lift pass to food and coaching costs should be known by all parties before hand. Often running a camp you will have to use a lot of your own money up front. Often it is good to give a deadline for when payment needs to be made so you don't spend several months being owed a lot of money by campers. Governing bodies can often help with booking forms and payments.

Camp schedule and time table:

Should be sent to everyone involved and their parents well in advance of the camp happening. This should include times and places for each day as well as any extra activities like trampoline centres or gym sessions.

Travel:

Flights and transfers at both ends to work for each individual athlete. For example not everyone may be able to travel from the same airport.

Permission to travel forms if under 18.

Hire cars/mini vans? (useful for hospital runs if needed)

Accommodation:

If housing people under 18, males and females should be in separate rooms.

There should be a house parent to deal with any off slope and sometimes help with on slope incidents. There should also always be at least two adults at any one time.

All staff should hold a relevant DBS check.

Relevant camp rules, codes of conduct, curfews etc should be agreed to before hand by parents.
Somewhere to service equipment.

Coaches equipment and on hill logistics:

Spare essentials (gloves, goggles, suncream, water etc)

Radios (inter coach communication)

Ski maintenance equipment (wax, iron, scrapers, screw drivers)

EAP (emergency action plan)

Have a plan before hand to adhere to. This helps alleviate any delay or confusion in the event of an accident. Have an accident book to fill out there and then. This helps with any potential medical issues further down the line. Often doctors will ask exactly what happened, when, how and what steps were taken in the immediate aftermath. If it's already written down this saves time and helps prevent any information being missed. After any hospital treatment a lead up report should be written explaining what treatment occurred and what advice doctors had given. This should be sent to parents.

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