

2018

ICU World Cheerleading Championships

ICU Junior World Cheerleading

Championships



General Information
Division Rules & Regulations

2018 ICU World Cheerleading Championships
2018 ICU Junior World Cheerleading Championships
PERFORMANCE CHEER DIVISION RULES & REGULATIONS

Team ParaCheer Unified Hip Hop & Freestyle Pom
Team Special Abilities Unified/Traditional Hip Hop & Freestyle Pom

A. GENERAL RULES

1. All teams must be supervised during all official functions by a qualified director/advisor/coach.
2. Coaches must require proficiency before skill progression. Coaches must consider the athlete, group and team skill levels with regard to proper performance level placement.
3. All directors, advisors and coaches should have an emergency response plan in the event of an injury.

II. TOURNAMENT

1. The 2018 ICU World Cheerleading Championships will take place on Wednesday 25 April 2018 to Friday 27 April 2018 in Orlando, Florida, USA. Wednesday 25 April 2018
ICU Junior World Championships & Awards ICU World Championships Opening Ceremonies
Thursday 26 April 2018 ICU ParaCheer World Championships, Special Abilities World Championships & Awards ICU World Championships Semi-Finals Friday 27 April 2018
ICU World Championships Finals & Awards ICU World Championships Closing Ceremonies
2. The competition is scheduled to be held at the ESPN Wide World of Sports ® Complex.
3. The tournament officials shall have the right to alter the time and location of the competition in the event changes become necessary due to inclement weather, facility problems, television production requirements, or any other situation deemed by the tournament officials to be essential to the successful execution of the championship.

III. HOW TO HANDLE PROCEDURAL QUESTIONS

- A. RULES & PROCEDURES —Any questions concerning the rules or procedures of the competition will be handled exclusively by the director / coach of the team and will be directed to the Competition Director. Such questions should be made prior to the team's competition performance.
- B. PERFORMANCE — Any questions concerning the team's performance should be made to the Competition Director immediately after the team's performance and/or following the outcome of the competition and should be made exclusively by the advisor/coach.

IV. SPORTSMANSHIP

All participants agree to conduct themselves in a manner displaying good sportsmanship throughout the competition with positive presentation upon entry and exit from the performance area as well as throughout the routine. The advisor and coach of each team is responsible for seeing that team members, coaches, parents and other persons affiliated with the team conduct themselves accordingly. Severe cases of unsportsmanlike conduct are grounds for disqualification.

V. INTERRUPTION OF PERFORMANCE

A. UNFORSEEN CIRCUMSTANCES

1. If, in the opinion of the competition officials, a team's routine is interrupted because of failure of the competition equipment, facilities, or other factors attributable to the competition rather than the team, the team affected should **STOP** the routine.
2. The team will perform the routine again in its entirety, but will be evaluated ONLY from the point where the interruption occurred. The degree and effect of the interruption will be determined by the competition officials.
3. If a team needs to re-perform a routine but fails to do the routine in its entirety, then this team will receive a score based on the lower level performance.

B. FAULT OF TEAM

1. In the event a team's routine is interrupted because of failure of the team's own equipment, the team must either continue the routine or withdraw from the competition.
2. The competition officials will determine if the team will be allowed to perform at a later time. If decided by officials, the team will perform the routine again in its entirety, but will be evaluated ONLY from the point where the interruption occurred.
3. If a team needs to re-perform a routine but fails to do the routine in its entirety, then this team will receive a score based on the lower level performance.

C. INJURY

1. The only persons that may stop a routine for injury are: a) competition officials, b) the advisor / coach from the team performing or c) an injured individual.
2. The competition officials will determine if the team will be allowed to perform at a later time. If the competition officials allow a routine to be performed at a later time, the spot in the schedule where the re-performance is to

- take place is at the sole discretion of competition officials. The team may perform the routine again in its entirety, but will be evaluated ONLY from the point where the interruption occurred.
3. If a team needs to re-perform a routine but fails to do the routine in its entirety, then this team will receive a score based on the lower level performance.
 4. The injured participant that wishes to perform may not return to the competition floor unless:
 - a. The competition officials receive clearance from, first, the medical personnel attending to that participant, the parent [if present] AND THEN the head coach/advisor of the competing team.
 - b. If the medical personnel do not clear the participant, the participant can only return to the competition if a parent or legal guardian in attendance signs a return to participation waiver.
 - c. In the event of a suspected concussion, the participant cannot return to perform without clearance from a physician [MD/DO] that has training related to head injuries, and waiting 24 hours, even with a waiver from a parent or legal guardian.
 - d. In addition to the head injury policy, we encourage you to be familiar with the specific law where the competition is being held.

VI. INTERPRETATIONS AND/OR RULINGS

Any interpretation of any aspect of these Rules and Regulations or any decision involving any other aspect of the competition will be rendered by the Rules Committee. The Rules Committee will render a judgment in an effort to ensure that the competition proceeds in a manner consistent with the general spirit and goals of the competition. The Rules Committee will consist of the Competition Director, Head Judge, and a designated competition official.

VII. DISQUALIFICATION

Any team that does not adhere to the terms and procedures of these "Rules and Regulations" will be subject to disqualification from the competition, will automatically forfeit any right to any prizes or awards presented by the competition, and may also forfeit the opportunity to participate the following year.

VIII. MUSIC

1. For the 2018 ICU World Championships and Junior World Championships, all National Teams will have the choice of following the USA Cheer [www.usacheer.net] or ICU [www.cheerunion.org] Music Copyrights Educational Initiative.
2. I have read and understand the USA Cheer or ICU Music Copyrights Educational Initiative and all sound recordings used in our team's music shall only be used with the written license from the owner(s) of the sound recordings.

3. Teams must be able to provide proof of licensing during the registration at the Championships.
4. If a team does not have proof of music licensing available, they will be allowed to perform to an optional approved track of music or a track with counts (provided by the ICU) or can count verbally.
5. If a team cannot provide proof of licensing, and do not perform to an optional approved track of music or to counts, the team will be disqualified from the competition.
6. If there are concerns regarding a certain team's use of music, a Challenge Form must be completed immediately following the team's performance.
7. A challenge can only be made by the official coach or an official National Federation representative of a team competing at the event at where the challenge is being made.
8. Challenge Process:
 - a. All music challenges must be submitted in writing to the International Cheer Union head official.
 - b. There will be a \$100 USD fee to request a music challenge and must be in the form of USA currency.
 - c. Fees collected will be returned if the challenge is correct
 - d. If the team challenged can provide documentation during the event or can be verified, the fees will be donated to a local children's charity, St Jude Children's Research Hospital.
 - e. If the team challenged can provide documentation that requires further review, a decision will be finalized within 48 hours of the event.
9. Each team is required to have a responsible adult remain at the music station that knows the routine and music. This representative is responsible for start the music and stopping the music in case of technical malfunction or injury. Please make sure that all devices are fully charged, volume turned up and placed in airplane mode. If using CDs, please make sure the CD is unscratched so there is no skip while playing.
10. Teams may not use Disney themes nor may they have costumes that resemble a Disney character. However, Disney music is acceptable if following the music guidelines.

IX. SPECIFIC ROUTINE GUIDELINES

A. CHOREOGRAPHY AND COSTUMING

1. Suggestive, offensive, or vulgar choreography, costuming, makeup and/or music are inappropriate for family audiences and therefore lack audience appeal.
2. Routine choreography should be appropriate and entertaining for all audience members. Vulgar or suggestive material is defined as any movement or choreography implying something improper or indecent, appearing offensive or sexual in content, and/or relaying

- lewd or profane gestures or implications.
3. Teams may not compromise the integrity of the performance surface [Examples: residue from sprays, powders, oils, etc.)
 4. Use of fire, noxious gases, live animals and other potentially hazardous elements are strictly prohibited.
 5. Inappropriate choreography, costuming and/or music may also affect the judges' overall impression and/or score of the routine.
 6. All costuming, makeup and choreography should be age appropriate and acceptable for family audiences.
 7. All costuming should be secure and offer full coverage of body parts. Costume malfunctions resulting in team members being exposed may be grounds for disqualification.
 8. Tights should be worn under briefs, hot pants or excessively short shorts.
 9. Shoes must be worn during the competition. Dance paws are acceptable. Performing barefoot, in socks and/or footed tights, high heels, roller skates, roller blades or any other footwear that is inappropriate for the sport is prohibited. If in doubt, please consult the ICU Rules Committee for approval.
 10. Jewelry as a part of the costume is allowed.
 11. All male performers' costumes must include a shirt that is fastened; however, it can be sleeveless.
 12. No cheers or chants are allowed.

B. TIME LIMIT/MUSIC/ENTRANCES

1. Each **Team** will have a maximum of 2 minutes and 30 seconds (2:30).
2. Each **Doubles** will have a maximum of 1 minute and 30 seconds (1:30).
3. Every effort should be made to ensure that the lyrics of the music are appropriate for all audience members.
4. Timing will begin with the first choreographed movement or note of the music.
5. Timing will end with the last choreographed movement or note of the music.
6. If a performance (Team or Doubles) exceeds the time limit, a penalty will be assessed for each violation. One (1) point deduction for 5-10 second and three (3) point deduction for 11 seconds and over.
7. All teams must have a coach/representative to play their music. This person is responsible for bringing the music to the music table and pushing "play" and "stop" for the Team or Doubles performance.
8. All music must be on a CD. The ICU recommends that you bring multiple copies in case the sound system(s) has difficulties reading your CD.
9. Teams must enter the performance floor as quickly as possible. Choreographed entrances/exits will not be allowed.
10. Teams may not use Disney themes nor may they have

costumes that resemble a Disney character. However, Disney music is acceptable.

C PROPS

1. A prop is defined as anything that is used in the routine choreography that is not/was not originally part of the costume.

Clarification 1: For Freestyle Pom Categories, Poms are considered part of the uniform.

Clarification 2: For ParaCheer & Special Ability Divisions, all mobility equipment, prosthesis, and braces are considered part of the athlete unless they are removed, in which case they are considered legal props, until replaced or returned to the athlete.
2. Handheld props and free-standing props in all categories are not allowed. Use of parts of a costume (e.g. costume elements- such as a necklace, jacket, hat, etc.) is allowed and may be used and discarded. *[Please see #1 for further clarification]*
3. Within the Freestyle Pom Category it is compulsory to use poms throughout the entire routine. If there are male performers in this category they are not required to use poms.
4. No large free "standing props" will be allowed in any category, such as chairs, stools, benches, boxes, stairs, steps, ladders, bars, sheets, etc. Any item that bears the weight of the participant is considered a "standing prop".

D. TEAM PARTICIPATION

1. There will be 7 separate Categories- Hip Hop, Freestyle Pom, Jazz, ParaCheer Unified Hip Hop, ParaCheer Freestyle Pom, Special Abilities Unified Hip Hop*, Special Abilities United Freestyle Pom*.

**NOTE: The ICU reserves the right to split the Special Abilities Unified Divisions into a separate Special Abilities Unified Division (50% or more athletes with intellectual abilities per team) and a Special Abilities Traditional Division (100% athletes with intellectual disabilities per team) on the condition that 3 or more National Teams are registered that would comply with each division's composition requirements.*
2. Each category will have a separate title winner.
3. Each country will provide a National Team comprised of individual team members. The National Team may compete in a single category or multiple categories.
4. If the National Team chooses to compete in more than 1 category, it is permissible, but not compulsory for each individual team member to compete as part of the National Team in each category.
5. Each National Team may be comprised of as many individual team members as desired; however, the National Team may only participate in a category with a minimum of 16 performers [Team Freestyle Pom and Team Hip Hop] or 18 performers [Team Jazz] and a maximum of 24 on the floor at one time. It is permissible, but not compulsory, that the same individual team

- members compete in each category.
6. Each Doubles will be comprised of 2 team members.
 7. Participants will be allowed to crossover into the National Team Cheer Divisions at the coaches' discretion as scheduling conflicts may occur.
 8. Each county's federation will need to provide proof of permanent residency (minimum of six (6) months consecutive permanent residence) for each member of its team.
 9. Each athlete must be compliant with the age requirements as follows:

Junior World Championships: 12 to 16 years of age within the year of the competition.

Special Abilities World Championships: 12 years of age or older within the year of the competition. There is no maximum age.

Senior & ParaCheer World Championships: 14 years of age or older within the year of the competition. There is no maximum age.

Any team proven to be in violation of the age requirements will be automatically disqualified.

10. Females and males are allowed to participate on the team.

E. COMPETITION AREA

1. The performance floor will be approximately 42 x 42 feet/12.8 x 12.8 meters.
2. The surface will be professional grade material (e.g. Marley floor or a wooden parquet floor)
3. There is no penalty for stepping outside the performance floor area.

F. CATEGORY DEFINITIONS FREESTYLE POM -

Poms are required to be used throughout the routine.

Important characteristics of a pom routine include synchronization and visual effects, along with proper pom placement and technique. Motions should be very sharp, clean and precise. Your team should be synchronized and appear as "one." A routine that is visually effective is extremely important, including level changes, group work, formation changes, etc. Keep in mind that a pom routine carries a more traditional cheerleading theme, while incorporating the concepts of Jazz and Hip Hop. See Score Sheet for more information.

HIP HOP - Incorporates street style influenced movements and rhythms with an emphasis on execution, style, creativity, body isolations and control, rhythm, uniformity and musical interpretation. The uniformity of all movement throughout the performance should complement the beats and rhythm of the music. There is also an additional focus on athletic incorporations such as jumps, freezes, floor work and other skills. Distinctive clothing and accessories reflecting the Hip Hop Culture must be worn. See Score Sheet for more information.

JAZZ - Incorporates and exhibits traditional and stylized movements and combinations with strength, attack and presence, formation changes, group work and technical elements. An emphasis is placed on proper technical execution, extension, control, body placement, style, musical interpretation, continuity of movement and team uniformity. The overall impression of the routine should be up-tempo, lively, energetic and motivating- while allowing for texture of movement to utilize musicality. See Score Sheet for more information.

X. SPECIFIC RULES

A five [5] point per judge penalty will be assessed to any team violating any of the specific rules as stated below. This deduction does not apply to violations mentioned elsewhere that are designated a lesser point value.

SPECIAL ABILITIES (UNIFIED & TRADITIONAL)

FREESTYLE POM & HIP HOP DIVISIONS SPECIFIC DIVISION CRITERIA

1. All ICU general rules and guidelines, as well as routine requirements apply.
2. All Special Abilities Unified National Teams must be comprised of a minimum 50% or more Athletes with intellectual disabilities.
3. All Special Abilities Traditional National Teams must be comprised of 100% Athletes with intellectual disabilities.
NOTE: The ICU reserves the right to split the Special Abilities Unified Divisions into a separate Special Abilities Unified Division (50% or more athletes with intellectual abilities per team) and Special Abilities Traditional Division (100% athletes with intellectual disabilities per team) on the condition that 3 or more National Teams are registered that would comply with each divisions composition requirements.
4. Up to three (3) Coach(es) and/or Assistant(s) are allowed to signal from the front of the mat and may not obstruct the view of the judges. Additionally, there is no limit to the number of Assistants around the perimeter of the floor in a squat position.
5. Assistants shall be dressed in contrasting attire compared to the Athletes, so it is clear to the judges who are the Athletes and who are the Assistants on the floor at any time. For example. Assistants shall wear a light colored t-shirt and pants in contrast to the Athletes' darker colored costume/uniform (or vice versa); however, Assistants may not wear a Cheerleading or Performance Cheer costume/ uniform during the routine.
6. Assistants shall wear athletic/performance style shoes (e.g. no flip-flops) and shall not wear any jewelry for the

protection of the Athletes.

SPECIAL ABILITIES (UNIFIED & TRADITIONAL)

FREESTYLE POM

A. EXECUTED BY INDIVIDUALS (TUMBLING AND AERIAL SKILLS)

Tumbling as a skill is allowed, but not required in all divisions with the following limitations:

1. Hip over-head rotation- Skills with hand support are not allowed while holding poms in supporting hand(s).
Exception: Forward rolls and backward rolls are allowed.
2. Airborne hip over-head rotation skills without hand support are not allowed
Exception: Front Aerials and Aerial Cartwheels are allowed.
3. Simultaneous tumbling over or under another individual that includes hip over-head rotation by both performers is not allowed.
4. Drops (airborne) to knee, thigh, back, shoulder, seat, front or head are not allowed unless the individual first bears weight on the hands(s) or foot/feet.
5. Landing in a push up position onto the performance surface from an Airborne Skill is not allowed.

B. EXECUTED BY GROUPS OR PAIRS *Lifts and Partnering are allowed, but not required in all divisions with the following limitations:*

1. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder level.
2. At least one Supporting Individual must maintain contact with the Executing Individual(s) throughout the entire skill above shoulder-level. *Exception: When an Executing Individual is supported by a single Supporting Individual they may be released at any level provided:*
 - a. The Executing Individual does not pass through an inverted position after the release.
 - b. The Executing Individual is either caught or supported to the performance surface by one or more Supporting Individual.
 - c. The Executing Individual is not caught in a prone position.
 - d. Any Supporting Individual must have hands free for the duration of the skill to aid in the support/catch/release as needed.
3. Hip over-head rotation of the Executing Individual(s) is allowed provided:
 - a. A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.
4. Vertical Inversion is allowed provided:
 - a. The Supporting Individual(s) maintains contact until

the Executing Individual returns to the performance surface or returns to the upright position.

- b. When the height of the Executing Individual's shoulders exceeds shoulder level there is at least one additional performer to spot who does not bear the weight of the Executing Individual. (*Clarification: When there are 3 supporting individuals an additional spot is not required*)

C. DISMOUNTS TO THE PERFORMANCE SURFACE (*Clarification: May be assisted but not required*)

1. An Executing Individual may jump, leap, step or push off a Supporting Individual (s) provided:
 - a. The highest point of the released skill does not elevate the Executing Individual's hips above shoulder level.
 - b. The Executing Individual may not pass through the prone or inverted position after the release.
2. A Supporting Individual (s) may toss an Executing Individual provided:
 - a. The highest point of the toss does not elevate the Executing Individual's hips above shoulder level.
 - b. The Executing Individual is not supine or inverted when released.
 - c. The Executing Individual may not pass through a prone or inverted position after release.

SPECIAL ABILITIES UNIFIED/TRADITIONAL HIP HOP

A. EXECUTED BY INDIVIDUALS (TUMBLING AND AERIAL SKILLS)

Tumbling as a skill is allowed, but not required in all divisions with the following limitations:

1. Inverted Skills:
 - a. Non airborne skills are allowed.
 - b. Airborne skills with hand support that land in a perpendicular inversion or shoulder inversion are allowed.
2. Tumbling skills with hip over-head rotation:
 - a. Non-airborne skills are allowed.
 - b. Airborne skills with hand support:
 - i. Are allowed (Example: Back Handspring)
 - ii. Are limited to two consecutive hip overhead rotation skills (*Clarification: both skills must have hand support*)
 - c. Airborne skills without hand support are allowed provided all of the following:
 - i. Involves no more than one twisting transition.
 - ii. May not connect to another skill that is airborne with hip over-head rotation with or without hand support.
 - d. Hip-over-head rotation skills with hand support must

- use free hand(s) for the supporting hand(s).
(Exception: Forward rolls and backward rolls)
- 3. Simultaneous tumbling over or under another individual that includes hip over-head rotation by both performers is not allowed.
- 4. Only drops (airborne) to the shoulder, back or seat are permitted provided the height of the airborne individual does not exceed hip level. (*Clarification: drops directly to the knee, thigh, front or head are not allowed*)
- 5. Landing in a push up position may involve any jump.
- 6. Hip over-head rotation skills with hand support must use free hand(s) for the supporting hand(s). (Exception: forward rolls and backward rolls).

B. EXECUTED BY GROUPS OR PAIRS *Lifts and Partnering are allowed, but not required in all divisions with the following limitations:*

- 1. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder level.
- 2. At least one Supporting Individual must maintain contact with the Executing Individual(s) throughout the entire skill above head-level. *Exception: When an Executing Individual is supported by a single Supporting Individual they may be released at any level provided:*
 - a. The Executing Individual does not pass through an inverted position after the release.
 - b. The Executing Individual is either caught by or supported to the performance surface by one or more Supporting Individual.
 - c. The Executing Individual is not caught in a prone position.
- 3. Hip over-head rotation of the Executing Individual(s) is allowed provided:
 - a. A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.
- 4. Vertical Inversion is allowed provided:
 - a. The Supporting Individual(s) maintains contact until the Executing Individual returns to the performance surface or returns to the upright position.
 - b. When the height of the Executing Individual's shoulders exceeds shoulder level there is at least one additional performer to spot who does not bear the weight of the Executing Individual. (*Clarification: When there are 3 supporting individuals an additional spot is not required*)

C. DISMOUNTS TO THE PERFORMANCE

SURFACE (*Clarification: May be assisted but not required*)

- 1. An Executing Individual may jump, leap, step or push off a Supporting Individual (s) provided:
 - a. At least one part of the Executing Individual's body

is at or below head-level at the highest point of the released skill.

- b. The Executing Individual may not pass through the prone or inverted position after the release.
- 2. A Supporting Individual (s) may toss an Executing Individual provided:
 - a. At least one part of the Executing Individual's body is at or below head-level at the highest point of the release skill.
 - b. The Executing Individual may be supine or inverted when released but must land on their foot/feet.
 - c. The Executing Individual may not pass through a prone or inverted position after release.

PARACHEER UNIFIED FREESTYLE POM

A. EXECUTED BY INDIVIDUALS (TUMBLING AND AERIAL SKILLS)

Tumbling as a skill is allowed, but not required in all divisions with the following limitations:

- 1. Hip over-head rotation- Skills with hand support are not allowed while holding poms in supporting hand(s).
Exception: Forward rolls and backward rolls are allowed.
- 2. Airborne hip over-head rotation skills without hand support are not allowed
Exception: Front Aerials and Aerial Cartwheels are allowed.
- 3. Simultaneous tumbling over or under another individual that includes hip over-head rotation by both performers is not allowed.
- 4. Drops (airborne) to knee, thigh, back, shoulder, seat, front or head are not allowed unless the individual first bears weight on the hands(s) or foot/feet.
- 5. Landing in a push up position onto the performance surface from an Airborne Skill is not allowed.

B. EXECUTED BY GROUPS OR PAIRS *Lifts and Partnering are allowed, but not required in all divisions with the following limitations:*

- 1. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder level.
- 2. At least one Supporting Individual must maintain contact with the Executing Individual(s) throughout the entire skill above shoulder-level. *Exception: When an Executing Individual is supported by a single Supporting Individual they may be released at any level provided:*
 - a. The Executing Individual does not pass through an inverted position after the release.
 - b. The Executing Individual is either caught or supported to the performance surface by one or more Supporting Individual.
 - c. The Executing Individual is not caught in a prone

- position.
- d. Any Supporting Individual must have hands free for the duration of the skill to aid in the support/catch/release as needed.
 3. Hip over-head rotation of the Executing Individual(s) is allowed provided:
 - a. A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.
 4. Vertical Inversion is allowed provided:
 - a. The Supporting Individual(s) maintains contact until the Executing Individual returns to the performance surface or returns to the upright position.
 - b. When the height of the Executing Individual's shoulders exceeds shoulder level there is at least one additional performer to spot who does not bear the weight of the Executing Individual. (*Clarification: When there are 3 supporting individuals an additional spot is not required*)

C. DISMOUNTS TO THE PERFORMANCE SURFACE

(Clarification: May be assisted but not required)

1. An Executing Individual may jump, leap, step or push off a Supporting Individual (s) provided:
 - a. The highest point of the released skill does not elevate the Executing Individual's hips above shoulder level.
 - b. The Executing Individual may not pass through the prone or inverted position after the release.
2. A Supporting Individual (s) may toss an Executing Individual provided:
 - a. The highest point of the toss does not elevate the Executing Individual's hips above shoulder level.
 - b. The Executing Individual is not supine or inverted when released.
 - c. The Executing Individual may not pass through a prone or inverted position after release.

PARACHEER UNIFIED HIP HOP

A. EXECUTED BY INDIVIDUALS (TUMBLING AND AERIAL SKILLS)

Tumbling as a skill is allowed, but not required in all divisions with the following limitations:

1. Inverted Skills:
 - a. Non airborne skills are allowed.
 - b. Airborne skills with hand support that land in a perpendicular inversion or shoulder inversion are allowed.
2. Tumbling skills with hip over-head rotation:
 - a. Non-airborne skills are allowed.
 - b. Airborne skills with hand support:
 - i. Are allowed (Example: Back Handspring)
 - ii. Are limited to two consecutive hip overhead rotation skills (*Clarification: both skills must*

- have hand support)*
- c. Airborne skills without hand support are allowed provided all of the following:
 - i. Involves no more than one twisting transition.
 - ii. May not connect to another skill that is airborne with hip over-head rotation with or without hand support.
 - d. Hip-over-head rotation skills with hand support must use free hand(s) for the supporting hand(s). (*Exception: Forward rolls and backward rolls*)
 3. Simultaneous tumbling over or under another individual that includes hip over-head rotation by both performers is not allowed.
 4. Only drops (airborne) to the shoulder, back or seat are permitted provided the height of the airborne individual does not exceed hip level. (*Clarification: drops directly to the knee, thigh, front or head are not allowed*)
 5. Landing in a push up position may involve any jump.
 6. Hip over-head rotation skills with hand support must use free hand(s) for the supporting hand(s). (*Exception: forward rolls and backward rolls*).

C. EXECUTED BY GROUPS OR PAIRS *Lifts and Partnering are allowed, but not required in all divisions with the following limitations:*

1. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder level.
2. At least one Supporting Individual must maintain contact with the Executing Individual(s) throughout the entire skill above head-level. *Exception: When an Executing Individual is supported by a single Supporting Individual they may be released at any level provided:*
 - a. The Executing Individual does not pass through an inverted position after the release.
 - b. The Executing Individual is either caught by or supported to the performance surface by one or more Supporting Individual.
 - c. The Executing Individual is not caught in a prone position.
3. Hip over-head rotation of the Executing Individual(s) is allowed provided:
 - a. A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.
4. Vertical Inversion is allowed provided:
 - b. The Supporting Individual(s) maintains contact until the Executing Individual returns to the performance surface or returns to the upright position.
 - b. When the height of the Executing Individual's shoulders exceeds shoulder level there is at least one additional performer to spot who does not bear the weight of the Executing Individual. (*Clarification: When there are 3 supporting individuals an additional spot is not required*)

C. DISMOUNTS TO THE PERFORMANCE

SURFACE (*Clarification: May be assisted but not required*)

1. An Executing Individual may jump, leap, step or push off a Supporting Individual (s) provided:
 - a. At least one part of the Executing Individual's body is at or below head-level at the highest point of the released skill.
 - b. The Executing Individual may not pass through the prone or inverted position after the release.
1. A Supporting Individual (s) may toss an Executing Individual provided:
 - a. At least one part of the Executing Individual's body is at or below head-level at the highest point of the release skill.
 - b. The Executing Individual may be supine or inverted when released but must land on their foot/feet.
 - c. The Executing Individual may not pass through a prone or inverted position after release.

XI. GLOSSARY OF TERMS

1. **Aerial Cartwheel:** An airborne tumbling skill, which emulates a cartwheel executed without placing hands on the ground.
2. **Airborne (executed by Individuals, Groups or Pairs):** A state or skill in which the performer is free of contact from a person and/or the performing surface.
3. **Airborne Hip Over Head Rotation (executed by Individuals):** An action in which the hips continuously rotate over the head and there is a moment of no contact with the performance surface. (Example: Round off or a Back Handspring).
4. **Category:** Denoting the style of the routine.
(Example: Pom, Hip Hop, Jazz)
5. **Connected/Consecutive Skills:** An action in which the individual performs skills continuously, without a step, pause or break in between. (Example: Double Pirouette or Double Toe Touch.)
6. **Contact (executed by Groups or Pairs):** The state or condition of physical touching. Touching of the hair or clothing is not considered contact.
7. **Division:** Denoting the composition of a competing group of individuals. (*Example: Junior, Senior*)
8. **Drop (executed by Individuals):** An action in which the airborne individual lands on a body part other than his/her hand(s) or feet
9. **Elevated:** An action in which an individual is moved to a higher position or place from a lower one.
10. **Executing Individual:** An individual who performs a skill as a part of "Groups or Pairs" who use(s) support from another individual(s).

11. **Head Level:** A designated and averaged height; the crown of the head of a standing individual while standing upright with straight legs. (*Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.*)
12. **Height of the Skill:** Where the action is taking place.
13. **Hip Level:** A designated and averaged height; the height of a standing individual's hips while standing upright with straight legs. (*Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.*)
14. **Hip Over Head Rotation (executed by Individuals):** An action characterized by continuous movement where an individual's hips rotate over his/her own head in a tumbling skill (Example: Back Walkover or Cartwheel).
15. **Hip Over Head Rotation (executed by Groups or Pairs):** An action characterized by continuous movement where the Executing Individual's hips rotate over his/her own head in a lift or partnering skill.
16. **Inversion/Inverted:** A position in which the Individual's waist and hips and feet are higher than his/her head and shoulders and there is a stop, stall or change in momentum.
17. **Inverted Skills (executed by Individuals):** A skill in which the individual's waist and hips and feet are higher than his/her head and shoulders and is characterized by a stop, stall, or pause.
18. **Lift (executed by Groups or Pairs):** A skill in which an individual(s) is elevated from the performance surface by one or more individuals and set down. A Lift is comprised of an Executing Individual(s) and a Supporting Individual(s).
19. **Partnering (executed by pairs):** A skill in which two performers use support from one another. Partnering can involve both Supporting and Executing skills.
20. **Perpendicular Inversion (executed by Individuals):** An inverted position in which the individual's head, neck and shoulders are directly aligned with the performance surface at a 90-degree angle.
21. **Prone:** A position in which the front of the individual's body is facing the ground, and the back of the individual's body is facing up
22. **Prop:** Anything that is used in the routine choreography that is not/was not originally part of the costume.
Clarification 1: For Freestyle Pom Categories, Poms are considered part of the uniform.
Clarification 2: For ParaCheer Divisions, all mobility equipment, prosthesis, and braces are considered
- part of the athlete unless they are removed, in which case they are considered legal props, until replaced or returned to the athlete.*
23. **Shoulder Inversion (executed by individuals):** A position in which the individual's shoulders / upper back area are in contact with the performance surface and the individual's waist and hips and feet are higher than his/her head and shoulders.
24. **Shoulder Level:** A designated and average height; the height of a standing performer's shoulders while standing upright with straight legs. (*Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.*)
25. **Supine:** A position in which the back of the individual's body is facing the ground, and the front of the individual's body is facing up.
26. **Supporting Individual:** An individual who performs a skill as a part of "Groups or Pairs" who supports or maintains contact with an Executing Individual.
27. **Toss:** A skill where the Supporting Individual(s) releases the Executing Individual. The Executing Individual's feet are free from the performance surface when the toss is initiated.
28. **Tumbling:** A collection of skills that emphasize acrobatic or gymnastic ability by an individual without contact, assistance or support of another individual(s) and begin and end on the performance surface.
29. **Vertical Inversion (executed by Groups or Pairs):** A skill in which the Executing Individual's waist and hips and feet are higher than his/her own head and shoulders and bears direct weight on the Supporting Individual(s) by a stop, stall or change in momentum.

XII. PARACHEER QUALIFICATION GUIDELINES

For the purpose to assist and encourage ICU's National Federations to develop ParaCheer opportunities for disabled and nondisabled athletes (e.g. "ParaCheer Unified" divisions) within our Sport, enclosed (as a guideline only) please find a the IPC's brief description of the 10 eligible* impairment types (below) also shown on the IPC website <https://www.paralympic.org/classification>; found under section 2 chapter 3.13 of the IPC Handbook.

**Note 1: Due to the newness of the ICU ParaCheer development programme at the grass-roots level, the ICU encourages its National Federations to use the IPC's excellent brief description of eligible impairment types simply as a guideline - and to encourage participation of all disabled athletes who may or may not meet the impairments listed below. As ICU's ParaCheer*

development programme continues to develop, stricter adherence to these policies will be distinctly addressed for specific future competitions.

**Note 2: Based on the uniqueness of Performance Cheer competition, the ICU additionally includes Hearing Impairment (#11) as a guideline only and also for possible future development of programmes compliant with the ICSD. The ICU again encourages National Federations to be inclusive of athletes of all disabilities, who may or may not meet the impairments listed below, for ParaCheer development purposes.*

IPC's brief description of the 10 eligible* impairment types (as a guideline for the ICU ParaCheer programme):

Impairment: Explanation

1. **Impaired muscle power:** Reduced force generated by muscles or muscle groups, such as muscles of one limb or the lower half of the body, as caused, for example, by spinal cord injuries, spina bifida or polio.
2. **Impaired passive range of movement:** Range of movement in one or more joints is reduced permanently, for example due to arthrogryposis. Hypermobility of joints, joint instability, and acute conditions, such as arthritis, are not considered eligible impairments.
3. **Limb deficiency:** Total or partial absence of bones or joints as a consequence of trauma (e.g. car accident), illness (e.g. bone cancer) or congenital limb deficiency (e.g. dysmelia).
4. **Leg length difference:** Bone shortening in one leg due to congenital deficiency or trauma.
5. **Short stature:** Reduced standing height due to abnormal dimensions of bones of upper and lower limbs or trunk, for example due to achondroplasia or growth hormone dysfunction.
6. **Hypertonia:** Abnormal increase in muscle tension and a reduced ability of a muscle to stretch, due to a neurological condition, such as cerebral palsy, brain injury or multiple sclerosis.
7. **Ataxia:** Lack of co-ordination of muscle movements due to a neurological condition, such as cerebral palsy, brain injury or multiple sclerosis.
8. **Athetosis:** Generally characterised by unbalanced, involuntary movements and a difficulty in maintaining a symmetrical posture, due to a neurological condition, such as cerebral palsy, brain injury or multiple sclerosis.
9. **Visual impairment:** Vision is impacted by either an impairment of the eye structure, optical nerves or optical pathways, or the visual cortex.
10. **Intellectual Impairment:** A limitation in intellectual functioning and adaptive behaviour as expressed in conceptual, social and practical adaptive skills, which originates before the age of 18.
- 11**. **Hearing Impairment:** Hearing is impacted by either an impairment of the ear structure, illness, or other factors leading to a hearing loss of at least 55 decibels in an athlete's

"better ear"- that is not corrected with the use of hearing aids, cochlear implants and/or similar devices.

XIII. JUDGING PROCEDURES

The judges for the event will be appointed at the sole discretion of the International Cheer Union. As teams make their presentations, the judges will score the teams according to the judging criteria on a 100 point system. The highest score and lowest score given for each team will be dropped and the remaining judges' scores will be totaled to determine the overall team score. In the event of a first place tie, the high and low score will be added back into the total score. If a tie remains, the ranking points from each judge will be used to break the tie.

XIV. SCORES AND RANKINGS

Individual score sheets are for the exclusive use of each particular judge. Each judge has the responsibility and authority to review and submit his or her final scores and rankings prior to the final tally of the scores for all teams. Scores and rankings will be available **only** to coaches or captains at the conclusion of the competition. No scores or rankings will be given over the telephone. After each round of competition, teams will receive the judges' score sheets as well as their score and the top score in the group. In addition, teams will receive a ranking sheet with the names and scores of the teams' final placement.

SPECIAL ABILITIES (UNIFIED & TRADITIONAL)

FREESTYLE POM SCORE SHEET

TECHNIQUE

EXECUTION OF POM MOTION TECHNIQUE 10 _____
Demonstrate clean arm lines, levels, placement, movement is sharp, strong and precise

EXECUTION OF TECHNIQUE 10 _____
Demonstrate a clear intention to perform correct placement & levels of arms/torso/hips/legs/feet. body control, extension, balance, style in movement

EXECUTION OF TECHNICAL SKILLS 10 _____
Proper execution or well executed adaption of leaps, turns, jumps, partner work, etc.

GROUP EXECUTION

SYNCHRONIZATION / TIMING WITH MUSIC 10 _____
Moving together as one with the music

UNIFORMITY OF MOVEMENT 10 _____
Movements are the same or demonstrating unison clearly designed to compliment, dear, clean and precise

SPACING	10.	EXECUTION OF TECHNIQUE	10 _____
Equal/correct spacing between individuals on the performance surface during the routine and transitions		Demonstrate a clear intention to perform correct placement & levels of arms/torso/hips/legs/feet body control, extension, balance, style in movement	
MUSICALITY / CREATIVITY / ORIGINALITY	10.	DEGREE OF DIFFICULTY	10.
Use of the music accents, style, creative, original movement			
ROUTINE STAGING / VISUAL EFFECTS	10.	EXECUTION OF TECHNICAL SKILLS	10.
Formations and transitions, visual impact of group work, levels, opposition, poms, etc.		Proper execution or well executed adaption of leaps, turns, jumps, partner work, etc.	
DEGREE OF DIFFICULTY Level of difficulty of skills, movement, weight changes, tempo, etc.	10 _____	<u>L</u> CROUP EXECUTION	I
1 OVERALL EFFECT		SYNCHRONIZATION / TIMING WITH MUSIC	10.
COMMUNICATION / PROJECTION / AUDIENCE	10	Moving together as one with the music	
APPEAL & APPROPRIATENESS		<u>Level of difficulty of skills, movement, weight changes, tempo, etc.</u>	
Ability to exhibit a dynamic routine with showmanship, audience appeal; Age appropriate music, costume and choreography that enhances the performance		UNIFORMITY OF MOVEMENT	10.
TOTAL POINTS (100)		Movements are the same or demonstrating unison clearly designed to compliment, dear, clean and precise	

SPECIAL ABILITY (UNIFIED & TRADITIONAL)

HIP HOP SCORE SHEET

TECHNIQUE	
STRENGHT OF MOVEMENT	10 _____
Strength and presence in movement	
EXECUTION OF HIP HOP STYLE(S)- PLACEMENT & CONTROL	10 _____
Demonstrate a clear intention to perform correct placements levels of arms/torso/hips/legs/feet. body control in the execution of hip hop, popping, locking, waving, lyrical, etc.	
EXECUTION OF SKILLS / ATHLETIC INCORPORATION	10 _____
Proper execution or well executed adaption of floor work, lifts, tricks, jumps, etc.	
SYNCHONRIZATION / TIMING WITH MUSIC	10 _____
Moving together as one with the music	
UNIFORMITY / CLARITY OF MOVEMENT	10 _____
Movements are the same or demonstrating unison clearly designed to compliment, clear, clean and precise	
SPACING	10 _____
Equal/correct spacing between individuals on the performance surface during the routine and transitions	
CHOREOGRAPHY	
MUSICALITY / CREATIVITY / ORIGINALITY	10.
Use of the music accents, style, creative, original movement	
ROUTINE STAGING / VISUAL EFFECTS	10.
Formations and transitions, visual impact of group work, levels, opposition, etc.	
DEGREE OF DIFFICULTY	10.
Level of difficulty of skills, movement, weight changes, tempo, etc.	
OVERALL EFFECT	
COMMUNICATION / PROJECTION / AUDIENCE	10 _____
APPEAL & APPROPRIATENESS	
Ability to exhibit a dynamic routine with showmanship, audience appeal; Age appropriate music, costume and choreography that enhances the performance	
TOTAL POINTS (100)	

PARACHEER UNIFIED FREESTYLE POM SCORE

SHEET

TECHNIQUE	
EXECUTION OF POM MOTION TECHNIQUE	10 _____

Demonstrate clean arm lines, levels, placement, movement is sharp, strong and precise

EXECUTION OF TECHNIQUE	10 _____
Demonstrate a clear intention to perform correct placement & levels of arms/torso/hips/legs/feet body control, extension, balance, style in movement	
DEGREE OF DIFFICULTY	10.
EXECUTION OF TECHNICAL SKILLS	10.
Proper execution or well executed adaption of leaps, turns, jumps, partner work, etc.	
<u>L</u> CROUP EXECUTION	I
SYNCHONRIZATION / TIMING WITH MUSIC	10.
Moving together as one with the music	
<u>Level of difficulty of skills, movement, weight changes, tempo, etc.</u>	
UNIFORMITY OF MOVEMENT	10.
Movements are the same or demonstrating unison clearly designed to compliment, dear, clean and precise	
SPACING	10.
Equal/correct spacing between individuals on the performance surface during the routine and transitions	
MUSICALITY / CREATIVITY / ORIGINALITY	10.
Use of the music accents, style, creative, original movement	
ROUTINE STAGING / VISUAL EFFECTS	10.
Formations and transitions, visual impact of group work, levels, opposition, poms, etc.	
OVERALL EFFECT	
COMMUNICATION / PROJECTION / AUDIENCE	
APPEAL & APPROPRIATENESS	
Ability to exhibit a dynamic routine with showmanship, audience appeal; Age appropriate music, costume and choreography that enhances the performance	
TOTAL POINTS (100)	

PARACHEER UNIFIED HIP HOP SCORE SHEET

TECHNIQUE	
STRENGHT OF MOVEMENT	10 _____
Strength and presence in movement	
EXECUTION OF HIP HOP STYLE(S)- PLACEMENT & CONTROL	10 _____
Demonstrate a clear intention to perform correct placement & levels of arms/torso/hips/legs/feet. body control in the execution of hip hop, popping, locking, waving, lyrical, etc.	
EXECUTION OF SKILLS / ATHLETIC INCORPORATION	10 _____
Proper execution or well executed adaption of floor work, lifts, tricks, jumps, etc.	
GROUP EXECUTION	
SYNCHONRIZATION / TIMING WITH MUSIC	10.
Moving together as one with the music	
UNIFORMITY / CLARITY OF MOVEMENT	10 _____
Movements are the same or demonstrating unison clearly designed to compliment, dear, clean and precise	
SPACING	10 _____
Equal/correct spacing between individuals on the performance surface during the routine and transitions	
I CHOREOGRAPHY	ZD
MUSICALITY / CREATIVITY / ORIGINALITY	10 _____
Use of the music accents, style, creative, original movement	

ROUTINE STAGING / VISUAL EFFECTS	10 _____
Formations and transitions, visual impact of group work, levels, opposition, etc.	

DEGREE OF DIFFICULTY	10 _____
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Level of difficulty of skills, movement, weight changes, tempo, etc.	
OVERALL EFFECT	J
COMMUNICATION / PROJECTION / AUDIENCE	10
APPEAL & APPROPRIATENESS	
Ability to exhibit a dynamic routine with showmanship, audience appeal; Age appropriate music, costume and choreography that enhances the performance	
TOTAL POINTS (100)	

FREESTYLE POM SCORE SHEET

TECHNIQUE ~|

EXECUTION OF POM MOTION TECHNIQUE 10

Clean arm lines, levels, placement, movement is sharp, strong and precise

EXECUTION OF DANCE TECHNIQUE 10

Correct placement & levels of arms/torso/hips/legs/feet, body control, extension

EXECUTION OF TECHNICAL SKILLS Proper execution of leaps, turns, jumps, partner work,

etc. 10

| GROUP EXECUTION

SYNCHRONIZATION / TIMING WITH MUSIC

etc. 10

Moving together as one with the music

UNIFORMITY OF MOVEMENT

Movements are the same on each person, clear, clean and precise

SPACING

Equal/correct spacing between individuals on the performance surface during the routine and transitions

MUSICALITY / CREATIVITY / ORIGINALITY

Use of the music accents, style, creative, original movement

ROUTINE STAGING / VISUAL EFFECTS

Formations and transitions, visual impact of group work, levels, opposition, poms, etc.

DEGREE OF DIFFICULTY Level of difficulty of skills,

movement, weight char. »yes, tern 1 O. , etc.

| OVERALL EFFECT

COMMUNICATION / PROJECTION / AUDIENCE

APPEAL & APPROPRIATENESS

Ability to exhibit a dynamic routine with showmanship, appeal; Age appropriate music, costume and choreography that enhances the performance

TOTAL POINTS (100)

HIP HOP SCORE SHEET

I TECHNIQUE I

STRENGTH OF MOVEMENT 10

Strength and presence in movement

EXECUTION OF HIP HOP STYLE(S)-PLACEMENT & CONTROL

Correct Placement & Levels of arms/torso/hips/legs/hands/feet and body control in the execution of style of hip hop; tutting, popping, locking, waving, lyrical, etc.

EXECUTION OF SKILLS / ATHLETIC INCORPORATION 10

Execution of floor work, Freezes, partner work, lifts, tricks, jumps, etc.

1 GROUP EXECUTION

SYNCHRONIZATION / TIMING WITH MUSIC

Moving together as one with the music

UNIFORMITY / CLARITY OF MOVEMENT

Movements are the same on each person, clear, clean and precise

SPACING

Equal/correct spacing between individuals on the performance surface during the routine and transitions

MUSICALITY / CREATIVITY / ORIGINALITY 10.

Use of the music accents, style, creative, original movement

ROUTINE STAGING / VISUAL EFFECTS 10.

Formations and transitions, visual impact of group work, levels, opposition, etc.

DEGREE OF DIFFICULTY 10.

Level of difficulty of skills, movement, weight changes, tempo, etc.

OVERALL EFFECT

COMMUNICATION / PROJECTION / AUDIENCE 10

APPEAL & APPROPRIATENESS

Ability to exhibit a dynamic routine with showmanship, audience appeal; Age appropriate music, costume and choreography that enhances the performance

TOTAL POINTS (100)

SCORE SHEET

JAZZ EXECUTION OF

| **TECHNIQU** TECHNICAL SKILLS Proper execution of leaps, turns, jumps, lifts, partner work, etc.

10

PLACEMENT / CONTROL / EXTENSION 10

Correct placement & levels of arms/torso/hips/legs/feet, body control, extension, balance

STYLE / STRENGTH OF MOVEMENT Style, strength, and presence in movement 10

| **1 GROUP EXECUTION**

SYNCHRONIZATION / TIMING WITH MUSIC

10

Moving together as one with the music

UNIFORMITY OF MOVEMENT 10

Movements are the same on each person, clear, clean and precise

SPACING 10

Equal/correct spacing between individuals on the performance surface during the routine and transitions

| **CHOREOGRAPHY** ZD

MUSICALITY / CREATIVITY / ORIGINALITY

10

Use of the music accents, style, creative, original movement

ROUTINE STAGING / VISUAL EFFECTS 10

Formations and transitions, visual impact of group work, levels, opposition, etc.

DEGREE OF DIFFICULTY 10

Level of difficulty of skills, movement, weight changes, tempo, etc.

OVERALL EFFECT

COMMUNICATION / PROJECTION / AUDIENCE 10

APPEAL & APPROPRIATENESS

Ability to exhibit a dynamic routine with showmanship, audience appeal; Age appropriate music, costume and choreography that enhances the performance

TOTAL POINTS (100)

DOUBLES SCORE SHEET

I TECHNIQUE

EXECUTION OF SKILLS/STYLE (POM-HIP HOP) 10

Execution of movements and skills in the style of the category

PLACEMENT / CONTROL 10

Exhibits control, proper levels and placement (in pom motions), arm movements. Turnout' and proper hip/leg/foot placement in Kicks. Leaps, Turns, etc. control of torso and body parts throughout movements and skills

STRENGTH OF MOVEMENT 10.

Intensity, strength and presence in movements

EXTENSION / FLEXIBILITY 10

Exhibits full extension (in arms, legs, feet, etc.) and when applicable stretch and flexibility in movement

CHOREOGRAPHY	
MUSICALITY	10.
Use of music accents, rhythms, lyrics and style	
DIFFICULTY	10.
Level of difficulty of skills, movement, weight changes, tempo, etc.	
CREATIVITY / STYLE	10
Exhibiting creative and original movement in accordance with the style of the category	
ROUTINE STAGING	10
Utilization of floor space, transitions, partner & group work, interaction of <u>the pair</u> while allowing for a seamless flow of routine	
SYNCHRONIZATION	10.
Uniformity in all movement, moving together and with the music	
COMMUNICATION / PROJECTION / AUDIENCE APPEAL & APPROPRIATENESS	
Ability to exhibit a dynamic routine with showmanship, audience appeal: Age appropriate music, costume and choreography that enhances the performance	10.
TOTAL	
POINTS (100)	

XV. FINALITY OF DECISIONS

By participating in this championship, each team agrees that decisions by the judges will be final and will not be subject for review. Each team acknowledges the necessity for the judges to make prompt and fair decisions in this competition and each team therefore expressly waives any legal, equitable, administrative or procedural review of such decisions.

ON BEHALF OF MY TEAM, I HEREBY ACCEPT THE ICU PERFORMANCE CHEER COMPETITION AND ROUTINES RULES AND GUIDELINES AND AGREE TO ABIDE BY THESE RULES

Team Name

Date

City/State/Country

Coach/Director's Signature

Division

Captain's Signature

•Retain a copy of these rules for your files*