

CPFSC Member Handbook 2019-2020



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This handbook does not provide the answer to every question about CPFSC membership. It is merely intended to impart a basic understanding of how the club works. Any unanswered questions should be directed to the skating professionals or any member of the Board of Directors. Member input inquiries are welcomed. This handbook will be updated annually.

GENERAL INFORMATION

Welcome to

The Centennial Park Figure Skating Club!

Internet Website:

www.cpfigureskatingclub.com

The purpose of the Centennial Park Figure Skating Club (CPFSC) is to encourage instruction, practice, and advancement of its members in any or all the disciplines of figure skating; to encourage and cultivate a fraternal spirit amongst figure skaters; and to carry out the general policies and objectives of United States Figure Skating (USFS), the governing body of amateur figure skating in the United States. The CPFSC is devoted to developing the potential of each club member.

The CPFSC is a non-profit organization sanctioned under USFS. (To learn more about USFS, visit their website at <http://www.usfs.org>.) A portion of each CPFSC member's dues are forwarded to USFS for enrollment. This enrollment entitles the member to participate in any USFS- sanctioned competition, take any USFS test, and receive a copy of Skating magazine (published monthly by USFS).

The CPFSC is governed by a Board of Directors with a president, a vice president, a secretary, a treasurer, and directors. Board positions for CPFSC have historically been filled on a volunteer basis. However, if the situation arises when multiple individuals are interested in the same position, an election will be held in the spring of each year, so long as two-thirds of the board from the previous year maintain their seats. The board establishes basic policy and protocols of the club. These are updated as needed. Board meetings are held monthly (the second Wednesday of the month) and are open to the general membership.

A CPFSC club member must comply with the club bylaws, rules, and regulations. In addition, membership carries with it the responsibility of completing 15 volunteer hours throughout the membership year by a parent or adult (over 18 years of age). Please refer to the "Volunteer Requirements" section of this manual for more information.

A CPFSC membership will include weekly club ice throughout the year. In addition with interactive time with other club skaters, this ice time can be used by skater to receive personal attention and private instruction from their coach. Any coach used by the member during club ice must be pre-approved by the Board of Directors if they are not part of CPFSC.

CPFSC membership also entitles the member to participation in the CPFSC activities, and winter and spring annual CPFSC ice shows.

2019-2020 CPFSC BOARD OF DIRECTORS

Position	Name	Contact	Term Expires
President & Membership Chair	Tami McNeil	801-573-5523 mcneil.tami@gmail.com	June 2020
Vice President	Ashley Maples	801-580-6612 ahmaples@gmail.com	June 2020
Secretary & Communication Chair	Jody Knapp	knappjody@yahoo.com	June 2020
Treasurer	Heather Morrow (interim)	Mad2121@msn.com	June 2020
Competition* & Test Chair	Heather Morrow	Mad2121@msn.com	June 2020
Fundraising Chair*	Richie Leato	Contact via club email address	June 2020
Hospitality Chair*			
Activities Chair*	Amy Florang	Contact via club email address	June 2020
Safe Sport Chair	Amanda Rodriguez	Contact via club email address	June 2020
Spring Show Chair*	Liz Struthwolf	Contact via club email address	Indefinite

Any parent of a CPFSC skater or any CPFSC adult skater who is interested in serving on the Board of Directors should make such interest known to an existing board member or officer. Board members are volunteers who donate many hours of time, therefore those who are unable to serve should give their support to those who do.

*Chair position is supported by a committee (see next page for explanation).

COMMITTEES/JOB LIST

Various committees are at work throughout the year. Volunteerism from the members of these committees allows CPFSC to stay strong and grow. Anyone interested in serving should contact a current member of the Board of Directors.

Some committees are currently inactive due to a lack of volunteers. Activation of all committees is desirable and ensures the optimum functioning of the club. **VOLUNTEERS ARE NEEDED!**

The **Competition Committee**, which is composed of Board Officials, works with the Competition and Test Chair(s) to ensure a successful Skatefest competition each June.

The **Activities Committee** schedules parties and activities throughout the year for club members. This includes the Annual Awards and Holiday Parties.

The **Hospitality Committee** provides food for all club sponsored skating events and activities.

The **Fundraising Committee** works to secure additional funds for club usage through donations and club activities to raise money. The committee also manages fundraising table during shows and competitions.

The **Spring Show Committee**, which is composed of coaches, Board Officials, and invited members, plans and executes the Spring Show each April.

MEMBERSHIP

A skater can join the CPFSC as a home club member. Secondary membership is also an option provided the skater is a home club member of another USFS-sanctioned club or an individual member of USFS. The membership year is July 1 through June 30. For club registration and membership information, contact a board member or visit us online at www.cpfiskatingclub.com.

MEMBERSHIP FEES/GUIDELINES JULY 1, 2019- JUNE 30, 2020

The following CPFSC types of membership*/fees are available for those joining between July 1, 2019 and December 31, 2019. All members must fulfill volunteer requirements, or pay \$150 to opt out of volunteer requirements.

- **Home Club Individual Membership - \$200.00**
- **Home Club Family Membership - \$175.00** for each additional Club member, up to four members residing in the same household. (Add \$10 for each member above four)
 - This reduction in price is automatically calibrated through Entryeez
- **Introductory Membership - \$50.00** For skaters joining USFSA for the first time.
 - This is a ONE TIME introductory rate for skaters interested in learning more about figure skating.
- **Non-Home/Secondary Club - \$100**
- **Collegiate - \$200.00** initial fee and valid for 4 consecutive years.
 - Skater **MUST** be enrolled in a post-secondary school at time of registration.
- **Club Pro - \$60.00**
- **Non-Home/Secondary Club Pro - \$50**
- **Non-Skating Adult - \$25**
- **Non-Skating Child - \$45**

REDUCED MEMBERSHIP FEES

Applicable January 1-June 30

Reduced rates are offered for those skaters entering the club late in the membership year. Rates for skaters joining from January 1 through June 30 are as follows:

- **Home Club Individual Membership - \$100**
- **Home Club Family Membership - \$90** for each additional Club member, up to four members residing in the same household. (Add \$10 for each member above four)
 - This reduction in price is automatically calibrated through Entryeez
- **Secondary Club and Skating Adult - \$65**

MANDATORY MEMBER MEETING

Skaters in the club are required to attend a mandatory informational meeting at the beginning of each Club season. For any member 18 years of age or younger, a parent or guardian must attend. The purpose of the mandatory meetings are to review club activities, discuss events, and answer any questions.

MEMBERSHIP FEES

Because CPFSC is a non-profit, 501c(3) organization, we rely on donations, fundraising, and membership fees to cover all Club costs. Membership Fees are subject to annual review by the Board of Directors. The list below is an example of annual expenditures covered by the Club.

- Ice rentals for Club Ice, shows, recitals, and Skatefest (Acord charges approximately \$153/hr of ice time)
- Club activities, parties, and skater gifts
- Expenses for Skatefest including, but not limited to:
 - Judge travel, lodging, and food
 - Hospitality for volunteers
 - Medals, trophies, and skater gifts
 - International Judging System (IJS) equipment
 - Photographers

ICE RINKS

Following is a list of the many different ice facilities in our community. Members should contact the rinks directly for the ice schedule.

- **CPFSC Home Rink - Acord Ice Arena**, 5353 W 3100 S West Valley City, UT (801-966-0223)
- **Bridgerland Community Ice Arena**, 2825 N 200 E Logan, UT (435-787-2288)
- **Cottonwood Heights Ice Arena**, 7500 S 2700 E Salt Lake City, UT (801-943-3190)
- **County Ice Center**, 5201 S Murray Park Ln. Murray UT (801-270-728)
- **Park City Ice Arena**, 600 FJ Gillmor Way Park City, UT (2435-615-5707)
- **Salt Lake Sports Complex**, 645 Guardsman Way Salt Lake City, UT (801-583-9713)
- **South Davis Recreation Center**, 150 W 600 N Bountiful, UT (801-298-6220)
- **The Ice Sheet**, 4390 Harrison Blvd Ogden, UT (801-399-8750)
- **The Peaks Ice Arena**, 100 N Seven Peaks Blvd Provo, UT (801-377-8777)
- **Utah Olympic Oval**, 5662 S. Cougar Ln, Kearns, UT (801-968-6825)

NEW MEMBER FAQ (FREQUENTLY ASKED QUESTIONS)

Go to <http://www.usfigureskating.org> for a great deal of helpful information, from picking a coach to appropriate skating attire!

1. How do I find a coach?

Relationships with skating instructors usually begin with group lessons in a Learn-to-Skate program. Group lessons are generally taught by several of the instructors at the rink. Time spent in a Learn-to-Skate program provides a great opportunity to meet and work with several different instructors. It is a good time to observe the instructors and their techniques, personalities, teaching methods and interpersonal skills.

A skater who is ready to advance beyond the group lesson environment to private lessons must select a coach. This decision should not be made lightly as skating is expensive and involves a large commitment of time. Hopefully, the group lesson experience will help to form some initial ideas. It is also a good idea to talk with more veteran skaters and parents to see what their experiences have been and to interview the coaches themselves to determine the proper "fit" for the skater. It is important to discuss whether the skater is interested in skating for recreation or as a competitor.

Due to a limited amount of ice time at all rinks, instructor schedules will fill up. A skater may not be able to form a working relationship with his/her first choice. A coach whose schedule is filled will refer the skater/parent to an alternative coach or the Director of Skating.

The "business relationship" between a coach and a skater/parent is a private contract. The skater/parent will deal directly with the coach, not with the Club or the rink. A skater's lesson fees will be billed directly by the coach and payment will be made directly to the coach.

See **PROFESSIONAL STAFF** for additional information.

2. How much should my new skater skate?

Skaters who have not taken and passed the USFS pre-preliminary tests are considered beginners. These skaters are usually (but not always) transitioned from the Learn-to-Skate program to a specific level of club sessions designated "junior club". Generally, a junior club skater will skate one or two days a week. CPFSC skaters typically practice anywhere from one to as many as 15 hours per week depending on the level of interest, competitiveness and budget. A skater's coach is the best resource when it comes to establishing a skating schedule and the appropriate balance between lesson time and practice time. As a general guideline a skater should have 30 minutes of practice time for every 15 minutes of lesson time. This proportion will vary slightly from skater to skater. A younger skater may need a higher ratio of lesson time to practice time because of the skater's inability to self-direct. (See How much should I skate? for more information.)

Below is a guideline of the number of freestyle sessions a skater at each USFS testing level should skate per week. The information is based on a survey of CPFSC coaches and is only

a recommendation. The goals and budget constraints of an individual skater should be discussed with the skater's coach and taken into consideration when developing an individual skating program.

Freestyle Level	Minimum Freestyles per week
Beginner	2
Pre-preliminary	2
Preliminary	3
Pre-juvenile	4
Juvenile	5
Intermediate	6
Novice	7
Junior	7
Senior	7
adult beginner	2
Adult intermediate	2
Adult advanced	3

3. How long before my new skater is ready to test? How will I know he/she is ready?

It usually takes at least one year before a skater is ready to test. The decision on when to test should be discussed with the skater's coach.

4. How long before my new skater is ready to compete? What competition should be his/her first? How will I know he/she is ready?

It usually takes at least one year before a new skater is ready to compete. The decision on when and where to compete should be discussed with the skater's coach.

It is important to note that entry forms and fees are required for all competitions. The skater's coach will be familiar with the process and is the best source of information.

5. Who can I contact if I have questions?

Questions should be directed to any board member. They will answer questions by phone or e-mail or arrange for an in-person meeting.

6. What is an ice monitor?

The ice monitor watches over the ice during CPFSC sessions and checks in skaters. The CPFSC relies on volunteers from within the club during the year. Monitors must be at least 16 years of age.

7. Should I stay at the rink while my skater is skating?

As a general rule, children under 10 years of age should not be left at the rink unattended. If a parent/guardian must leave a young skater at the rink, the monitor should have a phone number where the parent/guardian can be reached. It should be noted that staying at the rink gives parents a chance to get acquainted with the parents of other skaters. Parents are a great resource for club-related information.

8. What is the best time to talk to my coach?

The best time to talk with a coach is after skating is completed for the day. The coach should not be detained from lessons or interrupted during lessons. E-mail or regular mail might be the best option for communication although each individual coach's preference may vary.

9. Do coaches have conferences with parents and skaters?

Some coaches schedule conferences regularly, others have conferences on an as-needed basis, while others have casual conferences. A skater's coach should be contacted periodically for goal-setting and progress updates.

VOLUNTEER REQUIREMENTS

The family of each **individual home club or family membership member** will be required to volunteer a minimum of **15 hours** or opt out by paying the \$150 fee = \$10 per hour. At least 5 of the 15 hours is required to be spent volunteering at Skatefest.

Members will not be allowed to renew their membership until volunteer requirement is satisfied, by hours or by paying the fee.

Volunteer hours can only be satisfied through participation in activities, events and committees approved by the Board of Directors and planned and carried out per CPFSC Standards. Some of the many volunteer opportunities include:

- Being an active member of the Board of Directors
- Annual Winter and Spring Ice shows
- Fundraising table monitoring
- Club Ice ice monitor or music
- Club activities and competitions
- Coordinating monthly Club Ice theme nights
- Working on one or more of the many club committees

Club officials ARE NOT responsible for tracking volunteer hours. Each family must keep track of their own volunteer hours on the CPFSC Entryeez page.

CLUB COMMUNICATION POLICY

E-mail is the preferred method of communication for schedule changes, event notifications and general information. The Communications Chair is responsible for transmitting e-mail messages to the club membership. Anyone who is not already receiving such e-mail messages and is interested in doing so should provide the communications manager with a current e-mail address.

All club communications will be sent by the CPFSC email address, or by a Club Official.

In accordance with USFS SafeSport guidelines, adults (i.e. volunteers, parents, skating or non-skating adults) must follow these principles for interacting with skaters:

- Do not text, email, or send any other type of message a skater unless it is your own child unless you have obtained permission from the skater, or the skater's parent if they are under the age of 18.
- If you have permission to text a skater, always include the skaters parent in the text if they are under the age of 18.
- Do not tag a skater in a social media post unless you have obtained permission from the skater, or the skater's parent if they are under the age of 18.
- Report suspicious activity or if an adult affiliated with CPFSC communicates with you in a way that is inappropriate or makes you feel uncomfortable.

ANNUAL CLUB ACTIVITIES

SKATEFEST COMPETITION

The Skatefest Competition, held each June at the Steiner Ice Arena, is the CPFSC's primary fundraiser. Monies earned from Skatefest help to keep fees for ice sessions relatively low for CPFSC members.

Many hours of volunteer time are essential for a successful event. Club members should take pride in the commendable history of Skatefest and should willingly participate in the continuation of a great tradition. Volunteer opportunities abound - in the planning activities that begin months before the competition, in the daily activities of running the competition for three days in June (Thursday through Saturday), and in the cleanup and evaluation activities that occur following any event of this size.

The family of each CPFSC skater is required to provide 5 volunteer service hours at Skatefest. See VOLUNTEER REQUIREMENTS for more information.

Tasks required for the Skatefest Competition are divided as follows:

- **Co-Chairpersons:** Assist the Competition Chair in various tasks required to coordinate and execute a successful competition. Including:
 - Work with the rink to select the most workable weekend in June and to reserve the necessary space (rinks, meeting rooms, locker rooms, etc.).
 - Recruit qualified individuals to serve as the referee, the accountant(s), and judges.
 - Coordinate and secure travel, lodging for judges as needed, and purchase appreciation gifts.
 - Create a competition application and obtain approval of same from the referee and USFSA.
 - Coordinate dissemination of the competition application through Interclub and track completed applications and fees.
 - Work with the referee to establish the competition schedule.
 - Order awards, medals, and trophies.
 - Ensure all competition music is submitted by established deadlines.
 - Communicate scheduling information (event and practice ice) to the accountant(s), competitors, and coaches.
 - Answer competition questions from all sources.
- **Accounting:** Secure all supplies needed for the efficient functioning of the competition accountant(s). Work quietly with the accountant(s) during the competition to confirm results, make copies, and get results posted in a timely and respectful manner.

- **Announcers/Music:** Use the public-address system to announce skaters as they take the ice for events. Play program music during competition events.
- **Awards:** Hand out awards to skaters who place in various competition events.
- **Cleanup:** Check locker rooms and general areas at the end of the day to make sure they are kept clean and safe.
- **Ice Monitoring:** Check skaters in for practice sessions and competition events. Maintain organization and calm in and around the competition area. Communicate with the announcer and the individual playing music to ensure proper pronunciation of competitors' names and to keep the overall flow of competition smooth.
- **Hospitality:** Plan food selections for the coaches' hospitality room and, if applicable, the volunteer hospitality room. Coordinate and solicit food donations from club members and local businesses. Set up the hospitality room(s) and staff the room(s) during the competition (preparation, service, and cleanup) and clean out the room(s) at the end of the competition.
- **Official Competition Program:** Create the official competition program, combining the following information: participating competitors, participating clubs and coaches, judges, competition schedule, maps of the facility, and sponsorships and ads.
- **Publicity:** Coordinate publicity and communications through Intermountain Interclub.
- **Registration:** Select competitors' gifts, assemble gift bags prior to the competition, and disseminate the gifts during the competition. Check in the competitors, sell official programs and result sheets.
- **Runners:** Run results from the judges in competition events to the accounting room, obtain signatures from event referees, post results on the official results board, and run copies of results to the awards/photo area and the registration desk.
- **Transportation:** Pick up judges and officials from the airport and return them to the airport or make arrangements for the hotel shuttle to do so. Provide or arrange any other transportation required by judges and officials.
- **Vendors:** Communicate with vendors well in advance of the competition; prepare and secure vendor contracts; coordinate appropriate vendor space and oversee the arrangement of tables in the space and collect fees while responding to the needs of the vendors during the competition.
- **Volunteers:** Recruit club members to satisfy the myriad volunteer needs of the competition. Coordinate and document the volunteer work schedule of volunteers in all areas.

Each of the above areas is supervised by the Competition Chair, Board of Directors, and the Competition Committee.

Go to the CPFSC website www.cpfiskatingclub.com for Skatefest Competition updates.

SPRING SHOW

In early April, the club produces an ice show (complete with costumes and lighting) to highlight the talents of club skaters in solos and group numbers, and to give learn-to-skate participants an opportunity to demonstrate their newly mastered skills. All club skaters are invited to participate. There is a fee involved to pay for the cost of ice, costumes, and props.

Below is a tentative breakdown of events where skaters are required to attend as necessary:

FEBRUARY (2 months before show): Show Kick-off Party is held. This is when the theme is announced, skaters make their solo dance selections, fees are paid, costume measurements are taken, and program photos are taken.

MARCH (1 month before show):

- Group and solo songs are announced via email.
- Rehearsals for group numbers start – these are a mixture of on, and off-ice practices. A schedule of events will be emailed to the skaters.

APRIL (SHOW WEEK):

- Skaters meet EVERY DAY Monday-Thursday in the evenings to practice, set lighting, and run dress rehearsals
- Friday of Show Week –
 - Matinee for local elementary schools. This is not a mandatory performance – please let the Show Committee know if you will plan to perform
 - Evening show (open to public)
- Saturday of Show Week – Final evening performance and post-show Cast Party

VOLUNTEERS are needed for the following:

- Cast Party planning and execution
- Costume design and assembly
- Prop design and assembly
- Show week – skater treats
- Show night – skater gift, including skate-buddy gift for LTS and LTP skaters
- Show set up and take down – required for all shows
- Ice monitor – keeps skaters on-deck and ready for their numbers
- Locker room supervisor – required for LTS and LTP skaters

OTHER CLUB EVENTS

ANNUAL RECOGNITION BBQ

The annual meeting and recognition BBQ is held in the spring, usually at the end of May or in early June. At the BBQ skaters who have passed USFS tests during the preceding year receive recognition. Graduating high school seniors are also honored. One club skater is selected, by a vote open to all member skaters, to best represent the qualities of leadership, spirit, strong mind and body, and gratitude. An award is presented to the skater. (See Ultimate Skater Award for more information.)

HOLIDAY RECITAL & PARTY

Every December the club hosts a holiday recital where the skaters are able to show what they have learned throughout the year. There is a small fee to cover the cost of ice. Skaters and their families are invited to attend a party after the recital to celebrate.

COACHING & PROFESSIONAL STAFF

Private lessons are arranged between the skater or the skater's parent and a coach. Coach rates are based on qualifications, knowledge and experience and are set by the coaches themselves. Fees for private lessons are paid directly to the coaches. CPFSC is not involved in the billing or collection of private lesson fees. Fees for ice sessions are in addition to private lesson fees. (See **ICE FEES** for more information.)

Private lessons range from ten minutes to an hour or more. The coach can recommend an appropriate lesson length and a reasonable number of lessons per week based on the skater's age, ability and goals. The coach's recommendation is just that – a recommendation. It is up to the skater and the parent(s) to make the final decision based on time constraints, goals and financial obligations.

For information and suggestions on selecting a coach, see **NEW MEMBER FAQ**, How do I find a coach? Or go to www.usfsa.org.

COACH BENEFITS AND RESPONSIBILITIES

The CPFSC provides a place for coaches, as independent contractors, to work. An **active coach** with the CPFSC is defined as someone who:

- Is a member of the CPFSC, USFS and the Professional Skaters Association (PSA).
- Carries appropriate liability insurance.
- Teaches in the Learn-to-Skate program and actively promotes and recruits new skaters into the club.
- Teaches or is available to teach on 50% of regular CPFSC ice sessions.
- Attends at least one coaching-related workshop per year.
- Attends scheduled coaches' meetings as an active participant.
- Takes an active role in club events, including Skatifest Competition, the Holiday Show, the Annual Spring Ice Show, exhibitions, Awards BBQ, etc., in addition to coaching activities that are privately contracted.
- Volunteers time for club events, including seminars sponsored by the CPFSC.
- Exceptions to the above requirements must be brought before the Board of Directors for approval.

FIGURE SKATING PROFESSIONALS

(IN ORDER OF YEARS TEACHING)

The following is a list of CPFSC figure skating professionals. (A professional is any skater, teacher, or coach who accepts money for his/her time). All the professionals listed are qualified to teach in their areas of specialization and have been approved by the Board of Directors.

<p style="text-align: center;">Tiffany Condé Kennard</p> <p style="text-align: center;"><u>Coaching/Competition/Skating Experience</u> International, National, Junior National, Sectional, Regional Coach National, Sectional, Regional Synchronized Championship Coach Director and Choreographer of the 1999 U.S. National Championship Opening and Closing Ceremonies National, Sectional, Regional Synchronized Skating Championship Competitor Learn-To-Skate Director for over 10 years Coaching since 1996</p> <p style="text-align: center;"><u>Other Experience</u> 30 years extensive dance training and experience: Ballet, Modern, Musical Theatre and Technique Training</p>	<p style="text-align: center;">Hannah Snow</p> <p style="text-align: center;"><u>Coaching/Competition/Skating Experience</u> Competitor for 10 years, including out-of-state competitions Skater in the 2002 Winter Olympic Opening Ceremonies Learn to Skate Instructor for 14 years Learn to Skate Supervisor for 5 years Regional Coach</p>
<p style="text-align: center;">Kristina Struthwolf-Leato</p> <p style="text-align: center;"><u>Coaching/Competition/Skating Experience</u> 2017 and 2013 Senior Ladies Regional Champion U.S. Young International Team Member and Medalist 2-time Junior National Championships Competitor 10-time Pacific Coast Sectional Championships Competitor 12-time Central Pacific Regional Championships Medalist U.S. Collegiate Championships Medalist Gold Medalist: Senior Freestyle and Senior Moves-In-The-Field Coaching since 2013</p> <p style="text-align: center;"><u>Other Experience</u> Mental Performance Coach with HeadStrong Consulting since 2013 Masters Degree, Psychosocial Aspects of Sport Bachelors Degree, Exercise & Sport Science</p> <p>Contact Information: 385-214-5514, kkfigureskating@gmail.com</p>	<p style="text-align: center;">Katherine Deneris</p> <p style="text-align: center;"><u>Coaching/Competition/Skating Experience</u> 5-Central Pacific Regional Championships Competitor 4 seasons with American Ice Theatre Gold Medalist in Moves in the Field Junior Freestyle 15 years of competitive skating Learn-to-Skate Instructor since 2013 Coaching since 2015</p> <p style="text-align: center;"><u>Other Experience</u> Experience in off-ice, and dance training for skaters. Bachelor of Music, Instrumental Performance from University of Utah</p>

Lily Boehme

3 years as a Learn to Skate/Learn to Perform coach

Private coach since 2017

Competitive skater for 5 years

Skated with AIT Utah for their 2016 season

Other experience:

10 years dance experience including choreography and performance

Accepting new students beginner through juvenile levels for private lessons and also for choreography.

Contact Information:

801-664-1755

Shay Pitt

PROFESSIONAL REFERRALS

If a skater or a parent approaches a coach to teach private lessons and the coach is unable to fulfill the request, it is the responsibility of the coach to refer the student to another CPFSC coach and to follow up to ensure that the skater's needs are being met. If the coach is unable to make arrangements with a suitable alternate coach, a referral to the Skating Director should follow. The Skating Director will ensure that new referrals are divided equally amongst the coaching staff while honoring the needs of the skaters.

COACHING IN THE LEARN-TO-SKATE PROGRAM

All CPFSC coaches are encouraged to teach with the Learn-to-Skate program (the feeder program for the club itself) and to draw individual students from the Learn-to-Skate program into the club for private lessons.

SKATING DIRECTOR'S GUIDE FOR CORRECTIVE ACTION

It is the Director's responsibility to ensure each coach/skater is aware of CPFSC policies, job performance expectations and all work and safety rules of the CPFSC. Directors are expected to communicate directly with coaches whose performance is unsatisfactory to ensure they have the adequate information, training and support to perform their job correctly.

When corrective action is necessary it should be viewed as a learning process and will include progressive discipline when appropriate. This is designed to encourage coaches to improve their performance or recognize the need to conform to CPFSC policies.

Directors are expected to deal with instances that violate work place rules or professionalism. The Director's role is to be impartial and takes any complaint seriously, act professionally and respond immediately.

Examples:

- Safety violations
- Expected job duties (arriving on time, being at scheduled ice times, competitions or meetings)
- Inappropriate behavior or harassment
- Discourteous or uncooperative interactions with coworkers, skaters, parents or rink staff.

Directors are expected to deal with these instances whether or not a complaint has been made. All coaches are responsible for prompt notification of a Director if a situation arises.

When a situation arises or complaint is brought forward:

1. Have a discussion with the person reporting

- Find a private, confidential place to meet with Coach or Coaches
- Ensure that you will not be interrupted
- Be sensitive, listen, don't make judgments
- Don't make promises you can't keep
- You are the CPFSC representative – how you respond is very important
- If you do not have the answers, but assure them that you will consult with an Executive Board Member to find out the right answers.
- Document every conversation while it is fresh in your mind.

****Never make excuses for a person's behavior.**

2. After discussion, identify what other information YOU are aware of and document it.

- Does the coach/skater need to be removed temporarily from the situation?
- Do you know of previous incidents?

Corrective actions

The Director is responsible for advising coaches of any performance or behavior problems as they occur, providing guidance as needed and taking corrective action when necessary. The knowledge that change is expected, followed by guidance and coaching is critical to any coach's success.

1. Gather information

- The coaches should be given an opportunity to tell his/her side of the story. They may offer new facts or mitigating circumstances that need to be considered in determining whether or not disciplinary action is appropriate.
- The Director after considering coach's remarks may choose to consult with a higher authority, executive board member, before advising the coach of disciplinary action.

2. Determine the severity of the Offense

- **Minor** – First written action of unsatisfactory job performance or violation of a rule, practice or policy, a careless or inappropriate act which does not have serious consequences or pose risk of serious harm, but is unacceptable conduct.
 - Initial occurrences of unexcused absence or tardiness
 - Discourteous or uncooperative interactions with coworkers, skaters, parents or rink staff.
 - Failure to know and follow ice safety rules

- **Serious** – Violation of an important rule or practice, or action showing carelessness or disregard for the CPFSC’s interests which resulted in or could have resulted in significant harm, loss or disruption. A coach’s repeated minor offenses, without significant demonstration of improvement, should be considered a serious offense.
 - Repeated poor performance or unacceptable behavior which has been previously addressed
 - Abusive or threatening language
 - Refusal to work a scheduled time
 - Violation of ethical standards and practices
 - Failure to report an accident immediately
- **Major** – Violation of an important rule or practice, or an action showing carelessness or disregard of the CPFSC’s interests raising a question as to whether the offending coach should be discharged. All circumstances surrounding the coach’s behavior should be considered in determining whether an action is “serious” or “major”. A coach may be discharged for a first “major” offense.
 - Repeated serious violation
 - Refusal to follow directions from Director
 - Disclosure of confidential information
 - Falsification of records

3. Take steps to correct issues

- **Coaching/performance discussion** – Address unacceptable conduct and clearly describe the future expectations of that coach. Agree on a plan. Director should always retain a written record of each performance concern and discussions with coach, including the coach’s response to being asked to correct the behavior. These can be used later in further action is needed.
- **Verbal Warning** – When issues continue, give the coach a verbal warning. Instruct them that failure to correct this problem will lead to further corrective action, up to and including discharge. Thoroughly document this and retain all records.
- **Corrective Interview**
 - When a serious or major issue occurs or when sufficient minor offenses have occurred a written warning should be prepared. The coach may need to comply with prescribed action steps specifically designed to insure the incident(s) will not reoccur. It may also be appropriate for offenses to result in “time-off” to think about their future with the CPFSC.
 - Major offenses will be responded to with significant consequences.
 - As soon as facts are established, the Director should contact an Executive Board member to assist with the corrective interview process.

- This interview should be scheduled as soon as possible and in a place that allows for a private, frank discussion.
- It should be explained to coach exactly what has been violated or which behavior was inappropriate and why. Include examples.
- The coach should be given an opportunity to tell their side of the story
- Ways to correct behavior or a detailed plan of action with timelines for completion should be laid out for the coach.
- A record of this interview should be documented and signed by all parties involved in the interview.

Corrective Action Responsibility Chart:

- | | |
|-----------------------------------|--------------------------------------|
| • Coaching/performance discussion | -Director |
| • Verbal Warning | -Director |
| • Corrective Interview | -Director and Executive Board Member |
| • Disciplinary Suspension | -Director and Executive Board |
| • Termination | -Director and Entire CPFSC Board |

A coach has the right to be heard and if they feel they are being unfairly treated, discriminated against or the issue is with the Director, they can come present situation to the CPFSC Board. The board will follow the procedures stated in the Bylaws.

WHAT TO EXPECT FROM A FIGURE SKATING COACH

A figure skating coach is a skater's personal instructor and primary contact at the rink. The skater/coach relationship is a very important one and should begin with a discussion of the skater's goals and expectations. Working together, the skater and the coach can build a general plan for achieving those goals. A skater should trust the coach to work out the day-to-day lesson plans and "order of attack." The coach knows best how to teach the elements and in what order they should be learned. Revisiting the "goals and expectations" discussion occasionally is wise, but a skater or the skater's parent(s) should never try to micro-manage the coach or question the coach's methods.

A skater's coach is the best resource when it comes to establishing a skating schedule and finding the appropriate balance between lesson time and practice time. As a general guideline, a skater should have 30 minutes of practice time for every 15 minutes of lesson time. This proportion will vary slightly from skater to skater. A younger skater in particular may need a higher ratio of lesson time to practice time because of the skater's inability to self-direct. Lesson length will vary per the needs of the skater, the demands on the coach's time, and the duration of the ice session. A lesson can be anywhere from 15 minutes to 60 minutes or more in length.

A skater's coach has the experience and knowledge to know when it is time for the skater to test or compete. The coach will guide the skater in the necessary decisions and preparations, including selecting freestyle music that is appropriate to the skater's skills, age and interests. The coach will likely be open to music suggestions from the skater and/or the skater's parent(s) but should be allowed to make the final decision. The coach will "cut" (shorten) the music to meet USFS rules, lay out a well-balanced freestyle program that meets the technical requirements for the test or competition and either choreograph the program or refer the skater to someone who specializes in choreography.

When a skater takes a USFS test, the skater's coach will usually attend the test session, help the skater warm up and provide support and guidance as needed. Similarly, when a skater competes, the skater's coach will be at the competition to guide the skater's warm-up and to provide last-minute support. (The coach's role in guiding a skater through a test session or a competition is usually termed "putting the skater on the ice.")

A skater should expect respect, as both a person and an athlete, from his/her coach. The coach may be demanding and loud or more soft-spoken and nurturing. Either way, the skater must be treated fairly and professionally. While a coach can and should expect the skater to work hard and to persevere when a new concept presents a challenge, the skater should never be demeaned or ridiculed. The skater's coach will almost certainly have to touch the skater to position and move the skater's body parts around in demonstration of proper technique. However, at no time should a coach take liberties with a skater's private parts or do anything to make the skater feel personally uncomfortable.

A skater can expect to be billed for the coach's time. Since the business relationship between a

skater/parent and the coach is a direct one, the coach will bill the skater/parent, usually on a fixed schedule. Payments should be made directly to the coach. Coach rates for private lessons vary. Rates are based on qualifications, knowledge, and experience and are set by the coaches themselves. The following additional coach fees are considered usual and customary: fees for cutting music, fees for putting the skater on the ice at a test session, and fees for putting the skater on the ice at a competition. In the case of an out-of-town test session or competition, the skater/parent will be expected to pay expenses incurred by the coach for travel, hotel, and meals. Some coaches will divide the expenses by the number of his/her students attending the test session or competition.

Other coaches will simply charge a fixed fee.

WHAT A FIGURE SKATING COACH EXPECTS FROM THE SKATER

Just as a skater deserves the respect of his/her coach, so does the coach deserve the respect of the skater. A skater should extend courtesy to his/her coach both on and off the ice by never speaking unkind words to or about the coach, even when the coach is, in the eyes of the skater, overly demanding; never conveying a bad attitude; and always leaving personal troubles behind - stepping onto the ice ready and willing to focus on skating.

A coach does not expect perfection or immediate mastery of new skills. However, the coach does expect the skater's full attention and best effort. Anything less from the skater is a waste of the coach's time and a waste of money for whoever is paying the coaching bill.

A coach expects to have the skater's trust. Sometimes, a coach will ask the skater to learn things that, to the skater, seem unnecessary. Other times, the coach will hold off on introducing the skater to certain elements until other skills are mastered. The skater must remain focused on his/her long-term goals and trust the coach to know the best path to achieving them.

A skater who is unable to attend a lesson should notify the coach as much in advance as possible. Coaching is a job, and, just like with any other job, the income is relied upon to pay personal bills. Ample notice gives the coach the opportunity to fill the open lesson spot with another skater. Failure to notify the coach of inability to attend a lesson could result in the skater being charged for the missed lesson.

Finally, the skater or the parent of the skater is expected to pay coaching bills in a timely manner.

TEAM COACHING

“Team coaching” is the term used to describe an arrangement in which two or more coaches get together and accept students "jointly." The coaches share responsibility and coordinate their lessons so that on any given day, a skater who works with the team might get a lesson with one or more of the coaches at different skater times. Team coaching is sometimes used to accommodate scheduling conflicts. It is also used to make a stronger, more effective coaching package, for instance, one coach who is strong on jump technique works with another who specializes in spins. Team coaching is also an effective way for a long-term coach to help a more novice coach get started.

Any consideration of a team coaching option should include a clear understanding of the arrangement – who will get paid what, how many lessons the skater will get from each coach, how the lessons will be scheduled, which coach will go to test sessions and competitions, etc.

A skater who works with one main coach rather than a team might still find it advantageous to utilize additional coaches for specific areas or disciplines. One coach might focus on dance and another on freestyle, still another on moves in the field. While this situation is not uncommon and can be effective, it should be entered into with a full understanding of the arrangement – which coach is ultimately in charge, what will happen when scheduling conflicts arise, who will put the skater on the ice at competitions and test sessions, etc.

CHOREOGRAPHY

A skater, especially one at a high testing or competition level, can contract with a choreographer to set (design) the freestyle or short program and work on the presentation elements associated with that program. Such an arrangement works well as long as there is a good understanding and working relationship between the choreographer and the freestyle coach. Usually, arrangements with a choreographer are entered into upon the advice of the freestyle coach.

OFF-ICE BALLET, STRENGTH TRAINING, WORKOUT

Many competitive skaters participate in off-ice ballet training. The discipline, balance, and body-awareness that ballet emphasizes are of great help to skaters in improving and controlling jumps and spins. In addition, presentation skills learned through ballet can significantly improve the quality of a testing or competition program.

Off-ice strength training and workout programs are similarly of great value to skaters and should be considered for all competitors.

The skater’s coach can recommend ballet and workout programs that are oriented towards figure skaters. Programs are frequently offered at the rink.

WHEN IT ALL FAILS: A COACH CHANGE

The relationship between a skater and a coach, like any relationship, will undoubtedly have ups and downs. Both parties should expect and be willing to work through disagreements and difficult times. If after some effort it appears that conflicts are too frequent or cannot be resolved, dissolution of the relationship may be the best option. Any such transition should be made on good terms. Both skater and coach should acknowledge that conflict is a two-way street, and neither should spread bad stories or rumors about the other. Fees owed to the coach should be paid in full. The skater is then free to begin a new relationship with a new coach.

PARENT RESPONSIBILITIES

Go to <http://www.usfigureskating.org/story?id=84149> for additional information.

The parent(s) of a figure skater must always remember that the young athlete is a person first and a skater second. In all probability, the "person" in the skater is a young one, still growing, still maturing. Sometimes, skaters seem so grown up, so able to handle pressure situations; it is easy to forget they are still kids. Parents should not make this mistake. The same kid that can be seen looking so mature on the competition ice probably still cuddles a favorite stuffed animal at bedtime. Parents should let kids be kids and support them as they grow. (Viewpoint is adapted from Don Korte's Figure Skaters Handbook.)

Following are some of the things parents should think about as they approach the sport of figure skating:

Balance: A skater's life needs balance. Time must be allowed for school and personal growth. A rare skater is able to make figure skating a life career. Therefore, parents must avoid putting so much focus on the child's skating that they neglect to prepare the child to function in a normal adult world. School is important. Social development is important. Being a kid is important. (Go to www.usfigureskating.org/content/BC-balance.pdf.)

Help to set goals: A skater's parent is instrumental in helping the child to identify and achieve skating goals. While the goals must be those of the skater, not the parent, the parent can encourage the skater to set goals that are realistic yet challenging enough to make the sport rewarding. The parent can also help the skater to achieve the established goals by setting targets, plotting progress, reevaluating when necessary, etc.

Learn about the sport: A parent of a figure skater should learn enough about the sport to be able to identify the elements. In doing so, the parent will be able to recognize when something is done well, when progress has been made. A parent should be interested and willing to listen when the skater wants to talk, whether about progress or about problems and frustrations.

Support the skater's coach: The parent plays a vital role in supporting the skater's coach. Following are just some of the ways a parent can do so:

- Get the skater to the rink on time;
- Notify the coach in advance when the skater cannot be at a lesson;
- Allow the coach to participate in any goal-setting sessions or at least ensure that the coach is aware of the skater's goals;
- Give the coach freedom to design a program aimed at achievement of the skater's goals;
- Responsibly watch the skater's progress, making sure that the general goals are being addressed over the long term;
- Listen to the coach's advice and instructions and encourage the skater to follow through,

both on and off the ice; and

- Pay coach bills in a timely manner.

Watch: The rink should never be used as a babysitter. A parent should stay and watch the skater practice and in lessons, at least some of the time. The skater needs to know that his/her parent is supportive and interested. A skater whose parent never watches in practice may feel very self-conscious or "pressured" when the parent finally does show up to watch. Therefore, a parent who only watches at competition events may hurt more than help the skater.

Be a good sport: Every skater is someone's child. Every skater deserves to be treated fairly and respectfully. Every parent must be willing to recognize and encourage other skaters graciously. Competition events are prime opportunities to display good sportsmanship. It is especially important to refrain from creating unfair distractions when someone else's child is competing. Parents should avoid walking back and forth in the bleachers and any other activities that could create noise or disruption. (See the USFS parent code of conduct at <http://www.usfigureskating.org/content/BS-codeofconduct.pdf>.)

Support your skater: A parent must remember that the skater is still growing and maturing and needs love and support. The parent should offer realistic praise when appropriate, recognize progress towards goals, and acknowledge when more work is needed without being critical or destructive. The parent must resist the urge to compare his/her skater to another skater, remembering, instead, that every skater is unique. (Go to www.usfigureskating.org/content/BC-confidence.pdf for more information.)

Support the local figure skating club: The best way for a parent to learn about the sport of figure skating and the CPFSC is to be involved. Volunteers run the CPFSC, and the support of every parent is crucial. Volunteer opportunities are many. (See **VOLUNTEER REQUIREMENTS** for more information.) In addition to supporting the CPFSC with volunteer action, every parent can support the club's financial stability by paying ice bills and all other fees (seminar, ice show, etc.) in a timely manner.

SKATER EXPECTATIONS AND GUIDELINES

EQUIPMENT AND CLOTHING

Go to www.usfigureskating.org/content/BS-boots%20and%20blades.pdf for additional information.

Boots

Boot selection is probably one of the most important and most expensive parts of figure skating. Properly fitted skating boots can make all the difference in the world and are essential for comfort and peak performance.

Quality skating boots are generally sized one to one and one-half sizes smaller than the skater's shoe size. (A skater who wears size 7.5 shoes might wear size 6 skating boots.) The fit should be snug "like a glove" (especially in the heel, arch, and ball areas) but not tight. Toes should be free to wiggle but should not slide side to side. Too much room in a boot prevents proper support and enables the foot to slide, both of which can lead to problems. A thin nylon-type sock usually works best for trying on and actually wearing skating boots.

The amount of firmness/stiffness needed in a boot depends on the level of the skater. The skater's coach can recommend the appropriate degree of stiffness and possibly the make and model of boot most appropriate for the skater's age, size, and abilities.

In tying a figure skating boot, the skater should lace the boot snug to the ankle, tie a half knot, turn the laces, and loop the laces over the tops of the hooks. (New boots must be laced loosely above the ankles at first to allow a forward flex. See paragraph below for additional information on breaking in new boots.) Using laces of the correct length is important. If the laces are too long, excessively large loops left over after tying can drag close to the ice and create a hazard. If the laces are too short, the skater will have difficulty tying them securely. Damage to laces from friction and/or contact with sharp blades is not uncommon. Therefore, the skater should always keep a spare pair of laces in his/her skating bag.

The following procedure is recommended for breaking in new skating boots: 1) Lace and unlace the boots three or four times before starting to skate in them. Lace new boots loosely above the ankles at first to allow a forward flex. 2) For the first three or four sessions, skate for short periods of time, stop and unlace the boots, then re-lace them. 3) If sore spots or blisters form, protect them with small sponge pads. If sore spots persist, the boots may need to be adjusted or stretched. Most shops that sell skates have the necessary equipment to do so.

Boots are considered broken in when the skater can freely bend his/her ankles and knees. Skating boots that are used frequently and aggressively will become wet from perspiration. At the end of the skating day, the skater should use a damp (not wet) cloth to wipe any perspiration from both the inside and the outside of the boots; unlace the boots and pull the tongues forward; then let the boots dry at room temperature in a well-ventilated area, away from excessive heat sources such as fireplaces and radiators. Very wet boots can take 24 to 36 hours to dry thoroughly. Skates and skate bags should not be stored in lockers or closets, especially when the boots are wet.

When cleaning skates, it is best to first remove black spots with nail polish remover or alcohol. Once the skates are clean and dry, they can be polished with one or two thin coats of a quality skate polish. (Care must be taken with the polish, as removal from clothing and furniture is difficult.) The air from a hot air drier can be used to speed-dry the polish. Boot soles can be polished with either sole polish (which is similar in consistency to enamel paint and very messy) or a quality shoe polish that matches the soles. Skating boots should ALWAYS be polished for testing and competition events.

Blades

With the selection of skating boots comes the selection of blades. Blade size is determined by the length of the sole on the skating boot. A blade that is more than ¼ inch shy of the ends of the boot's sole is too short. A blade that hangs off the sole a small amount is okay and will allow a growing skater to transition to larger boots and possibly use the same pair of blades.

Blades must be sharpened periodically in order for the skater to maintain quality edges. The time between sharpening's varies greatly from skater to skater and is affected by many things, including skill level, frequency of use, blade type, and style of skating. The skater's coach can educate the skater on how to check the blades and recognize when sharpening is needed. For example, if the skater notices the blades sliding uncomfortably on landings or if the bottoms of the blades feel as dull as a butter knife, sharpening is probably in order. Caution should be exercised, however, and blades should not be sharpened too often or too infrequently. The dramatic change from excessively dull blades to newly sharpened ones can negatively affect skater performance. On the other hand, blades sharpened repeatedly will eventually wear out as blades can only be sharpened a finite number of times.

Not all skate sharpeners specialize in figure skates. Only those who do should be trusted. A good sharpener needs to know that figure skating blades are ground with a "hollow" in the bottom to give them the "edges" so often talked about and that the radius of curvature can vary anywhere from 5/16" to about 2" depending upon the skater's weight, discipline (freestyle or dance), and jump level. Figure skating blades should never be sharpened by someone who knows only hockey or by an automatic machine found at a rink.

Proper care of figure skating blades is essential to both skating proficiency and blade longevity. Blades are made to slide on ice, not walk on floors. When a skater gets on and off the ice, he/she should be especially careful of the "threshold" on the entry door. The threshold is often made of steel and can nick blades. The skater should STEP OVER, NOT ON, the threshold. Whenever the skater is walking around in skates, the blades should be protected from nicks and dulling by rubber skate guards. **A SKATER SHOULD NEVER WALK ON CEMENT WITH UNPROTECTED BLADES!** Guards should be washed periodically to remove dirt in the grooves.

One of the biggest threats to blades is rust. Because rust is much softer than steel, any portion of a blade that is affected by rust is a portion that will never hold an edge again. The skater can take steps to avoid rust damage. Immediately after taking off his/her skates, the skater should wipe the boots dry with a soft cloth. The skater should also wipe down the blades and the mounting areas, keeping in mind that screws are also susceptible to rusting and will loosen much more easily if

they are rusted or the leather around them is rotten from excessive moisture. If time permits, the skater should let his/her skates sit for a few minutes and then wipe them down again before putting them in the skate bag. This step removes the condensation that almost always appears as the skates warm up. Once the blades are wiped and dry, it is best to cover them with cloth blade covers (soakers), not skate guards; wet skate guards will cause the blades to rust!

A skater should occasionally check the screws used to mount the blades and tighten them if necessary. Stripped screws must be repaired or replaced. Extra screws and a screwdriver are necessary supplies and should be kept in the skating bag at all times.

SKATING ATTIRE

Go to <https://www.usfigureskating.org/content/BS-appropriate%20attire.pdf> for additional information.

Clothing for the skater should allow freedom of movement and be comfortable yet warm. Thin socks or tights are recommended; thick socks not only slide in the skates but also cause the feet to sweat, eventually making them feel colder instead of warmer. Some skaters prefer tights and skating dresses for practice. Others prefer tights and leggings. Most skaters wear a sweatshirt or a sweater. Nearly all wear mittens or gloves.

USFS sets minimum standards for competition and test clothing. Any skater failing to meet the standards will be subject to deductions during competition and testing. The following is taken from the 2008 *Official U.S. Figure Skating Rulebook* 3550-3555:

Clothing – Singles and Pairs

The clothing of the competitors must be modest, dignified, and appropriate for athletic competition – not garnish or theatrical in design. Clothing may, however, reflect the character of the music.

The skating clothing worn in actual competition may not bear any form of advertising. However, warm-up suits may bear the name of a sponsor when the skater (or team) is on the ice which must not exceed 4.65 square inches (30 square centimeters).

Clothing must not give the effect of excessive nudity for athletic sport. Accessories and props are not permitted.

Men must wear trousers; no tights for men are permitted. Ladies in singles and pairs may wear skirts, trousers and tights (including unitards).

Under the 6.0 system, the judges must penalize clothing not meeting the forgoing requirements by a deduction of 0.1 in the second mark.

Any ornamentation attached to the clothing must be firmly fastened so as not to fall off while skating under normal competitive conditions.

Skating equipment and attire is available at competitions, through mail order, online, or at used equipment sales sponsored by the CPFSC. Contact information for some vendors can be found in the advertisement section of *Skating magazine*, the monthly publication of USFS. A few skating moms make and sell skating dresses, jackets, and pants. Most rely on word-of-mouth advertising. Interested individuals should ask coaches, other skaters, and parents for referrals.

Occasionally, the CPFSC offers club jackets and/or sweatshirts for sale. Order information is posted at the rink and/or via e-mail to the club membership.

ON-ICE CLASSES

CPFSC coaches HIGHLY RECOMMEND that skaters take advantage of the following classes when offered:

Jumps/Spins/Edges: Skaters are grouped by level and/or ability and work on a variety of skills. The coach/skater ratio is dependent upon the number of skaters contracting for the class. The class is open to skaters who have not yet passed a USFS freestyle test through those who have passed the pre-juvenile freestyle test.

EDG (Edges): This class provides an opportunity for the skater to feel the power of the outer or inner edge with the goal of improving patterning, style, speed, and overall movement on the ice

PS (Power Stroking): This class is intended to develop and emphasize basic stroking and skating technique with the goal of improving speed and flow on the ice.

STK/CON (Stroking and Conditioning): This class is dedicated to edge patterns and stroking in a manner intended to improve endurance and strength.

S/S (Stroke and Style): This class is intended to develop basic stroking and skating technique with the goal of improving speed and flow on the ice as well as performance quality, style, and presentation.

TH (Theater): This class encourages skaters to become more creative and expressive, thereby enhancing presentation, stage presence, and nonverbal communication with the audience.

OFF-ICE BALLET: This class is designed for figure skaters and focuses on ballet and stretching. Lower- and upper-level sessions are offered.

OFF-ICE CONDITIONING: A personal trainer works with skaters in a group setting. Goals include cardiovascular endurance, flexibility, strength, quickness, and explosive power. A skater must be at least eight years old to participate.

Fees for classes include coach/instructor/trainer fees.

ICE SAFETY AND ETIQUETTE

To ensure the safety and training success of all its skaters, the CPFSC has established basic rules for both on and off ice activities. Coaches will hold yearly sessions with skaters to review the rules.

THE RINK MONITOR AND THE COACHES WILL HAVE AUTHORITY TO ENFORCE ALL THE RINK RULES. VIOLATION OF ANY OF THE FOLLOWING RULES BY A SKATER COULD MEAN A FORFEITURE OF THE SKATER'S ICE TIME.

CPFSC RULES FOR APPROPRIATE BEHAVIOR ON THE ICE

The following rules are intended to keep ices sessions flowing so that: a) a skater can skate through his/her entire program without interruption; b) a skater will not have to circle numerous times trying to find a spot to jump and will be able to skate consistent patterns leading to jump consistency; c) a skater's frustration level will be kept to a minimum, thereby allowing the skater to remain focused on his/her goals; d) skaters will not collide with one another; and e) skaters will practice together in harmony.

1. Only figure skates are allowed on club ice (no hockey or speed skates).
2. Skaters must check in with the monitor at the beginning of each session.
3. A skater doing his/her program (with music) has the right-of-way.
4. Coaches and other skaters are expected to move out of the skater's way.
5. Skaters in lessons, including skaters having lessons in the jump harness, have the right- of-way.
6. Spins are to be practiced at the jump harness end of the rink. Skaters practicing their spins must be aware of skaters trying to jump in the "lutz corners." (See #16 below.)
7. Small patterns should be practiced at the jump harness end of the rink.
8. Faster skaters should go to the outside.
9. Skaters must learn how to "merge" into the flow of the session by skating with **heads up and eyes open**. Skaters as well as coaches must avoid getting in the way of one another and should be especially aware of skaters in lessons.
10. Skaters who are not moving should be at the boards. Standing while "thinking" or chatting in the middle of the ice will not be tolerated.
11. Skaters should not cut off other skaters by darting across the middle of the rink.
12. A skater doing his/her program or setting up for a jump should be given plenty of room.
13. Skaters practicing field moves on freestyle sessions should yield to skaters setting

up for jumps.

14. A skater should always be respectful of the other skaters and should be constantly aware of the skaters around him/her. A skater who is surrounded by skaters of significantly greater or lesser skills must be especially careful! Strive to avoid collisions!
15. A skater who falls should get up quickly, remembering that other skaters will have a much harder time seeing a skater who is down on the ice. A skater should learn how to fall properly - protecting the head as much as possible, staying "loose," and keeping fingers away from skate blades.
16. A skater who sees another skater fall and suspects serious injury should: a) have someone stand "guard" over the injured skater to prevent collisions with other skaters; b) get a qualified adult to come and help; c) throw a blanket, a warm-up jacket, or a sweatshirt over the injured skater to keep the skater warm; and d) have the monitor contact a parent and/or call 911.
17. The lutz jump is most commonly performed in the 10:00 and 4:00 corners of the rink (except in the case of a clockwise jumper). These corners are informally called the "lutz corners" and can typically be identified by the unusually large concentration of divots in the ice. Skaters should strive to avoid long-term practice activities in these corners and should be especially aware of their surroundings when in them. The approach to a lutz is long and blind. A skater preparing to do a lutz jump is not likely to see other skaters.
18. Certain skating moves are inherently dangerous. A skater who is practicing an element such as a camel spin or a back spiral must be especially aware of the danger his/her exposed blade poses to other skaters. The skater should recognize that once he or she has started the element, it will be difficult to see the surrounding skaters. A skater preparing to practice a dangerous move should take a good look at the expected "space" before starting the element and abort the move if a problem is likely to arise.
19. Jumping is not allowed on sessions designated for moves in the field only.
20. As a matter of safety and per state law, no skater or coach is to remain on the ice when the Zamboni starts to enter the ice.
21. Skaters should be courteous, respectful, and encouraging to coaches and other skaters.
22. Skaters should dress appropriately.
23. Skaters should work alone on sessions. Skaters are not allowed to stand and visit along the boards. Talking, playing, "teaching," or engaging in any other type of behavior that might distract other skaters on the session is discouraged.
24. Skaters should refrain from kicking ice, sitting on the ice, and playing tag. Such behavior is nonproductive and can be dangerous.
25. A skater should refrain from showing signs of disgust if another skater or coach inadvertently gets in the way.
26. A skater who gets extremely upset (i.e., crying), should leave the ice.
27. Skaters and coaches should duck in front of the video camera.

28. Skaters are expected to set goals and work hard on sessions to achieve those goals.
29. Skaters should not interrupt coaches giving lessons to other skaters.
30. No food, gum, or beverages (apart from water bottles) will be allowed on the ice.
31. Friends, parents, and skaters are not allowed to sit in the hockey boxes during ice sessions.
32. A skater on an ice session is expected to skate the entire session. Breaks should be approved by the skater's coach. The parent of a skater requiring extra breaks for a particular reason, physical or otherwise, should discuss that need with the skater's coach.,
33. Skaters should clean up after themselves. Tissues and empty water bottles must be discarded in appropriate receptacles.

ALSO SEE: www.usfigureskating.org/content/BS-behavior%20of%20skaters.pdf

LOCKER ROOM ETIQUETTE

1. Skaters should not gossip.
2. Skaters should be positive role models for other skaters.
3. Skaters should be kind and supportive by complimenting fellow skaters on their accomplishments.
4. Skaters should clean up after themselves, discarding trash and cleaning up food messes.
5. Skaters should not spend unnecessary time at the monitor station. A skater who hangs out excessively or disrupts the monitor will be verbally warned. If the verbal warning does not rectify the behavior, a pink slip will be sent to the parent.
6. Skaters should be respectful of other skaters' belongings. A skater should not go into another skater's bag or personal belongings without permission.
7. Skaters should take care to secure money and valuables. Money and valuables can be left with the monitor during sessions.
8. Skaters should engage in constructive activity between sessions (jump rope, twister exercises, stretching, etc.).
9. Skaters should keep the topics of locker room conversation appropriate.

MUSIC RULES

1. Each skater is responsible for his/her own music. The skater must bring his/her program tape(s) or CD(s) to the monitor at the beginning of the session and pick them up at the end of the session. Tapes should be rewound. All tapes, CDs, and cases should be clearly marked with the skater's name.
2. Program tapes/CDs will be played in the order they are requested. To ensure that every skater can have his/her program music played during a freestyle session, each skater can request his/her music once during the session. If time permits and all skaters have had music played, the skater can have a second program tape/'CD played or a program tape/CD can be repeated.
3. Music requests by coaches have priority over requests of skaters not having lessons at the time. A coach who "bumps" a skater's music will so inform the skater.
4. Coaches may request music once per lesson. If the session is not busy, sections of programs may be requested.
5. Skaters should limit warm-up time and take turns being the first to have program music played.

If skaters start programs early in the session, there is a greater likelihood that everyone will have the opportunity to have program music played.

6. A skater who anticipates a lesson should check with his/her coach to determine the appropriate timing of a request for program music – before, during, or after the lesson.
7. If a skater's music is playing, the skater should be skating to it.
8. A skater should be aware of when his/her music is about to be played (by knowing who he/she will follow) and be ready. This will ensure that the process is not slowed down and that everyone on the session will have his/her music played.
9. A skater should watch out for other skaters when skating out to start a program and when skating off immediately following the program.
10. Music will be stopped at the exact time of flooding or at the end of the session, whether a program is finished or not.

TESTING & USFS COMPETITIONS

Go to <https://www.usfigureskating.org/Story?id=84107&menu=clubs> for additional information.

A vital part of USFS is its series of proficiency tests. The tests are designed to be an accumulation of steps in the progress of the skater. The skater must fully master the skills required for one test before he/she is ready for the next test. A skater's test level determines which event(s) may be entered in competition.

USFS tests are administered and sanctioned per rules established by USFS and enforced by member figure skating clubs. Each club has a "test chair" whose responsibilities include the supervision of all tests taken within his/her club. The test chair works with the coaching staff to determine appropriate dates for test sessions. The CPFSC usually sponsors one test session each year. Test sessions are announced well in advance to give skaters ample time to prepare. By mandate of the Board of Directors, a minimum of 15 skaters is required for a test session to be held.

USFS offers testing in moves in the field (edges and footwork patterns, considered the substitute for school figures), freeskating, adult moves in the field and freeskating, figures, dance, pairs, and synchronized skating. A skater at any given level is required to pass the moves in the field test before taking the corresponding freeskating test.

A skater's coach will recommend when the skater is ready for a test. During the test, the skater is evaluated by a panel of USFS judges, usually three. Judges award the skater marks based on established standards, and the skater must successfully obtain a minimum score from two of the three judges to pass the test. This minimum score increases as the test level advances. Copies of the judges' score sheets, which include their marks and comments, are provided to the skater. Test results are recorded with USFS at its national headquarters in Colorado Springs, Colorado.

Rates charged to skaters taking tests vary by both club and test level. The charge for each test administered through the CPFSC is between \$25 and \$90 depending on level being tested.

Following is an outline of the USFS testing structure:

<p><u>Moves in the Field:</u> Pre- Preliminary Preliminary Pre-Juvenile Juvenile Intermediate Novice Junior Senior (GOLD)</p>	<p><u>Freeskate:</u> Pre-Preliminary Preliminary Pre-Juvenile Juvenile Intermediate Novice Junior Senior (GOLD)</p>	<p><u>Adult:</u> Pre-Bronze MIF/Freeskate Bronze MIF/Freeskate Silver MIF/Freeskate Gold MIF/Freeskate</p>
<p><u>Pairs:</u></p> <p>Preliminary</p> <p>Juvenile</p> <p>Intermediate</p> <p>Novice</p> <p>Junior</p> <p>Senior</p>	<p><u>Dance:</u></p> <p>Preliminary</p> <p>Preliminary Free Dance</p> <p>Pre-Bronze</p> <p>Bronze</p> <p>Bronze Free Dance</p> <p>Pre Silver</p> <p>Silver</p> <p>Silver Free Dance</p> <p>Pre Gold</p> <p>Gold</p> <p>Junior International</p> <p>Gold Free Dance</p> <p>Senior International</p>	<p><u>Synchronized Skating:</u></p> <p>5th Class</p> <p>4th Class</p> <p>3rd Class</p> <p>2nd Class</p> <p>1st Class</p>

Test requirements are detailed in the USFS rulebook. A personal copy can be ordered at www.usfigureskating.org/content/rulebook.pdf.

HINTS FOR A SUCCESSFUL MOVES IN THE FIELD TEST

The judges expect good edges, control, extension, carriage, and rhythm. The skater should strive for an effortless, flowing, and graceful execution of the elements. The skater's upper body should be upright with arms held gracefully. During stroking, the free leg should extend with toes pointed.

Each move should be started from a standing, stationary position. Introductory steps should not exceed seven.

Each move should be skated in the general shape of the pattern shown in the USFS rulebook. Slight variations in pattern are permitted if the "intent of the element remains intact."

Characteristics noted in the USFS rulebook as "focus items" must be competently demonstrated for the skater to get a passing or better mark on the element.

Serious errors which may prevent a skater from passing a move in the field test include falling, touching a hand or the free foot down to avoid falling, and omitting a required element.

Quality errors by themselves do not cause mandatory failure of a moves in the field test, but the score reductions incurred as the result of multiple quality errors can bring the total mark below the required "passing average." Examples of quality errors include spirals with the free leg less than hip height; power pulls slowing during the run; lack of control or stability during any move; noisy, scratchy, "slidey" edges; poor carriage or extension; "toey" pushes; and inadequate technique.

What do the words mean?

Strong edge: Without wobbles or sub-curves. The edge is initiated by placing the skate onto the ice at an angle appropriate to that edge, not by pulling down flat or on the opposite edge and then turning over to the correct edge.

Extension: *The controlled stretching of the free leg combined with an upright body posture.* Spirals are an obvious element to demonstrate good extension. The benchmark for spirals is that the free leg must be at least hip height. Extension can also refer to nicely straightened legs and pointed toes during stroking.

Quickness: "Foot" speed. Good quickness is represented by the precise, rapid, and crisp execution of turns, edge changes, and transitions. Quick motion that is quiet (not scratchy), fluid, and continuous is especially rewarded.

Power: Rapid and obvious acceleration achieved by forceful stroking. Power almost always translates to "fast." Power is characterized by good acceleration, maintaining or increasing speed during difficult maneuvers, and a good flow across the ice.

HINTS FOR A SUCCESSFUL FREESKATING TEST

At any given level, the moves in the field test must be taken and passed before the skater can take the corresponding freeskating test. During a freeskating test, the skater can correct up to two serious errors by re-skating the missed elements.

Serious errors on a freeskating test include falling, incompletely rotating a jump, landing on two feet from a jump or a flying spin, touching down with a hand or the free foot, blatantly and seriously changing to the incorrect edge before a jump, turning between two jumps in a jump combination, failing to hold a spin for the required number of revolutions or to attain the required position in a spin, and omitting a required element.

Quality errors which result in deductions in the technical marks include the incidental touchdown of a hand or the free foot, a very short change of edge or flat immediately before the takeoff of a required jump, a turn after the landing of a required jump, difficulty in holding the landing of a required jump, and traveling in a required spin.

COMPETITIONS

Go to www.usfigureskating.org/content/BS%20parents-competitions.pdf for additional information.

Various clubs in various cities host competitions throughout the year. In June of each year, the CPFSC hosts the Skatefest Competition. Skatefest provides many volunteer opportunities for CPFSC members. It also gives new skaters the chance to watch more experienced skaters and learn what competition is all about.

Entering competitions is both exciting and serious. The skater's coach can lead the way, from deciding when the skater is ready to compete, to guiding the parents through the necessary paperwork, to giving the skater hints on handling the fun and the stress.

Typically, the registration form for a competition is due to the competition registrar from six to eight weeks prior to the first day of competition events. The form is handled online through

Entryeze with fees varying by competition. Registration forms can be found online, and/or from the skater's coach.

Approximately two weeks prior to the competition, the skater will be notified of the date(s) and time(s) of his/her official practice ice (if official practice ice is offered) and the date(s) and time(s) of the skater's competition events. The skater should share that information with his/her coach.

Most competitions offer additional practice ice at an additional cost (usually \$10 to \$15 for a 20- to 30-minute session). The schedule of additional practice ice is very often provided to the skater with notification of official practice and event times. Additional practice sessions are often held in the early morning (before competition events begin) and in the evening (after the last competition events of the day). The skater's coach can recommend the amount of additional practice ice (if any) to purchase and can also assist in deciding which sessions work best for the skater and the skater's competition schedule. Additional practice ice is often sold in advance on a first-come, first-served basis, making speed and efficiency in submitting the practice ice order very important. Additional practice ice may also be purchased at the competition. However, the cost is usually higher and the selection of sessions is reduced if sessions sell out.

Most competitions begin late in the week and run through the weekend. Official and/or additional, non-official practice ice is sometimes offered on Thursday with events on Friday, Saturday, and Sunday. The skater should be prepared and willing to miss some school.

A singles skater can compete in multiple events at any given competition. The variety of events offered is at the discretion of the competition committee. Freestyle (long program) and compulsory or short program events can always be expected. Other possible events include spins, jumps, moves in the field, and artistic.

- A freestyle (long) program incorporates footwork and various jumps and spins in a

routine set to music.

- In a compulsory moves or short program event, the skater must do very specific, required elements while concentrating primarily on technique. Most compulsory moves events are skated without music and on only half of the ice surface. In contrast, short program events are skated with music on the full sheet of ice. Short program events are offered for skaters at the intermediate and higher levels, although some competitions do offer juvenile short program events.
- A spin program includes specific, required spins with connecting footwork patterns.
- In a jumps only event, the skater does not perform a program. Instead, he/she executes specific, predetermined jumps per the requirements outlined in the competition announcement.
- In a moves in the field event, a skater at a given competition level must execute one or more of the moves required for the moves in the field test for that same level. The specific moves to be executed are predetermined by the competition committee.
- An artistic program combines music, costume, jumps, spins, and musical interpretation.

THINGS TO DO BEFORE LEAVING HOME FOR A COMPETITION

- Share the skater's competition schedule [practice and event date(s) and time(s)] with the skater's coach as soon as the information is known.
- Have the skater skate a few times in his/her competition costume(s) to uncover any problems with fit and/or condition. Repair any holes and secure any loose beads, sequins, or rhinestones. Pack a sewing kit and safety pins for last-minute repairs.
- Have skate blades sharpened (usually about one week before the competition).
- Polish skates.
- Confirm hotel and travel reservations. Secure directions to the rink and the hotel.
- Pack skates, skate guards, soakers, skate polish (in a plastic bag to avoid disastrous spills), a screwdriver, practice and competition outfits, a warm-up sweater, extra laces, tights (including at least one extra pair), hair accessories (scrunchies, Bobbie pins, etc.), hairspray, and makeup. Mark items with the skater's name and phone number.
- For each musical event entered (freestyle, short program, artistic), pack a copy of the program music. Label each with the skater's name, the event, and the running time of the music.
- Pack some healthy snacks.
- Pack paper, markers, crayons, and tape to make "good luck" signs for other skates.
- Pack relaxing activities (books, beads and string, Ipod, puzzle books, etc.).

TIPS FOR THE SKATER AT COMPETITION

- Immediately upon arrival, check in at the registration desk. At the time of registration, a CD for each musical event entered (freestyle, short program, artistic) must be turned in. The registration desk will offer official competition program booklets, sometimes at no charge to the skater, other times for a nominal fee.
- **Check the official bulletin board for time changes and messages.**
- Avoid the temptation to buy more practice sessions than you need. Competition is not the place to learn to skate.
- Arrive for each practice session at least 30 minutes early. Check in with the ice monitor to confirm attendance on the session and to determine if the session will run on schedule.
- Concentrate on your own skating during practice sessions; avoid the temptation to watch other skaters.
- Arrive for each competition event at least 60 minutes early. Check in with the ice monitor to confirm attendance for the event and to determine if the event will run on schedule.

- Keep track of personal belongings, especially skates. Skates should never be left unattended.

Mix-ups and theft can occur.

- Expect a busy facility. The lobby, the dressing rooms, the bleachers, the vendor shops, the snack bar, and the bathrooms will all be crowded. It is a good idea to style hair and apply makeup before coming to the rink. (Hair and makeup should be neat and appropriate.)
- Avoid excessive eating. Snacking on soda, donuts, and other unhealthy choices can intensify nerves and lead to bloating and lack of energy.
- Be dressed and ready to skate 20 minutes before the event. (Skates should be polished. Underwear should be removed if it will show.)
- Find your coach they will help you prepare for the on-ice warm-up, do some basic off-ice exercises before the monitor calls the group to the ice.
- Remember that the on-ice warm-up is not a practice session. Be out the door first. Avoid “the pack,” and maneuver for room on the ice. Be efficient, but don’t rush. Skate with a purpose. Above all, be a standout!
- When it is time to perform, take a deep breath, smile from the inside out, and get ready to give the performance a great effort.
- If anything goes wrong with the music, go immediately to the event referee. Don’t be afraid; the referee is there to help.
- Check the results board approximately 30 minutes after the conclusion of the event for the official event result. (Copies of the result sheets can be purchased at registration.)
- Remember that all skaters have good days and bad days and that not everyone can place. Be proud of a good effort. Remember, too, that most people, including those watching, can’t even do a waltz jump.
- Be a gracious winner as well as a good loser! It is unsportsmanlike and unbecoming to gloat about high marks or to make unkind comments about competitors.
- If disappointed, get to a private place to show emotion.
- If applicable (usually for placements first through fourth), check in at the awards table for the time of the awards ceremony. Be on time for the ceremony with costume and skates on.
- Don’t rush out of the rink after the event. Make friends with skaters from other rinks. Watch some of the other events. It is especially good to watch events one level above your own to see what is expected at the next level.
- Pick up music from the registration desk and the video or pictures from the official videographer before leaving the facility if purchased.

A WINNING COMPETITION PROGRAM

There is no magic answer to putting together a winning program and no guaranteed formula for success. However, there are four general principles common to most winning programs.

Good Skating: Good skating consists of good posture; good flow; good (non-toe) pushes; foot extension; clean, quiet edges with minimal scratching; consistently solid one-footed landings with no touches, cheats, 3-turns, dips, or hooks; and good follow-through on jumps.

Balance: A well-balanced program is essential. The program must include a good mix of spins, moves, and jumps. **An element should not be repeated more than two times.**

Instead, versatility should be demonstrated with a wide variety of nicely-connected elements.

Elements: A skater should demonstrate command of all the elements specified for his/her test level and show off one or two elements from higher levels if those elements can be performed well. Attempting difficult elements that are not consistent can be counterproductive; little credit is given for poorly performed elements, and the additional stress suffered by the skater may negatively impact the entire program.

Presentation: Good skating with no expression is boring skating. A skater should use arm movements, facial expressions, and body positions to maximize presentation of the program. The skater should hear and feel the music. The skater should strive to connect with the audience and the judges by making eye contact and by demonstrating a level of enjoyment.

For more information on the new judging system, go to:
<http://www.usfigureskating.org/story?id=83958>

SKATING TERMS

Accountant: An official at a figure skating competition who compiles and computes marks awarded by judges to determine the placement of competitors.

Arabian or butterfly: A jumping move similar to the entrance of a flying camel or death drop but without the spin afterwards. It is usually done in a series of two or three.

Axel jump: The only jump with a forward takeoff, from a left front outside edge. The skater must step 180 degrees around to face a forward line of direction to launch into the jump. Because the skater must land gliding backwards, axel jumps are 1.5 rotations for a single, 2.5 for a double, and 3.5 for a triple.

Back spin: A spin performed in the same rotation sense as a forward spin but on the opposite foot. Most right-handed skaters spin counterclockwise, doing a forward spin on the left foot and a backspin on the right foot.

Biellmann spin: A spin in which the skater arches back and pulls the free leg high over the head. The spin is named after Denise Biellmann.

Blur spin: An upright spin in which the skater spins faster and faster by bringing the legs and arms in tight against the body to achieve the maximum speed of rotation.

Bracket: A turn that allows the skater to change direction by going from a forward outside edge on one skate to a backward inside edge on the same foot or a forward inside edge to a backward outside edge.

Camel spin: A spin performed in the "airplane" position, e.g., the torso and free leg in a horizontal position.

Choctaw: A two-foot, front-to-back or back-to-front turn. A Choctaw involves a change of edge.

Choreographer: An individual who helps set the program design and works on the presentation and performance elements of the program.

Compulsory dances: Two selected dances with prescribed rhythms and specific steps that must be done in an exact manner with exact placement on the ice. Compulsory dances are performed by all ice dancing teams and are each worth 10 percent of the total score in competition.

Combination jump: Two jumps linked immediately in succession without a change of edge or a change of skating foot.

Combination spin: The combination of several spins during which the skater changes feet and positions while maintaining speed.

Competition: A sanctioned USFS event that involves skaters of various ages and levels.

Skaters compete with other skaters of the same age and/or level.

Counter: A turn that allows the skater to change direction by going from a forward outside edge to a backward outside edge (or inside to inside) on the same foot. The turn is made "against" the curve of the skating blade.

Crossovers: A method of gaining speed and turning corners in which the skater crosses one foot over the other. Crossovers can be executed in both forward and backward directions.

Death drop: A flying spin similar to a flying camel but where the skater immediately drops into a back-sit spin. The element is officially known as an "open axel sit spin."

Death spiral: A pairs move in which the male spins in a pivot position while holding one hand of his partner, who spins in a horizontal position with her body low and parallel to the ice.

Double jump: Any jump of two or more, but less than three, revolutions.

Draw: The process used to determine the starting or skating order for a competition event. The competition referee conducts the process in the presence of other judges (closed draw) or in an open setting where the athletes participate and draw numbers from a pouch (open draw).

Edge jump: A jump in which the skater takes off from the entry edge of the skating foot without bringing the free foot in contact with the ice to assist take-off. Edge jumps include axel, salchow, and loop.

Edges: The two sides of the skating blade, on either side of the grooved center. "Inside edge" refers to the edge on the inner side of the leg; "outside edge" refers to the edge on the outer side of the leg.

Eligible: A term used to define skaters or competitions that meet the requirements and follow the rules of USFS and/or the International Skating Union (ISU).

Flip jump: The flip jump is a toe-assisted jump which has the same take-off and landing edge. The skater picks with the same foot he/she lands on.

Flutz: A flubbed/fudged/flipped lutz. The skater prepares to lutz on the outside edge, but in the split-second before takeoff, the edge regains its upward stance and the lean is on the inside instead. **Flying camel spin:** A backspin in the camel position entered by means of a jump with a forward takeoff like that of an axel.

Footwork: A skating term covering, but not limited to, the following: stroking, crossovers, three-turns, mohawks, choctaws, counters, rockers, brackets, step sequences, spirals, and spiral sequences.

Free dance: A relatively unrestricted dance for which skaters select the mood and tempo. The free dance is worth 50 percent of a dance team's total score in competition.

Freestyle: Skating moves (including jumps, spins, connecting steps, and other linking movements) which are choreographed and performed to music of the skater's choice. A freestyle program is from

1.0 to 4.5 minutes in length, depending on test level.

Group lessons/skating school/learn-to-skate program: A series of group lessons for skaters who are just beginning and are interested in learning the basics of figure skating.

Half jump: Any jump with a half revolution (180 degrees) in the air.

Hamill camel spin: A transition from a back-camel spin to a back-sit spin with the skater first bending the knee of the skating leg and then turning out the free hip to "flip over" into the sitting position. The move is named after Dorothy Hamill.

Hand-to-hand loop lift: A pairs move in which the male raises his partner, who is in front of him and facing the same direction, above his head.

Hollow: The half-moon area found between the edges of the skating blade.

Hydrant lift: A pairs move in which the male throws his partner over his head while skating backwards, rotates a half turn, then catches his partner facing him.

Ice dancing: A discipline of skating in which a couple skates a set pattern using edges and smooth transitions in the tradition of ballroom dance steps. Jumps are illegal in ice dancing.

Illusion (windmill) spin: A spin like a camel spin with the distinction that the skater bobs his/her torso and free leg up and down in phase with the spin. The move resembles the action of a windmill.

Ina bauer: A spread eagle variant in which one knee is deeply bent while the other leg is stretched behind the body. The move is typically executed with an arched back.

ISU: International Skating Union

Jump sequence: A series of jumps that contains a change of foot or step(s) between jumps.

Jump series: A succession of jumps that are linked with changes of edge or foot. A standard example of a jump series is a jump combination gone bad; the first jump is landed shakily, and before the skater can take off for the second jump, he/she makes a turn on the ice.

Jump: A skating element that includes three parts: (1) preparation/takeoff, (2) rotation in the air, and landing. Jumps are distinguished from one another by preparation and takeoff. Rotation refers to the skater spinning in the air; the direction of rotation may be clockwise (turn to the right) or counterclockwise (turn to the left). For a jump to be considered valid, it must be landed on one foot, cleanly - on balance, going backwards, and controlled.

Layback spin: A spin with a backward or sideways lean of the torso. A skater performing a

layback puts the arms in a circle in front of the body, then arches the back and looks at the ceiling while spinning. The layback is one of the most beautiful spins.

Lift: A pairs move in which the male lifts his partner above his head with arms fully extended.

Long program: A slang term for the freeskiing portion of singles and pairs competition.

Loop jump: An edge jump with takeoff from a right back outside edge. Usually, a skater approaches this jump by skating backwards on two feet. The skater crosses one leg over the other and rotates. The takeoff does not include a toe-pick assist.

Lutz corners: The 10:00 and 4:00 corners of the rink, which are the corners where the lutz jump is most often executed. The corners can often be identified by the unusually large concentration of divots in the ice.

Lutz jump: A toe-assisted jump from the left back outside edge and the right toe pick. The approach curve has the opposite "direction" of the landing curve. The lutz jump often has an extended setup, a long one-footed glide into the corner of the rink. The skater tilts or leans the gliding boot onto an emphasized outside edge immediately before the other foot's toe-pick. This outward lean makes the lutz more difficult than the flip (which is done on an inside edge).

Mohawk: A two-foot, front-to-back or back-to-front turn done on inside-to-inside or outside-to-outside edges. Mohawks are commonly used as simple turns in freeskiing programs and step sequences.

Moves in the field (MIF): Footwork patterns incorporating edges and turns and set up in levels that coincide with the USFS freestyle tests.

Ordinal: The rankings of skaters by individual judges.

Original dance: The second competition phase in ice dancing. It is worth 30% of the dance team's total score.

Overhead lifts: A group of lifts (pairs) characterized by one or both male's arms being fully extended as he holds his partner overhead.

Pairs skating: The skating discipline in which two people (one male and one female) perform lifts, jumps, and spins in unison to music.

Platter lift: A pairs move in which the male raises his partner overhead with his hands resting on her hips.

Popping a jump: Aborting a jump by opening up and failing to complete the planned number of rotations.

Pro/coach: An individual who teaches the various elements of figure skating.

PSA: Professional Skaters Association

Quadruple jump: Any jump of four or more, but less than five, revolutions.

Referee: The official at a competition who has full authority over all aspects of the event and is the chairperson for the panel of judges. It is the referee's responsibility to ensure that all USFS and international rules are observed, that a high standard of judging is maintained, and that all technical aspects of the competition are satisfactory.

Regionals: The first of two qualifying competitions in route to the United States Figure Skating Championships. The top four finishers advance to sectionals.

Rocker: A turn like a counter but made "with" the curve of the skating blade rather than "against."

Salchow jump: An edge jump for which the takeoff is from a left back inside edge and the typical approach is from a three-turn. The right leg swings to the front with a scooping motion just prior to takeoff to assist the rotation. The jump is named after Ulrich Salchow, who dominated skating in the early 1900s.

Sanction: Permission or approval given by USFS or the International Skating Union (ISU) to member clubs, competition organizers, individuals, and national federations allowing them to conduct competitions, shows, and/or events featuring eligible athletes.

Scratch spin: A fast upright spin done on the forward part of the blade so that the toe pick scratches the ice slightly.

Shadow skating: Any movement in pairs skating that is performed by both partners simultaneously while in close proximity.

Short program: In singles and pairs, the official name for a two-minute, 40-second program that consists of eight required elements and is set to music of the skater's/skaters' choice.

Single jump: Any jump of one or more, but less than two, revolutions.

Sit spin: A spin which is done in a "sitting" position. The body is low to the ice with the skating knee bent and the non-skating leg extended beside it.

Spiral sequence: A sequence of steps which incorporates various spirals in a pattern across the ice. Spirals may be done going forward, backward, in a straight line, or on a curve. Spirals may also be done on an inside or an outside edge.

Spiral: An edge skated with the free leg extended and held higher than hip level. The spiral is a relatively easy move but is very effective when done with good stretch and speed.

Split jump: A jump with the same takeoff as that of a flip jump but which is landed facing forward on the left toe pick and right inside edge. If the skater does a full rotation and lands backward in the usual way, the jump is called a "split flip." The jump can also be done from a lutz takeoff or from a loop takeoff (called a "falling leaf"). Another variation is the "stag jump," in which the left leg is tucked up instead of extended.

Spread eagle: Is a gliding move in which the skater spreads his legs in an “upside-down V” shape, with toes pointing “out” (heels pointing at each other, but spread apart), then glides “sideways”. The skater faces perpendicular to the direction of travel.

Star lift: A pairs move in which the male raises his partner, by her hip, from his side, into the air.

Starting order: The result of the “draw,” a listing of skaters in the order in which they will compete, with dividing lines to indicate warm-up groups.

Step sequence: A sequence of steps in immediate succession executed in time to the music and choreographically related to each other.

Stroking: The fluid movement in which a skater pushes off back and forth from the inside edge of one skate to the inside edge of the other skate. Stroking is used to generate speed.

Synchronized skating: A team event in which 8 to 24 skaters perform complicated routines to music. Prior to 1999, this type of skating was termed “precision skating.”

Team teaching: An arrangement in which two or more professionals/coaches work together and jointly teach students.

Technical program: An outdated term for “short program.”

Technique mark: The first of two marks awarded when judging the compulsory dances, based on conformity of the dance steps, accuracy, style, form, and carriage.

Test: One of a series of USFS proficiency exams administered by USFS-certified judges and intended to measure the progress of the skater and determine what event(s) he/she may enter in competition.

Three-turn: The common one-foot turn, done on a circle with the cusp of the turn pointing inward. (The tracing is like a numeral 3.) Other one-foot turns include bracket, rocker, and counter. Turns are mostly used in step sequences and ice dancing.

Throw jump: A pairs move in which the male partner assists the female into the air, at which time the female executes one, two, or three revolutions and lands skating backwards.

Toe jump: A jump in which the toe pick is used to vault the skater off the ice and into the air.

Toe loop jump: A jump in which the skater approaches on a right back outside edge, reaches back with the opposite foot he/she lands on, jabs the toe pick into the ice (outside the curve of the jump) to provide assistance for takeoff, and turns toward the picking foot as he/she jumps. The toe loop is considered by many to be the easiest multi-rotation jump. It is regularly done as the second jump of a jump combination.

Toe overhead lift: A pairs move in which the male swings his female partner from one side of his body, around behind his head, and into a raised position.

Toe walley jump: A toe jump that takes off from the inside edge of the skate, in contrast to the toe loop, which takes off from the outside edge.

Toe pick: The rough part of the front of the skate blade. The toe “picks” into the ice like a pickaxe.

Triple jump: Any jump of three or more, but less than four, revolutions.

Twist lifts: In pairs skating, the group of lifts characterized by both partners skating backwards, with the male lifting his partner over his head and tossing her in the air.

Upright spins: A group of spins characterized by the skater assuming a basically upright position while spinning. Upright spins are the easiest to execute and, therefore, the easiest to learn. The “scratch spin” and the “back scratch spin” are variants of the upright spin. The “scratch spin” is done on the left foot; the “back scratch spin” is done on the right.

USFS: United Skates Figure Skating

Waltz jump: A half-revolution jump in which the skater takes off in a forward direction (like the axel) and lands backward with a half turn in between. Considered the easiest of all jumps and sometimes called the “three jump,” the waltz jump is the “stretch-out” jump often used by skaters in warm-up.

While in the air, the skater’s right leg is extended up and forward while the body remains upright. A good jumper will get the leg parallel to the ice and will travel forward while in the air.

US FIGURE SKATING POLICY STATEMENT ON HARASSMENT AND ABUSE

This is a copy of the official Overview of Safe Sport from USFSA. For more information, or to complete your training, go to: <http://www.usfsa.org/clubs?id=84197>

U.S. Figure Skating strives to provide a safe environment for its members and to protect the opportunity of its members to participate in the sport in an atmosphere that is free of harassment and abusive practices. The U.S. Figure Skating SafeSport Program provides resources for all members to help identify abuse and misconduct, outlines steps that can be taken to reduce both and offers procedures to respond to them.

There are many positive reasons to participate in figure skating, but like all sports, it can also be an environment where misconduct can occur: emotional, physical, sexual, bullying, harassment and hazing. All forms of misconduct are unacceptable and in direct violation with U.S. Figure Skating rules.

The new U.S. Figure Skating SafeSport Program, supported by the Professional Skaters Association, was formally launched in May at the annual Governing Council meeting. SafeSport was originally created by the U.S. Olympic Committee, and U.S. Figure Skating has adapted the USOC's program to create its own program, which includes policies that will apply to all U.S. Figure Skating clubs, programs, events and activities.

The U.S. Figure Skating SafeSport Program addresses the following types of abuse: harassment and misconduct

- Sexual abuse and misconduct
- Physical abuse and misconduct
- Emotional abuse and misconduct
- Bullying, threats and harassment
- Hazing
- Willfully tolerating misconduct

The association will not tolerate or condone any form of harassment or abuse of any of its members including athletes, coaches, officials, directors, employees, parents, volunteers or any other persons while they are participating in or preparing for a figure skating activity or event conducted under the auspices of U.S. Figure Skating.

Everyone can play a role in preventing abuse and reducing misconduct in sport. All U.S. Figure Skating members should familiarize themselves with each form of abuse and misconduct and refrain from engaging in such misconduct.

What Can Your Club Do? Five Simple Steps:

1. Appoint a SafeSport Compliance Chair to your local club board who will serve as the

primary contact for U.S. Figure Skating; oversee the implementation of the SafeSport Program; assist in fostering a safe, healthy and positive environment for your members; verify coach compliance with U.S. Figure Skating rules; and disseminate information on best practices.

2. Adopt and implement the SafeSport policies found within the SafeSport Handbook that are applicable to your club and facility to reduce the risks of potential abuse:
 - Athlete protection and commitment to safety
 - Two-deep leadership and appropriate supervision
 - Locker room and changing room policy
 - Social media, mobile and electronic communications policy
 - SafeSport travel guidelines
 - Codes of conduct for skaters, parents, coaches and club board members
3. Select at least three persons within the club to complete the SafeSport Training developed by the United States Olympic Committee (USOC). For more information or to register for SafeSport Training, go to www.safesport.org.
4. Communicate and educate your members on the definitions of abuse and misconduct and ask everyone to help monitor and govern areas where potential abuse and misconduct could occur.
5. When in doubt, report – if you suspect abuse or misconduct or have specific and credible information about inappropriate behavior, it is your duty as a member of U.S. Figure Skating to report it under GR 1.03.

Based upon the severity of the incident, the report should be directed to the local authorities, U.S. Figure Skating and/or your club's SafeSport compliance chair.

For more information on reporting, please go to www.usfigureskating.org/safesport, then "Clubs" and "SafeSport," or send an email to safesport@usfigureskating.org.

Resources

For more information, please go to www.usfigureskating.org/safesport to find all of the U.S. Figure Skating SafeSport Program Resources including:

- U.S. Figure Skating SafeSport Handbook – includes SafeSport policies and guidelines
- U.S. Figure Skating SafeSport brochures to distribute to members
- How to Make a Report
- Link to SafeSport Training
- Links to State Reporting Laws

To make a report, email safesport@usfigureskating.org or call 719-635-5200.

Every adult over the age of 18, who will interact with club members, including skaters, at any level are required to certify they have taken the Safe Sport training and passed all applicable background checks. Failure to complete these requirements could result in \$150 fee for incomplete volunteer hours.

SAFE SPORT COMPLIANCE CHAIR RESPONSIBILITIES

Club SafeSport Compliance Chair Job Description General Description

The Club SafeSport Compliance chair will be responsible for the implementation and coordination of the U.S. Figure Skating SafeSport Program within their local club. The Chair will serve as the liaison for the U.S. Figure Skating SafeSport Program and work within their local club to facilitate implementation of all aspects of the SafeSport Program.

Position Appointment and Requirements

The chair must be a current member (club board member is preferred) of U.S. Figure Skating in good standing and a home club member of the respective club.

Responsibilities and Duties

The SafeSport Compliance Chair will:

1. Complete the required SafeSport training program and pass a Background Check through the National Center for Safety Initiatives (NCSI), available through the Members Only web site, by clicking on the SafeSport icon.
2. Serve as the primary contact for U.S. Figure Skating and oversee the implementation of effective educational programs for all members, their parents/guardians and coaches, as provided by U.S. Figure Skating.
3. Oversee the drafting and implementing of club policies based upon the recommendations of the U.S. Figure Skating SafeSport program.
4. Verify all coaches, officials and necessary volunteers participating in all club and U.S. Figure Skating events and activities are compliant per U.S. Figure Skating rules.
5. Understand the complaint reporting structure and refer all reports of a violation of the SafeSport Policies directly to the appropriate U.S. Figure Skating committee.
6. Participate in workshops/webinars as provided by U.S. Figure Skating, collect and share information about the SafeSport program and disseminate information on best practices.
7. Perform other functions as necessary in the fulfillment of U.S. Figure Skating's continuing efforts to foster safe, healthy and positive environments for its members.

FIGURE SKATING WEB SITES

The Internet has a wealth of information on figure skating. Listed below are just a few sites that may prove helpful.

- **Centennial Park Figure Skating Club:** www.cpffigureskating.com
- **United States Figure Skating:** <http://www.usfigureskating.org>

The listed sites all provide links to additional resources.

Complete list of USFS Forms in PDF format regarding all things SKATING:
<http://www.usfigureskating.org>