# EA Clinic 2025 – Torsdagsmöte inför RM

Christer Sjöqvist, D4/WA Bronze level Judge

Sollentuna, 2025-11-13

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# Schema Clinic

EUROPEAN AQUATICS

## EA Artistic Swimming Clinic – Tbilisi, Georgia

October 17–19, 2025

| Time | Day 1 – Oct 17 | Day 2 – Oct 18 | Day 3 – Oct 19 |
|---|---|---|---|
| 08:30 | | Complexity: Athlete's Perspective - Emma García, EA Athletes Technical Committee Vice Chair and European Champion artistic swimmer | WHAT IF – Marie Kavaklioglu, EA TASC Secretary, WA Evaluator & Instructor |
| 10:30 | | Coffee Break | Coffee Break |
| 11:00 | | Judging Complexity – Andida Bouma, EA Treasurer and Artistic Swimming Bureau Liason, WA Evaluator & Instructor | Referee Issues – Speed Dating |
| 12:30 | Lunch | Lunch | |
| 13:00 | | | Referee Test – Ulla Lucenius, EA TASC Chair |
| 14:30 | Introduction – Ulla Lucenius, EA TASC Chair<br>Judging Pair Acros – Marie Kavaklioglu, EA TASC Secretary, WA Evaluator & Instructor | Safety and Pedagogy in Acro Training – Victor Cano, former Olympic gymnast and Acrobatics Coach of the Spanish Artistic Swimming Team | Lunch at Hotel |
| 16:00 | Coffee Break | Coffee Break | |
| 16:30 | Challenge of Creating AI with DD – Linda Cerruti, former Italian artistic swimmer and multiple European medalist and Italian Coach | ACRO Reaching a 10 Score – Victor Cano, former Olympic gymnast and Acrobatics Coach of the Spanish Artistic Swimming Team | |
| 18:00 | | | |
| 20:00 | Dinner at the Hotel | Dinner at the Hotel | Official Dinner Clinic (Restaurant Tavaduri)<br>Meeting at 18:30 at the Hotel Lobby |

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# European Aquatics Academy

**List of certified and recognized courses by National Federations (updated on October 13th, 2025):**

| | |
|---|---|
| Aquatic Sports Association of Malta | Israel Water Polo Association |
| Austrian Swimming Federation | Luxembourg Swimming and Life-saving Federation |
| Czech Swimming Federation | Norwegian Swimming Federation |
| Danish Swimming Federation | Portuguese Swimming Federation |
| Estonian Swimming Federation | Royal Belgian Swimming Federation |
| Flemish Swimming Federation | Royal Dutch Swimming Federation |
| German Swimming Federation | Royal Spanish Swimming Federation |
| Hellenic Swimming Federation | Scottish Swimming |
| Hungarian Water Polo Federation | Swedish Swimming Federation |
| Icelandic Swimming Association | |

RECOGNITION OF PRIOR AWARD AND LEARNING:

https://www.eaacademy.eu/lms/applications



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# Generell info

- Tränare kan bli licensierade även via European Aquatics- svensk tränarutbildning inom konstsim anses kvalitetssäkrad – Gäller för licensierade konstsimstränare i tex Sverige
- Europa tog flertalet medaljer vid VM 2025, fråga om orsak varför fler Europeiska lag deltog vid VM än vid EM.
- Fokus på Säkerhet– både gällande Apnea och livräddare vid bassängen
- Förslag för ökad information till publik gärna speaker med kunskap om regelverket, alt ta fram ett ”manus” med intressant information. ”Förstå vad som händer”
- De flesta länder i Europa följer EAs regler med fyra figurer (alla simmare) för 13-15. (Hela Norden+Baltikum förutom SE dessutom DE+AT). 2 figurer för AG 13-15 SE, HU och BE (senaste året)
- Sporten ska försöka komma in vid Special Olympics (Downs syndrom), ska även inkluderas vid EM i Paris 2026. (Ev också Paralympics enligt tal av EAs ordförande).
- Nya regler (mindre uppdateringar) kommer i December/Januari, tex korrigering med nya figurer för höjder för parakrobatik – Bilder får inte delas förrän de är publicerade av WA.
- Masters – inga nya regler 2026, ev 2027. Osäkert om EA kommer följa WAs mastersregler (inofficiell info)

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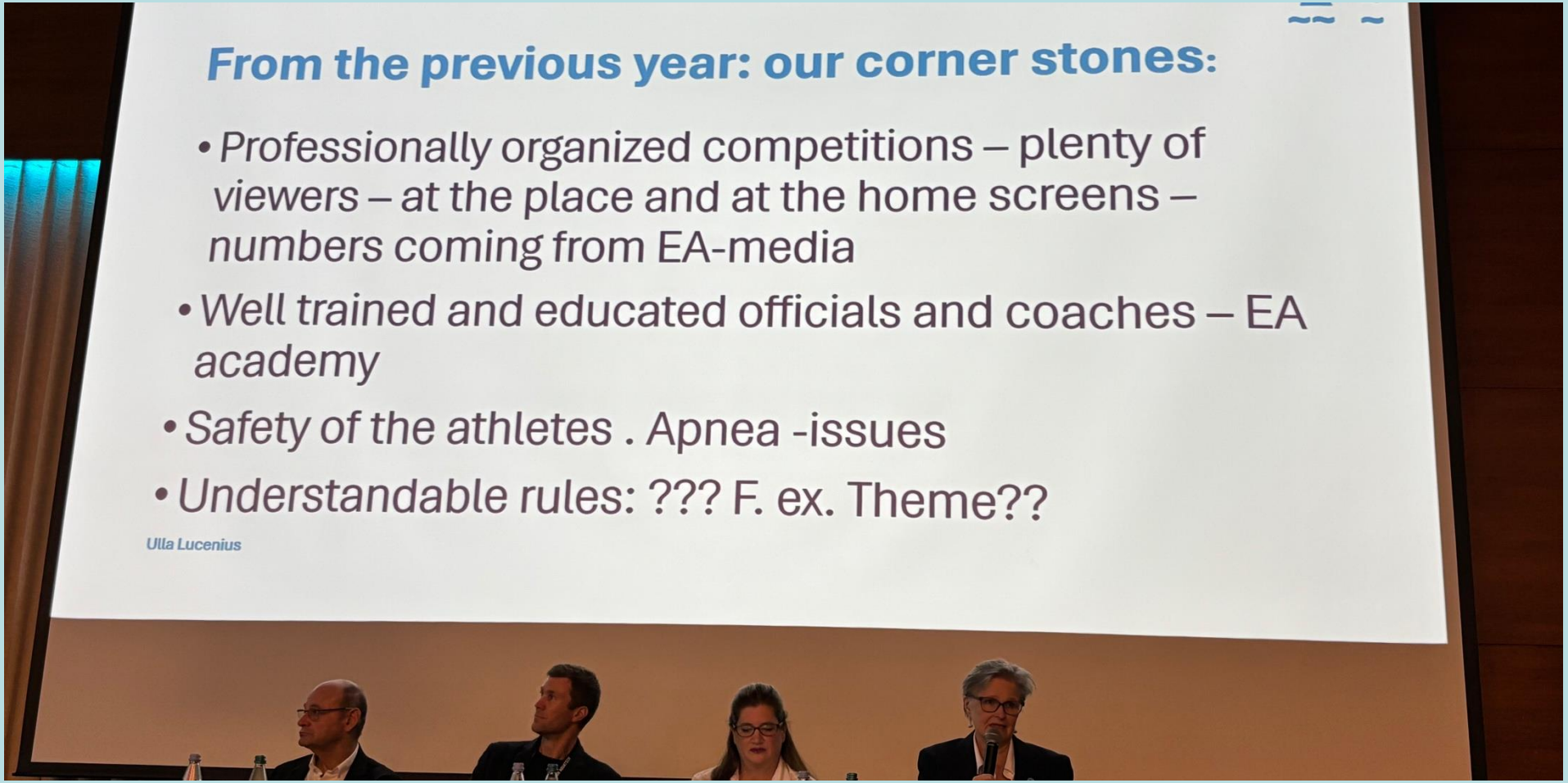


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# Internationella tävlingar 2026

- Ungdoms EM, Luxemburg
- Junior EM, Tyskland
- Senior EM, Paris
- Masters EM, Slovakien, slutet av Augusti
- NUM, första helgen i Maj, i Osloområdet (alla tävlar med fyra figurer)
- NJM/NSM, Finland, tillsammans med Finska mästerskapen, troligtvis helgen före midsommar

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# Speed-dejting Coaches+Judges/TC

- Tränarna fick hoppa mellan olika grupper av domare/TC
- Diskussion om hur man kan jobba med performance. Diskussion med flera tränare från Italien, redan i tidig ålder 8-10 år ska de aktiva försöka ”se domarna vid bassängkanten” även på träning.
- För juniorer och seniorer använder de sig i IT även av lärare i teater (Vanligt/förekommer i SE?)

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# SOME GENERAL REMINDERS

- What if an error happens in the Routine?
- The **Artistic Impression score** will be impacted when a major error occurs during the routine.
  - Small portion of the total routine = a small deduction (0.25).
  - If multiple errors occur throughout the routine these deductions can be accumulated resulting in a larger impact on the scores with maximum deduction of one (1.0) point.

- When a failure to do the intended action happens (major error) the Artistic Impression Judges will consider the following:
  - If the error occurs during a Transition, a small deduction to the execution portion of the Transition score should be applied,
  - If the error affects the total command, a small deduction to the Performance score should be applied,
  - If the overall choreography is impacted causing confusion in the understanding of the routine, a small deduction should be applied to the Choreography score.

MARIE KAVAKLIOGLU

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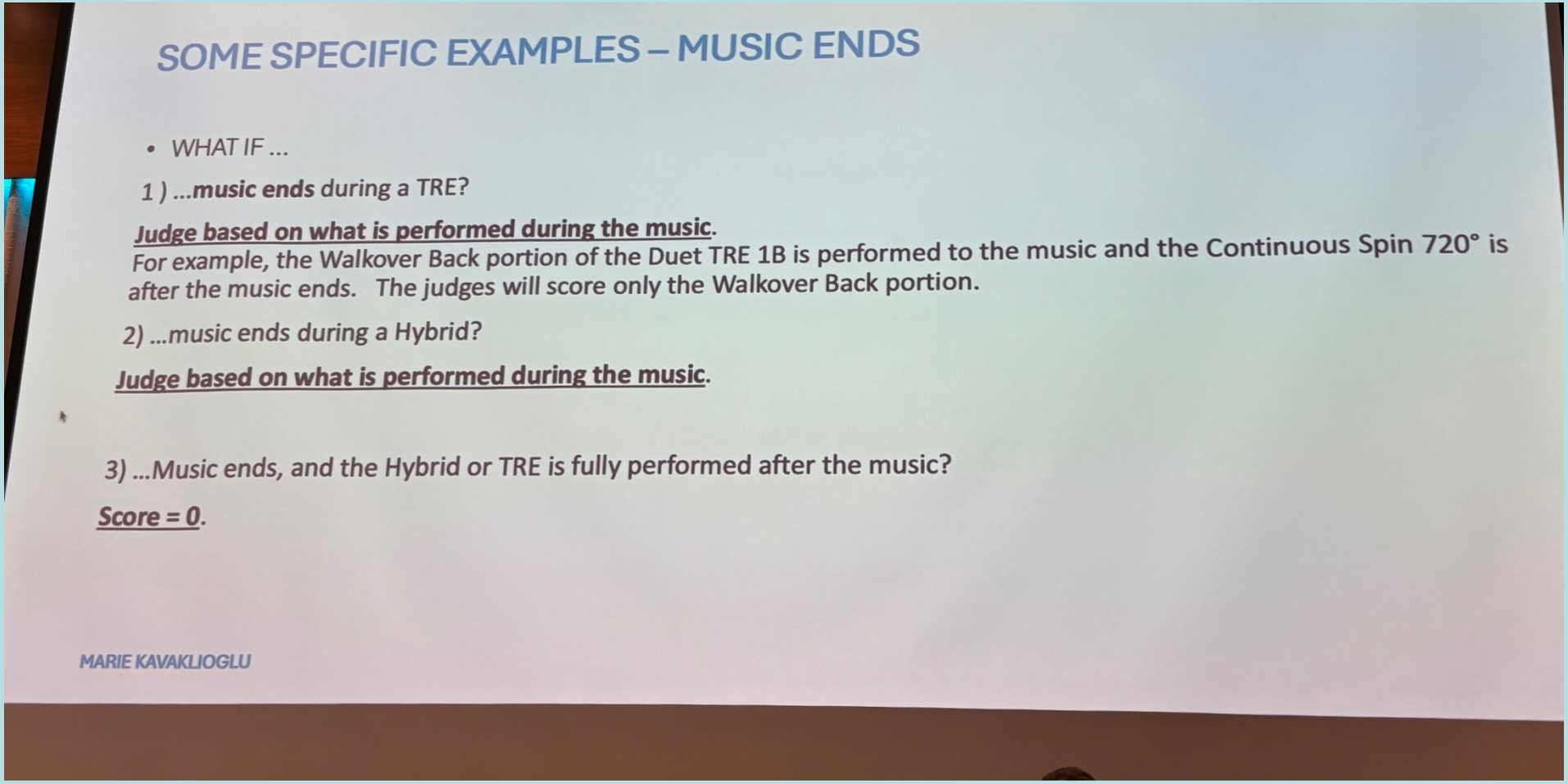


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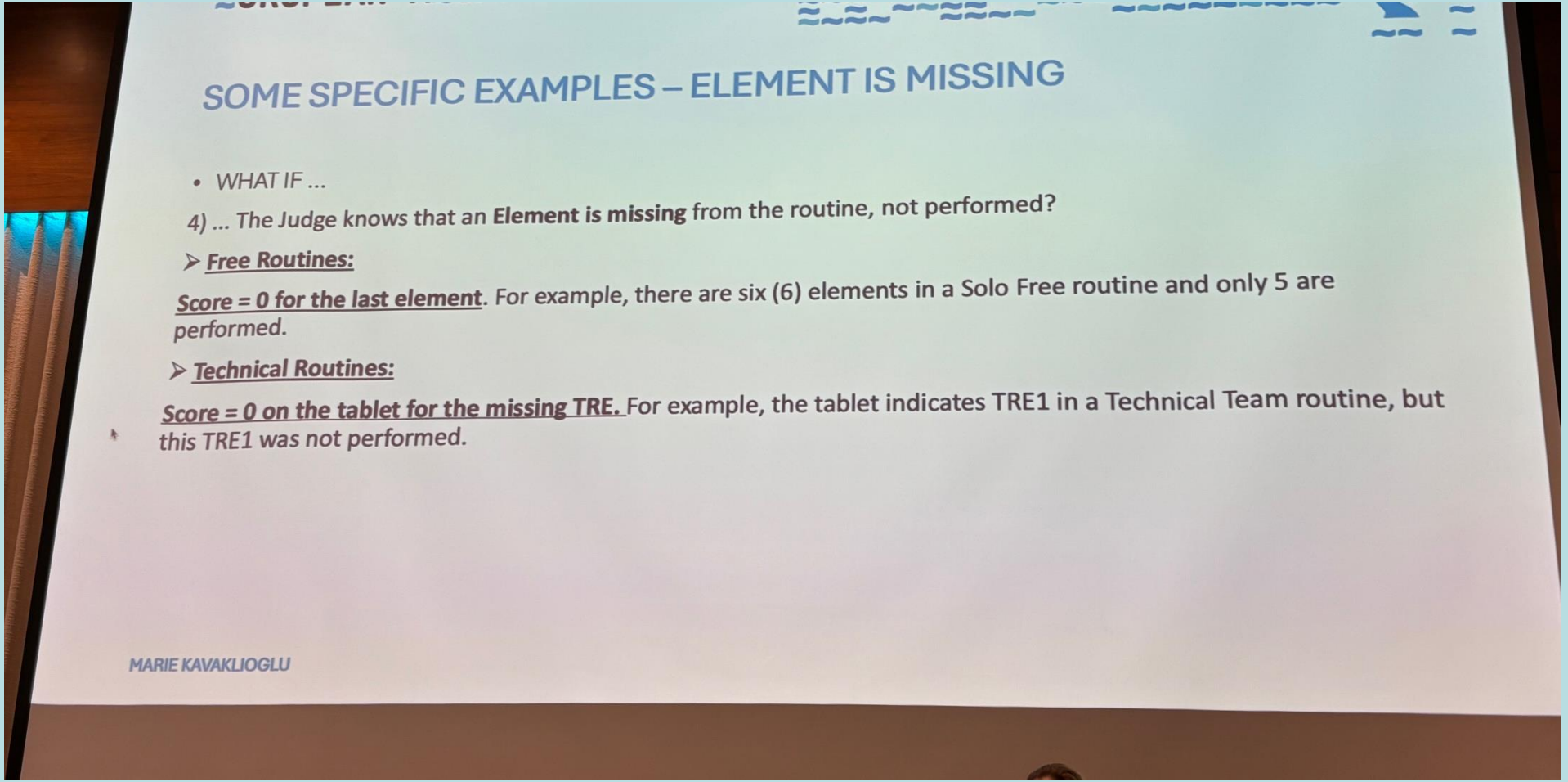


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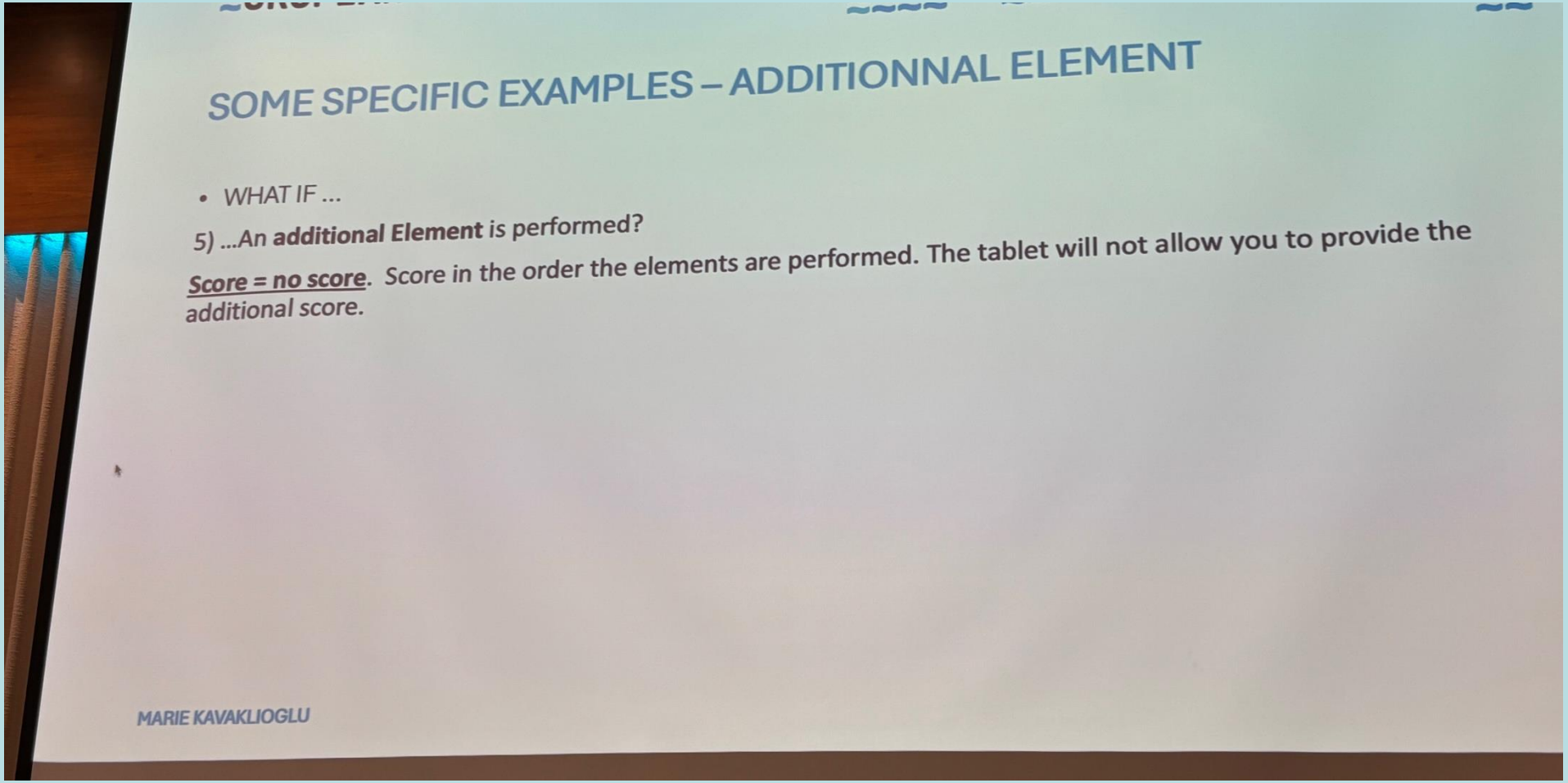


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# SOME SPECIFIC EXAMPLES – ELEMENT X2

- WHAT IF ...

6) ...A TRE or Acro is performed **a second time**?

- **Score the first Element, do not score the second Element.** For example, an Acrobatic fails and the athletes attempt to perform it again during the routine. Judge the rest of the Elements as declared.
- This is also the case for the TRE1B
- **Score the second TRE only if the first time it was interrupted, and could then be considered as a transition**. For example, in a solo TRE3, Swordfish Straight leg – knight, the athlete stops during the lift of the leg for the swordfish, stops, and then starts the TRE3 again from the beginning.

MARIE KAVAKLIOGLU

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# SOME SPECIFIC EXAMPLES – FROM ELEMENT TO TRANSITION

- WHAT IF...

7) ... An **Element becomes a Transition** (less than 5 movements)?

For example, a Hybrid is interrupted and the athlete surfaces after just 3 movements.

**Score = 0,** if the total number Elements including the Element that became a Transition equals a total number of Elements required for that particular routine

**Score = no score**, if the total number Elements including the Element that became a Transition is larger than a total number of Elements required for that particular routine

If the Hybrid is clearly interrupted but you are not sure that it became a transition or remained a hybrid (because still a few mouvements) then **Score = what you see**

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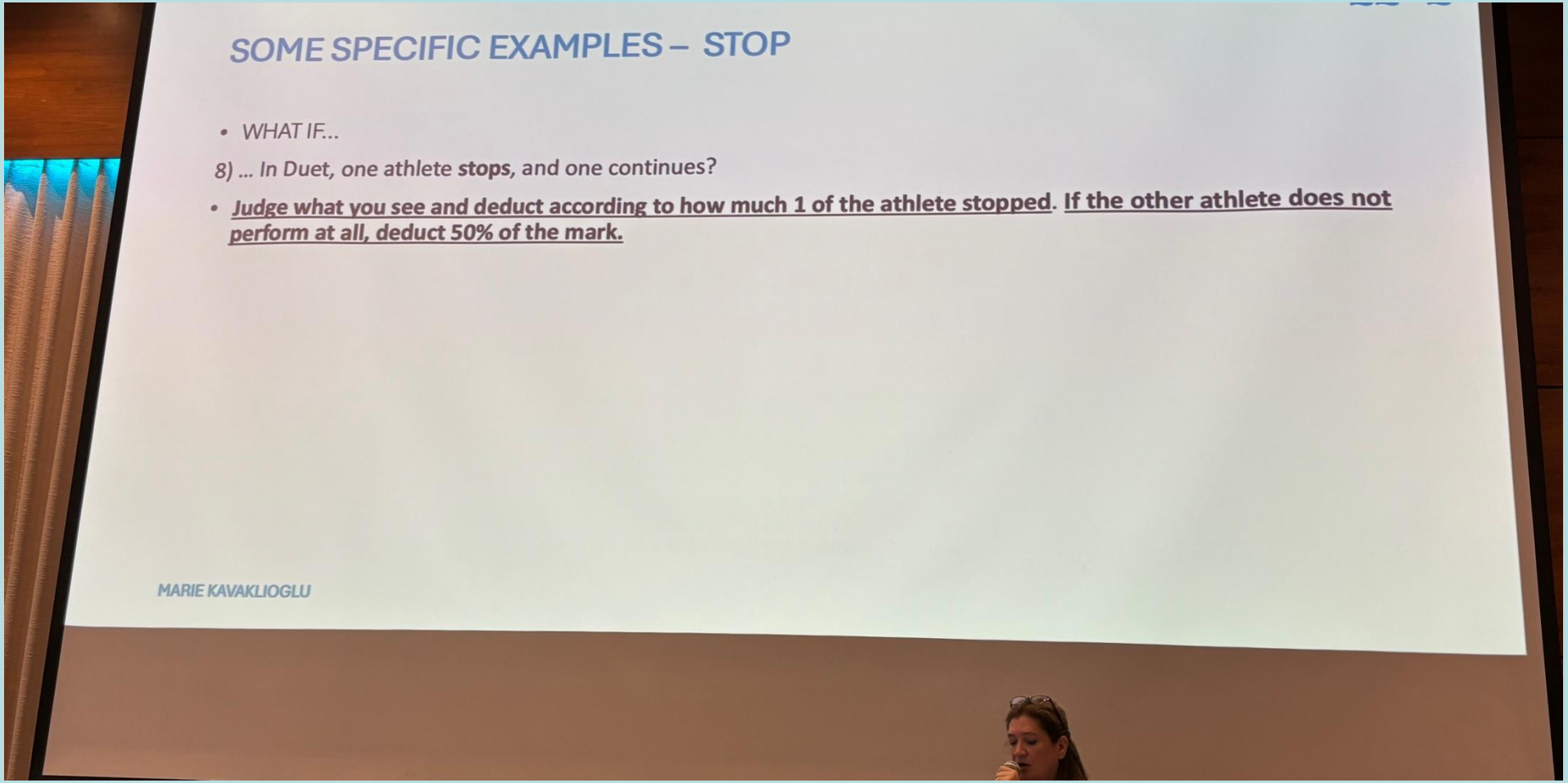


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# SOME SPECIFIC EXAMPLES – DIFFERENT TRE

- WHAT IF ...

9)... TRE is **not performed as declared?**

**Judge what you see**.

- For example, in the Solo Technical event, if a 360° spin is performed as TRE 1A rather than the declared 720° spin, provide a score for the 360° spin. Judge the execution of the performed TRE and do not consider the number of spins.
- Female Duet TRE 2A, splits only resemble small scissors (<90 degrees)? **Score = Use the height chart for splits for calculating your average maximum height**
- Female Solo TRE 2A or 2B, Combined Spin, is performed with unequal number of descending and ascending spins **Judge what you see by deducting for a major mistake**

MARIE KAVAKLIOGLU

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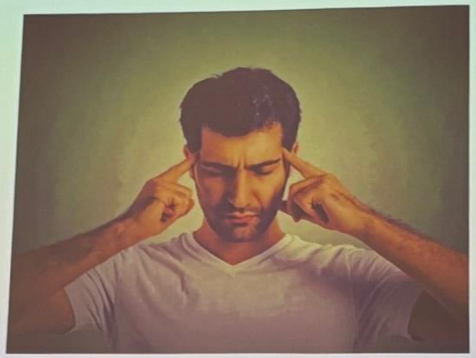
## CONCLUSION

- *Be really concentrated when you judge !*



- *If you miss something or made a mistake,* react very fast by raising your hand and asking for help to correct !

MARIE KAVAKLIOGLU

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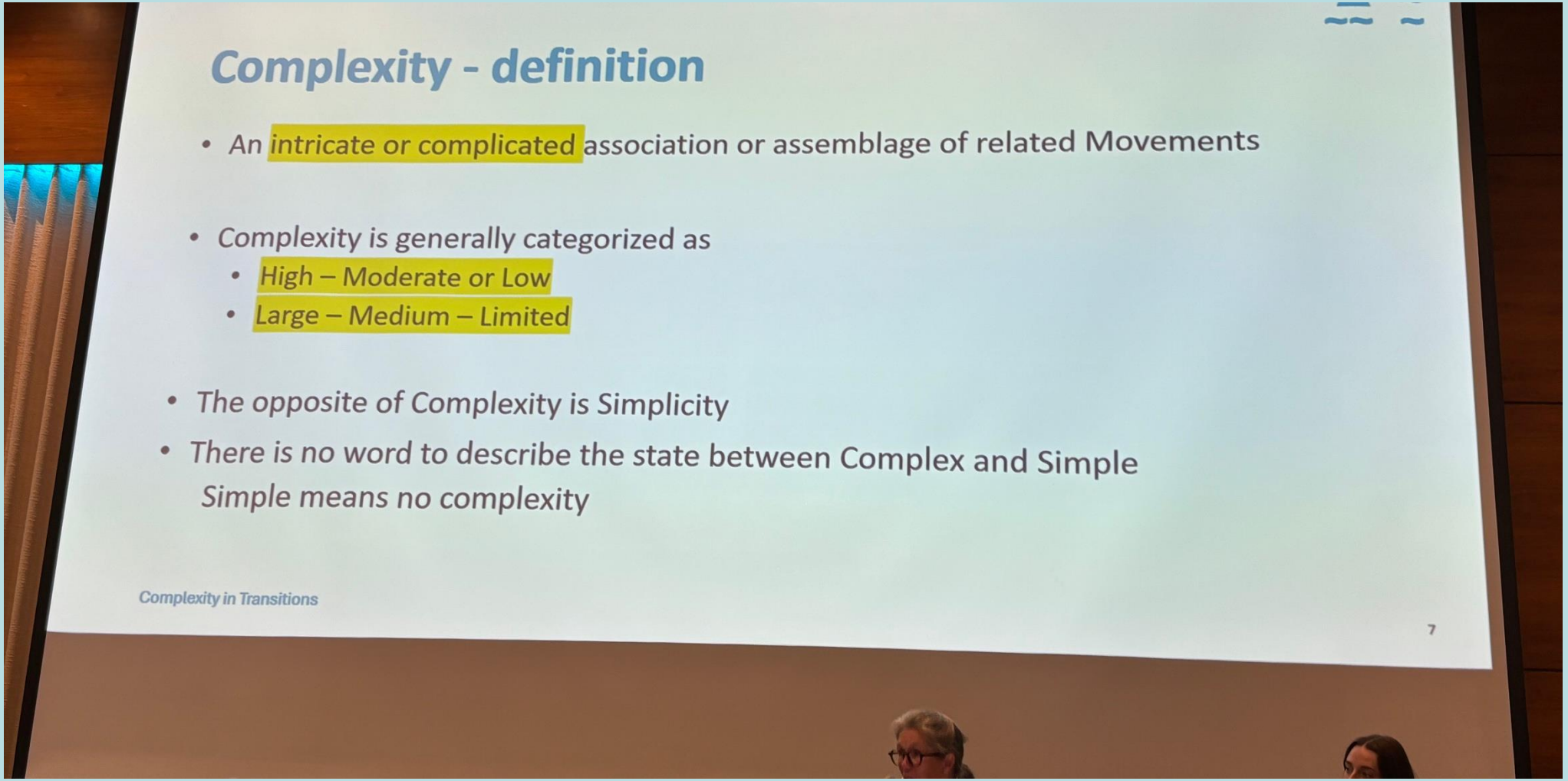
# Complexity in transitions

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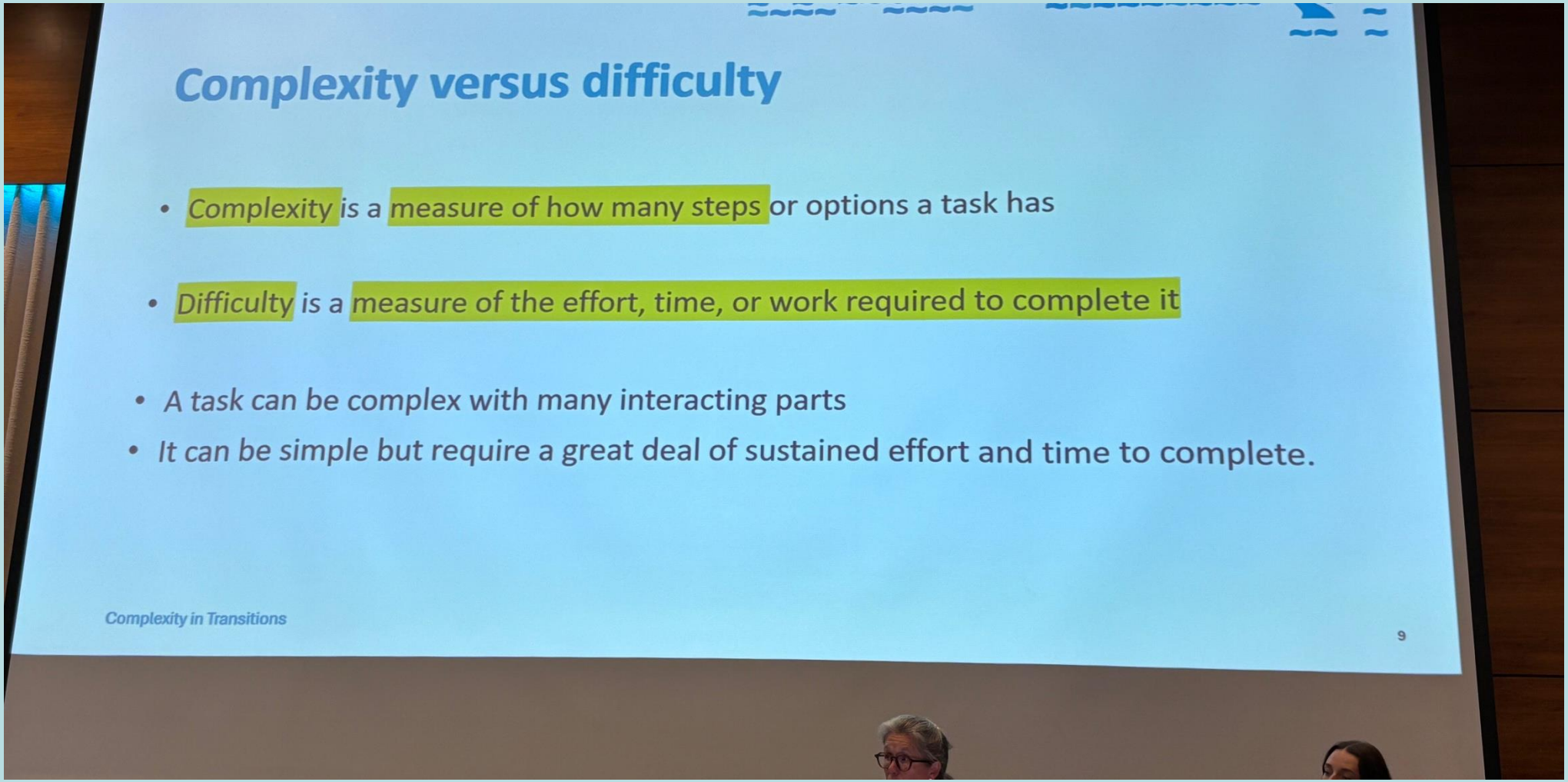


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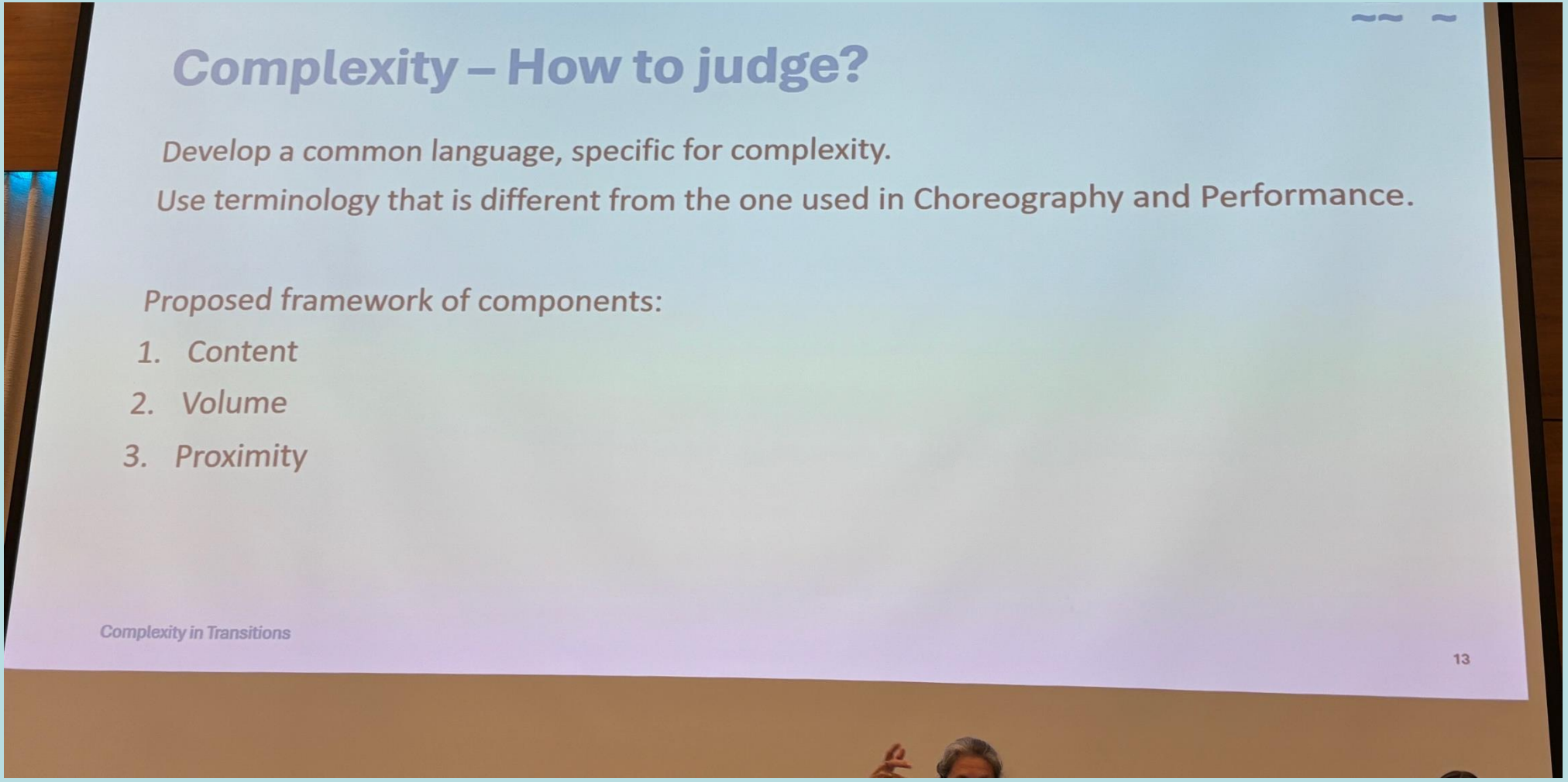
Complexity – How to judge?
Develop a common language, specific for complexity.
Use terminology that is different from the one used in Choreography and Performance.
Proposed framework of components:
1. Content
2. Volume
3. Proximity
Complexity in Transitions
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## What components go into complexity?

1. Content

Intricacy and Richness of movements and pattern changes

Number of body parts used (almost) simultaneously

Range of flexibility



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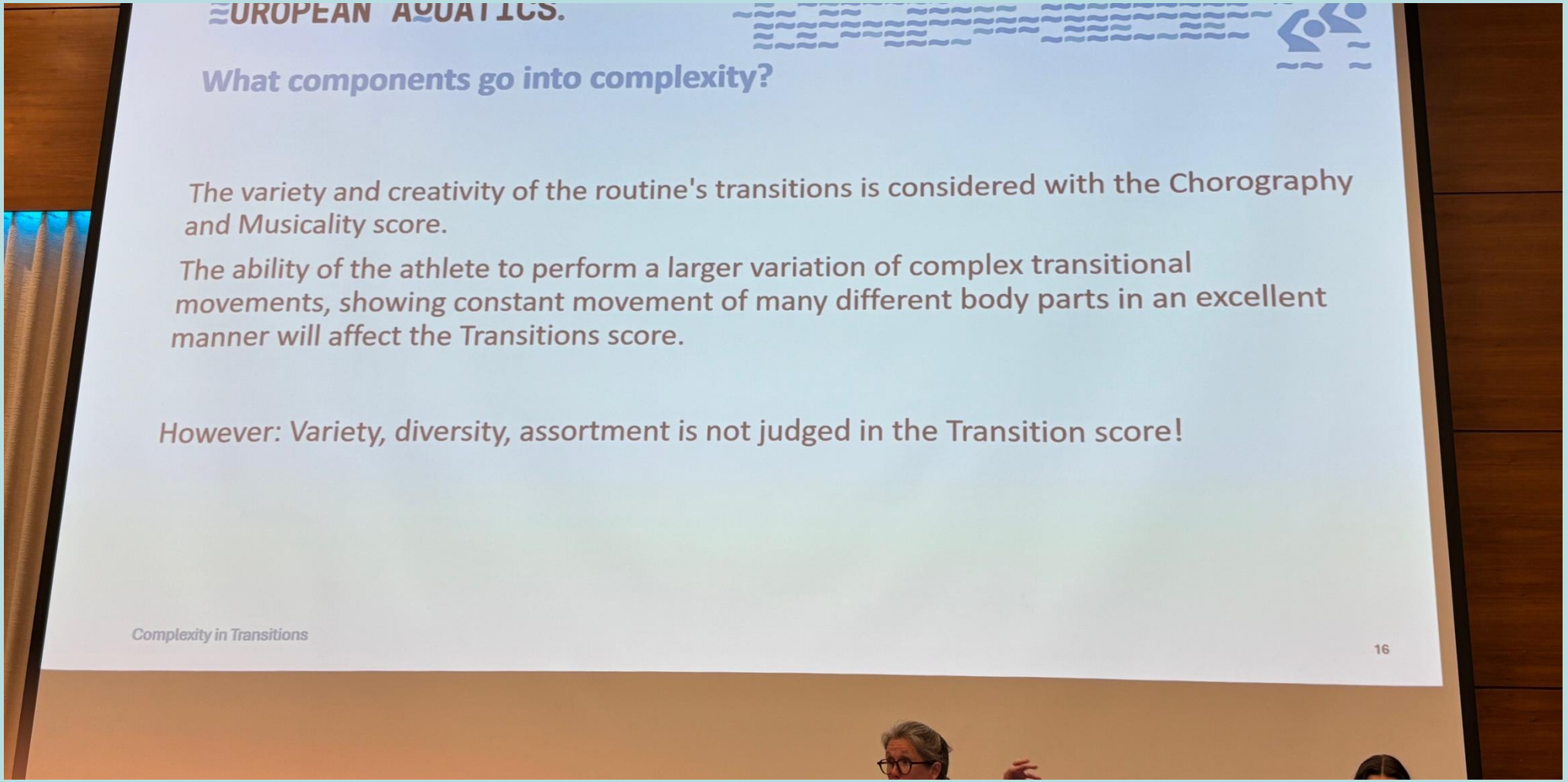


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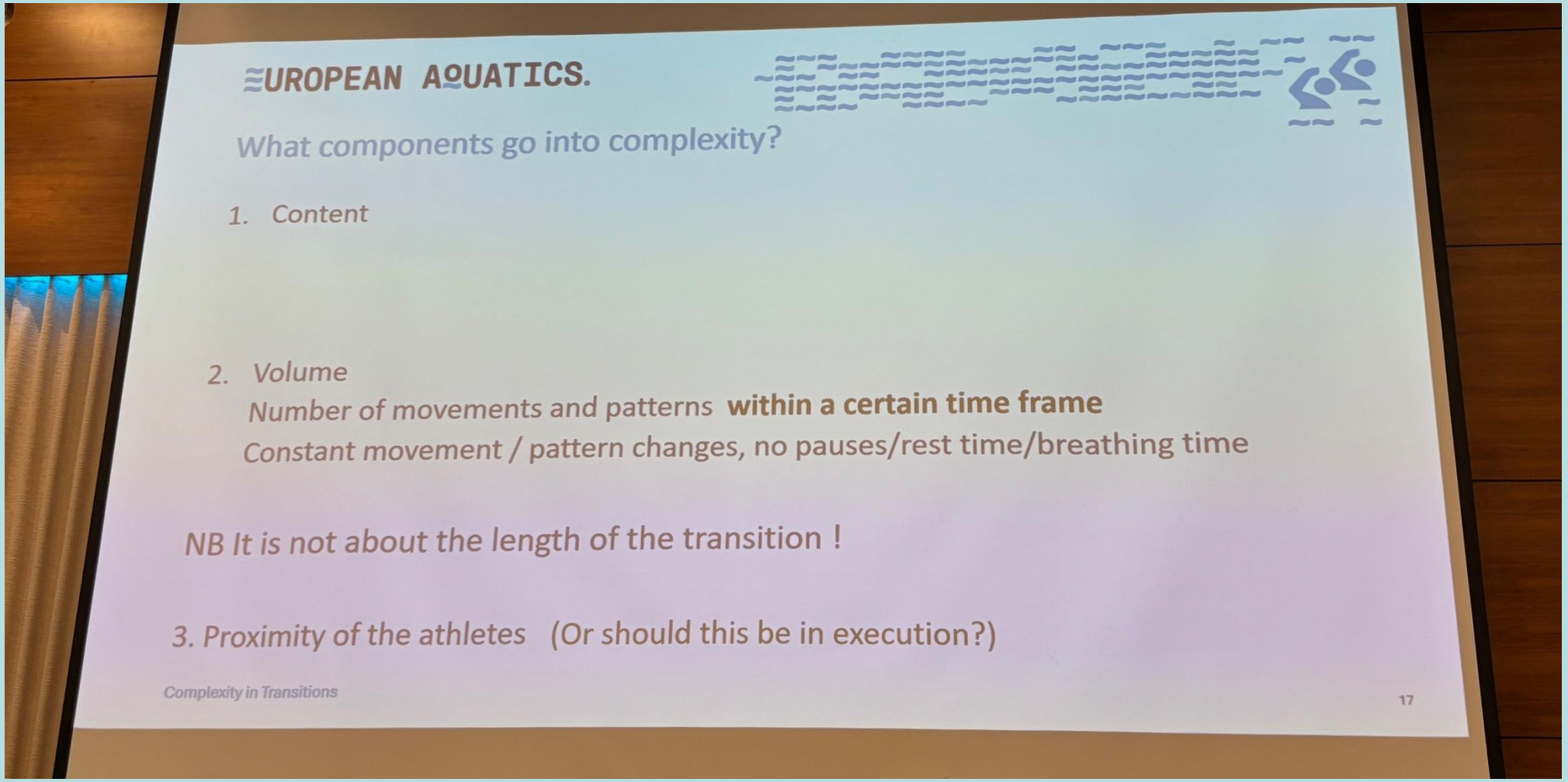


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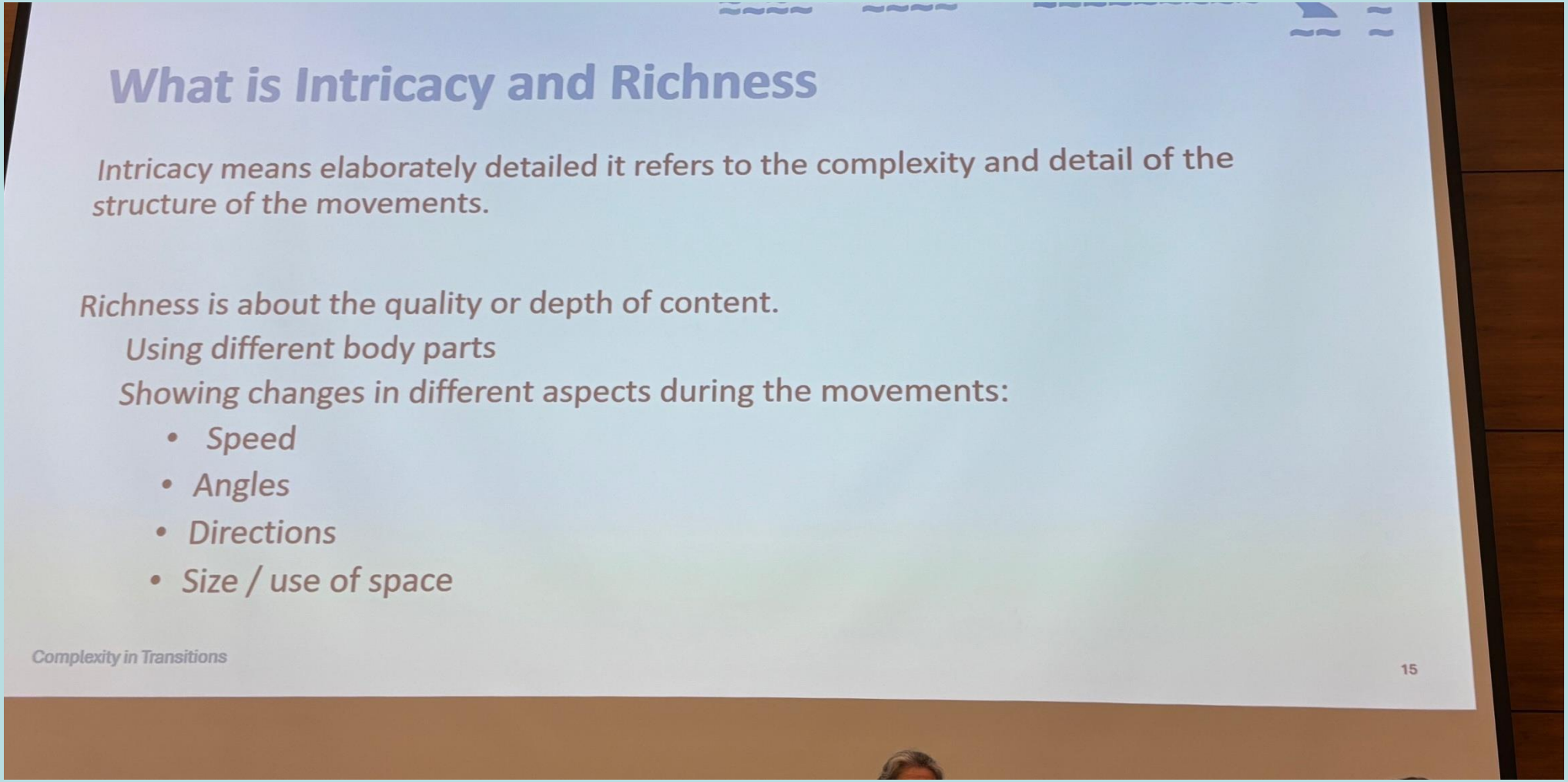


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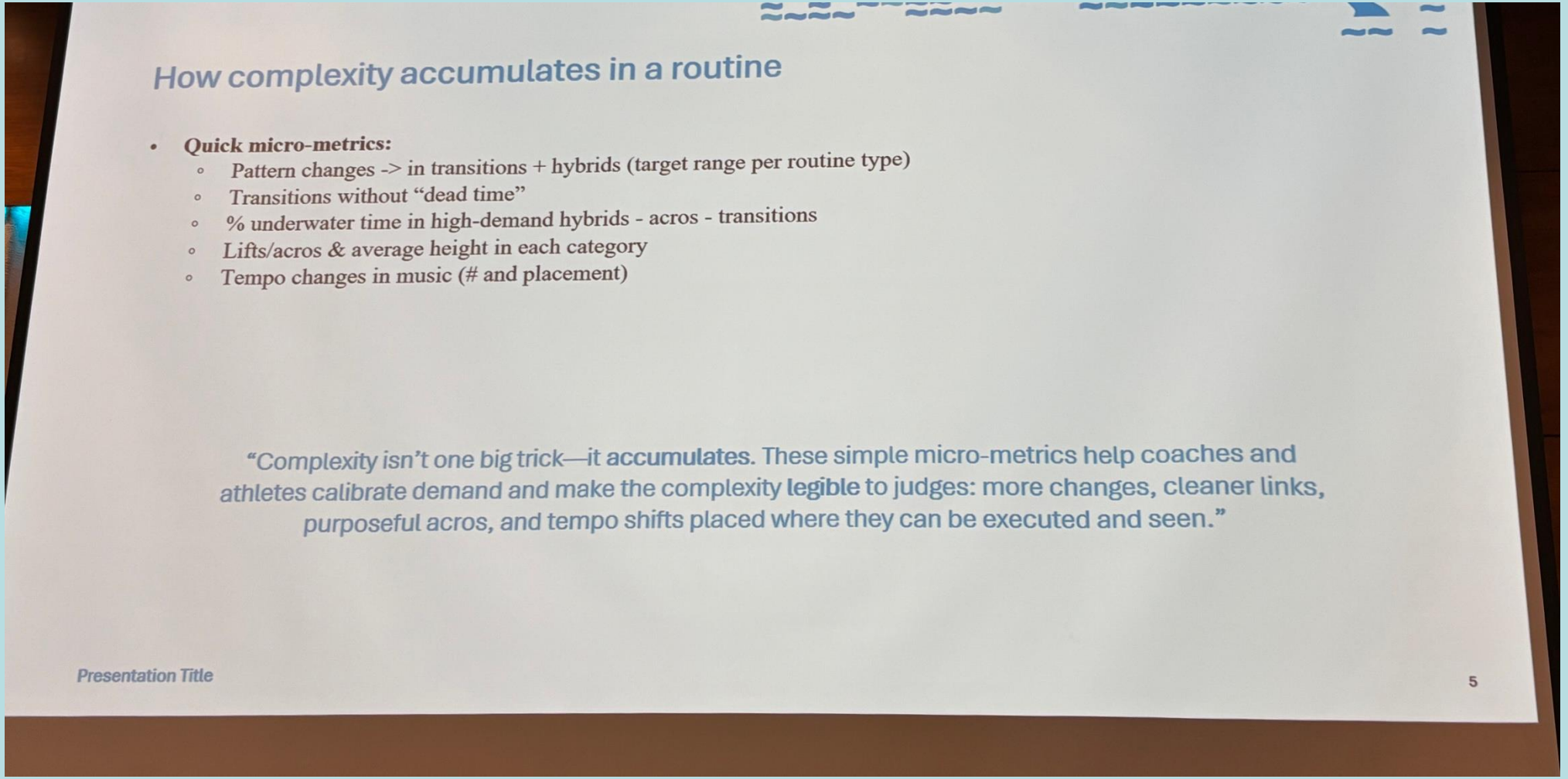


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## Age categories: Junior / Youth vs Senior

| Category | Physical capacity | Rule impact | Artistic maturity |
|---|---|---|---|
| Youth | Developing strength & apnea; simpler acros | Figure focus + simpler declared DD (shorter time underwater) | Intro to storytelling, basic emotion |
| Junior | More endurance & height; intermediate acros | More freedom but still safety focus | Emerging creativity; less refined acting |
| Senior | Peak power & breath; maxim DD | Full DD risk & base mark; innovation expected | Sophisticated themes, deep emotional range |

**Perception traps (coach/judge)**

- *"More swimmers = more complex"* → ❌ not always
- *"Higher DD = harder to perform"* → ❌ depends on visibility & control and real physical demand
- *"Youth complexity = safe by default"* → ❌ still heavy cognitive & physical load

"As athletes mature, physical and artistic capacity grow — but **risk does too.**
Senior is the 'innovation + maximum risk' level, and judges expect complexity to be **clean and meaningful,** not just difficult."

"Sometimes what looks simple isn't. Don't assume safety or ease by numbers alone — especially in Youth and Junior, where perception vs reality often diverge."



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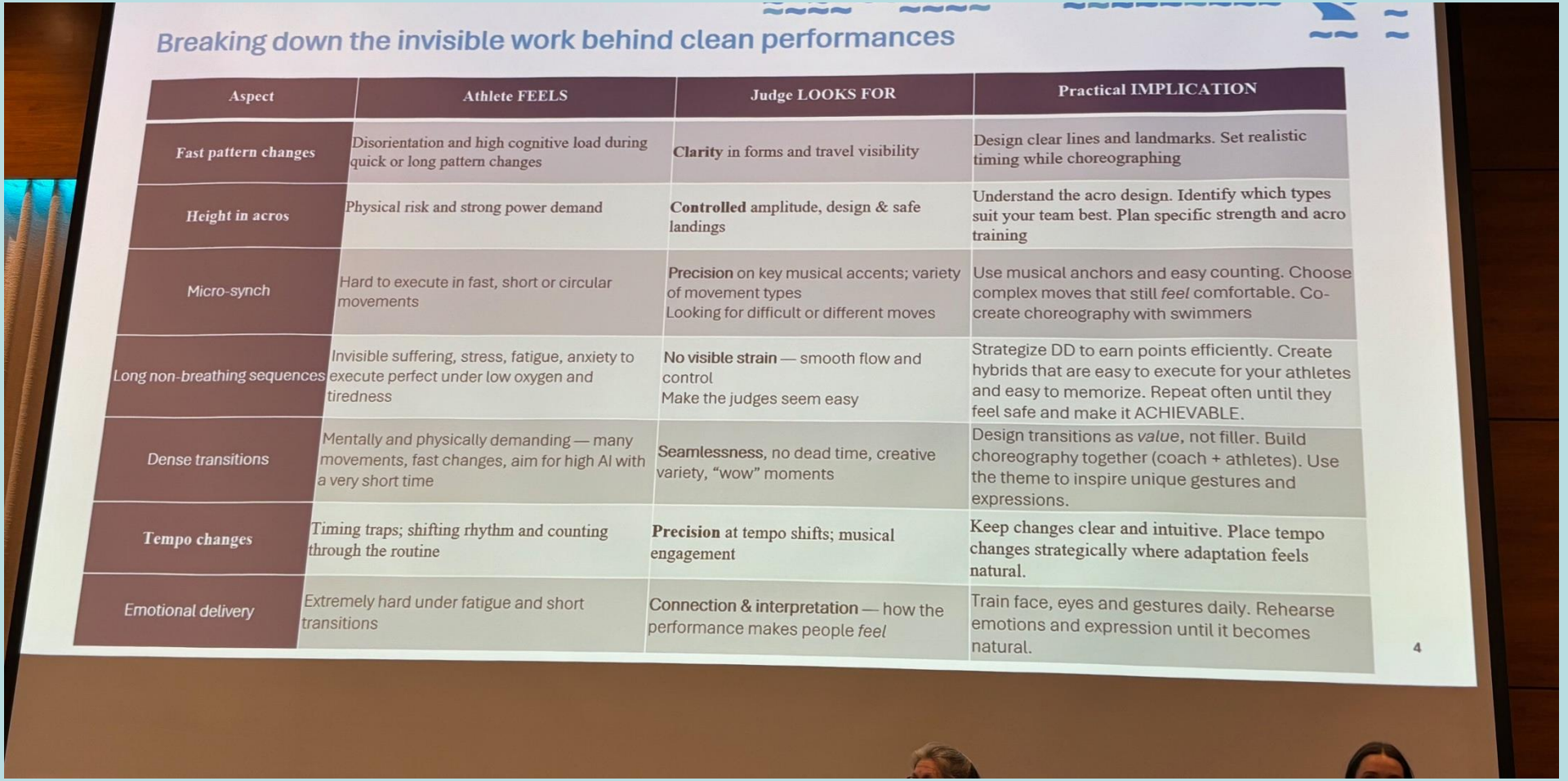

## Breaking down the invisible work behind clean performances

| Aspect | Athlete FEELS | Judge LOOKS FOR | Practical IMPLICATION |
|---|---|---|---|
| ***Fast pattern changes*** | Disorientation and high cognitive load during quick or long pattern changes | **Clarity** in forms and travel visibility | Design clear lines and landmarks. Set realistic timing while choreographing |
| ***Height in acros*** | Physical risk and strong power demand | **Controlled** amplitude, design & safe landings | Understand the acro design. Identify which types suit your team best. Plan specific strength and acro training |
| *Micro-synch* | Hard to execute in fast, short or circular movements | **Precision** on key musical accents; variety of movement types<br>Looking for difficult or different moves | Use musical anchors and easy counting. Choose complex moves that still *feel* comfortable. Co-create choreography with swimmers |
| *Long non-breathing sequences* | Invisible suffering, stress, fatigue, anxiety to execute perfect under low oxygen and tiredness | **No visible strain** — smooth flow and control<br>Make the judges seem easy | Strategize DD to earn points efficiently. Create hybrids that are easy to execute for your athletes and easy to memorize. Repeat often until they feel safe and make it ACHIEVABLE. |
| *Dense transitions* | Mentally and physically demanding — many movements, fast changes, aim for high AI with a very short time | **Seamlessness**, no dead time, creative variety, "wow" moments | Design transitions as *value*, not filler. Build choreography together (coach + athletes). Use the theme to inspire unique gestures and expressions. |
| ***Tempo changes*** | Timing traps; shifting rhythm and counting through the routine | **Precision** at tempo shifts; musical engagement | Keep changes clear and intuitive. Place tempo changes strategically where adaptation feels natural. |
| *Emotional delivery* | Extremely hard under fatigue and short transitions | **Connection & interpretation** — how the performance makes people *feel* | Train face, eyes and gestures daily. Rehearse emotions and expression until it becomes natural. |

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## Artistic potential & choreographic options

- **Solo**: intimate story, fine detail (hands, face, micro-musicality)
- **Duet**: dialog/contrast, partner mirroring, power lifts
- **Team:** "cinematic" scenes, crowd effects, cascades, space layering

- **Key:** More swimmers ≠ automatically higher complexity — it must be **structured & clear**

"Adding people doesn't equal adding value — if formations aren't clean or readable, complexity turns into noise. Structured variety is what judges can reward."



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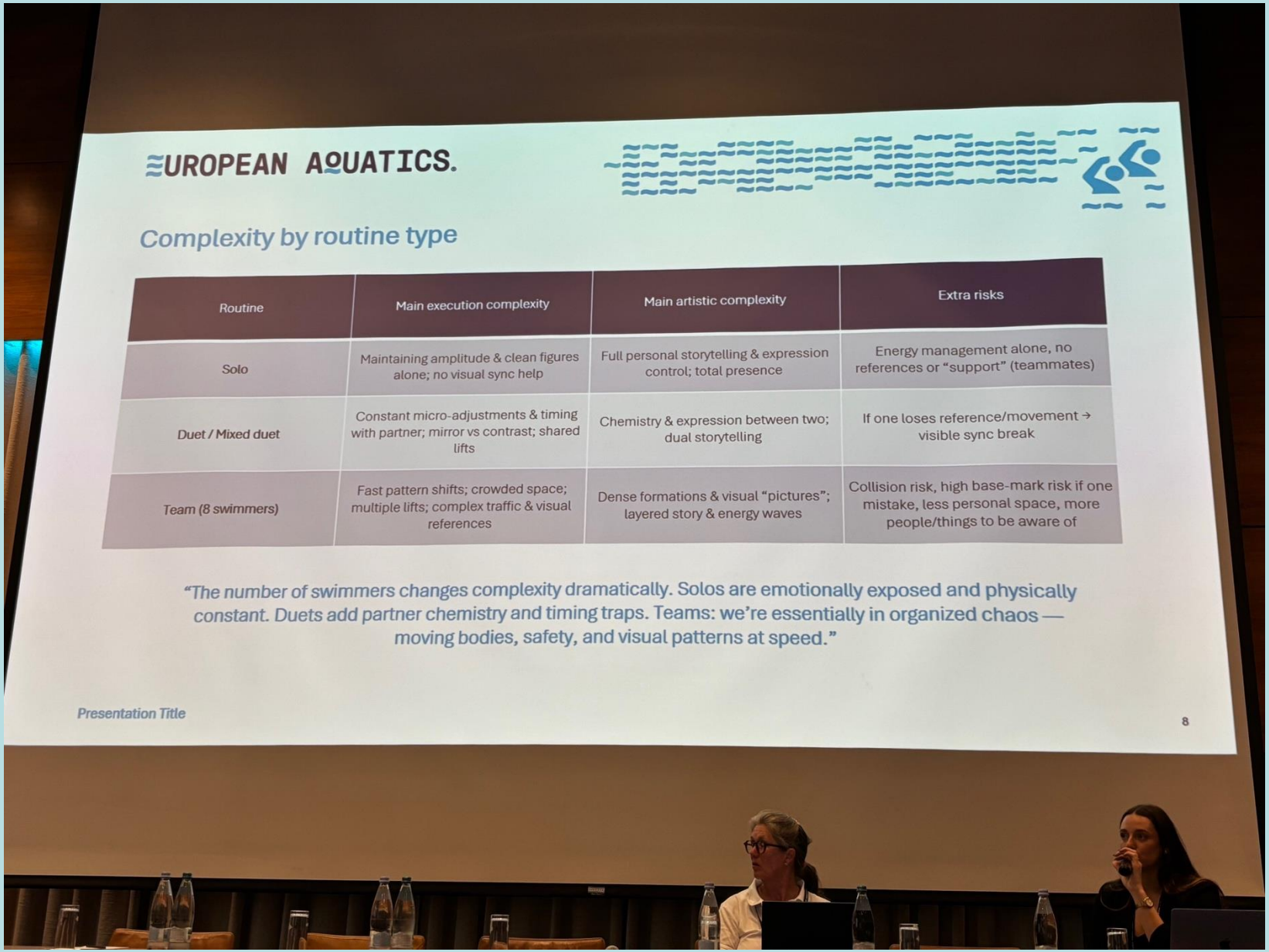


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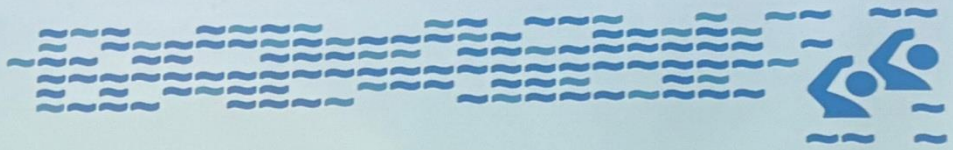

# Aligning athletes, coaches & judges with shared language

## Shared vocabulary (so we don't talk past each other)

- *Execution complexity:* synchro density, height, speed/level changes, transition workload, lift mechanics.
- *Artistic complexity:* musical interpretation, narrative consistency, emotional projection, visual density of formations.
- *Regulatory/structural complexity:* DD declaration, element variety constraints, base-mark risk.
- *Perceived vs Observed:* what feels hard vs what is "clearly visible & rewardable".

*"Many of the hardest feelings are invisible. Aligning 'felt difficult' with what's actually observable helps us design smarter routines and fairer evaluations."*

*"Today we focus on* **execution** *and* **artistic** *complexity. We'll reference rules only to keep alignment, but the core is ->* **how athletes feel and train what judges can observe** *(and judge)."*

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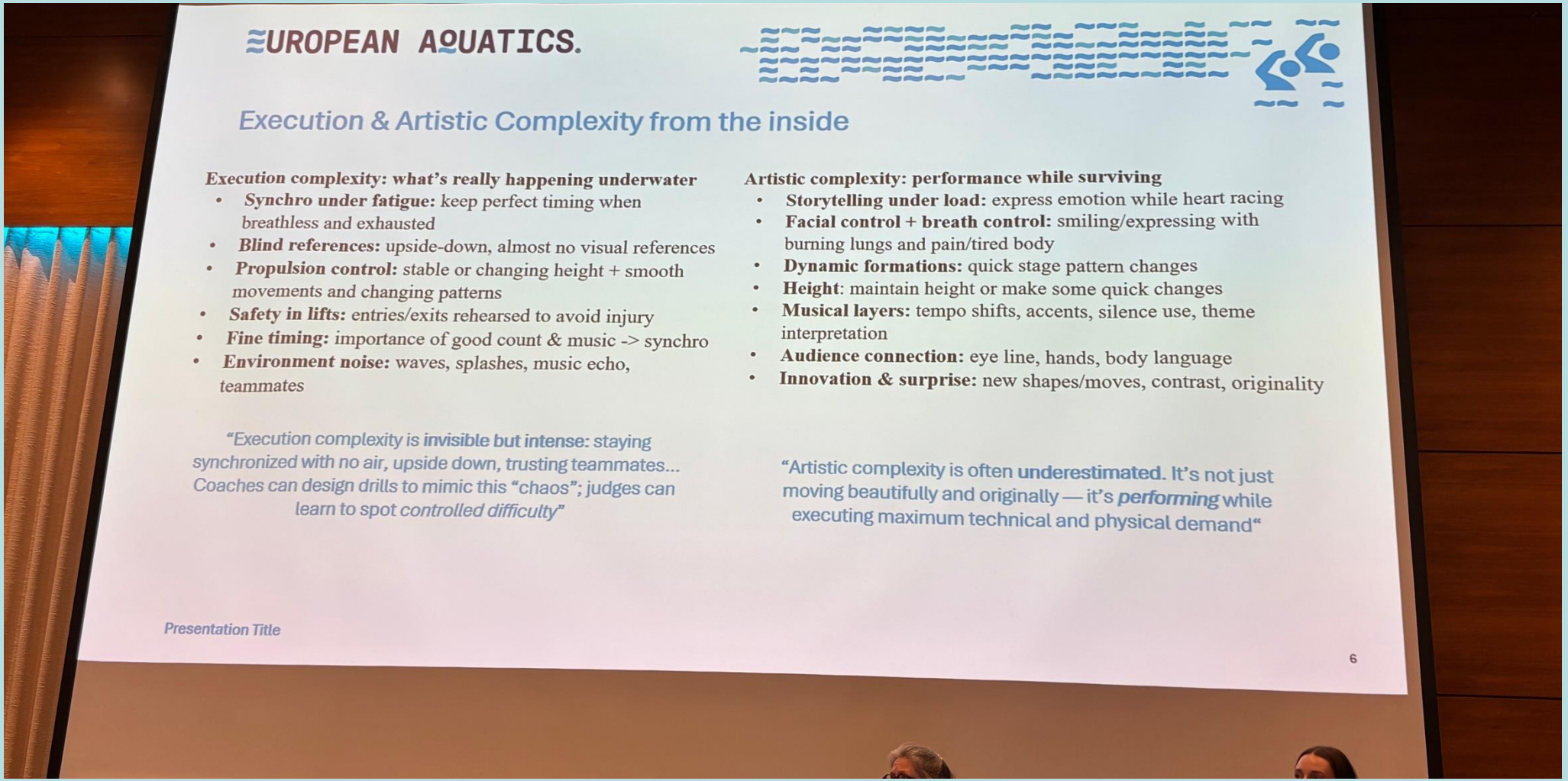
## Visible VS Invisible risk: what judges can reward

| Athlete's invisible challenge | What judges can observe |
|---|---|
| Holding breath 30+ sec | Smoothness, no panic signs |
| Rapid upside-down spins | Speed & alignment clarity |
| Lift entry under waves (acros) | Stable, safe, controlled end |
| Counting when music muffled/slowed | Accents & synch with beat |
| Emotional acting exhausted | Consistent facial expression |

*"Many 'hard' things aren't seen — but they show indirectly: fluidity, calmness, no hesitation. As judges, looking for control under fatigue and expressive consistency bridges the gap."*

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