

The Equestrian Federation of Australia



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Dressage Judge NOAS Course Readings

**Extracts for Existing  
EFA Dressage Judges**

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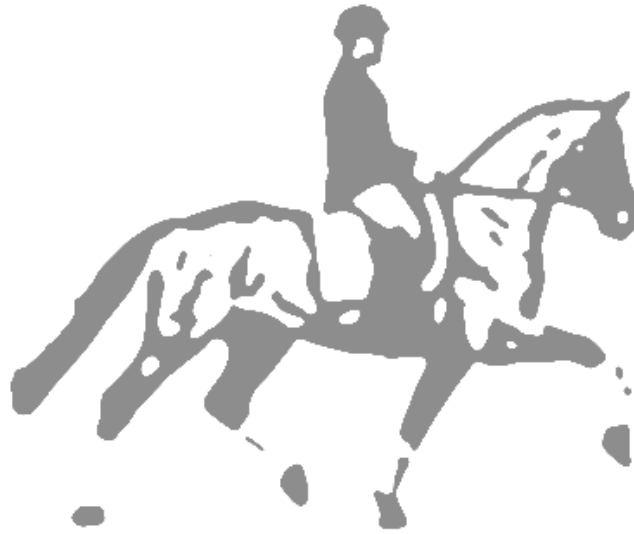
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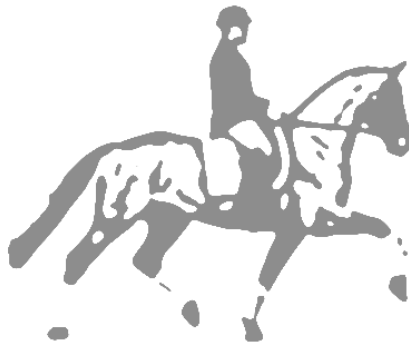
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## SECTION 1: The EFA and the Role of EFA Officials

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### The EFA Member Services

#### Structure

The Equestrian Federation of Australia (EFA) is the National Sporting Organisation for Equestrian Sport in Australia. The EFA is a non-profit organisation that is recognised by the Australian Federal Government via the Australian Sports Commission.

The key stakeholders who influence the strategic directions and functioning of EFA are the National Board, the National Discipline Committees – NDCs (Dressage, Jumping, Eventing, Vaulting, Carriage Driving and Show Horse), the NCAS Committee, the National Office, and the Branches of the EFA.

National and Branch offices have a small core of professional support. This core is supported by a huge number of volunteers, from board and committee members to officials, organisers and helpers at events. It is the volunteers that make equestrian sport work.

Affiliated organisations such as the Australian Endurance Riders Association (AERA) play a role in the administration of FEI disciplines within Australia. They are however, not fully integrated into the EFA system.

#### Function

The EFA is responsible for the administration of the Olympic Equestrian Disciplines and the sports of Vaulting, Show Horse, Carriage Driving and Reining.

The Board of the EFA sets the overall policy and governs the National organisation. National Discipline Committees develop and administer the sport-technical aspects of their respective "Discipline" (code). The National Office, together with the EFA's Branch Offices, implements Board policy to provide the best possible range of services to the members of the EFA.

Officials training, accreditation and administration are EFA functions. The National Education Manager for the EFA and technical experts from the respective disciplines are responsible for the ongoing development and co-ordination of officiating courses in Australia.

Other functions of the EFA include:

- Servicing individual members and clubs, mainly through its state branches
- Administering national rules, policies and systems
- Representing the sport nationally and internationally
- High performance management
- Communication, education and training
- Promotion of equestrian sports

For further information, please visit [www.efanational.com](http://www.efanational.com)

#### History of the EFA

The Equestrian Federation of Australia was established in 1951, with Mr (later Sir) Sam Hordern as the inaugural President. The EFA formally affiliated with the Fédération Equestre Internationale (FEI), the world governing body of equestrian sport, in May of that year.

Branches were gradually established in each State and the Northern Territory, and a National Office set up, to

maintain liaison with the FEI and other National Federations, and to manage Australian representation at international events, both at home and overseas.

During the 1990s, the governing body of the EFA, its Federal Council, explored ways in which to make the EFA a truly national organisation, rather than one composed of members of individual State Branches. On July 12 1997, the EFA became the Equestrian Federation of Australia Ltd, a company limited by guarantee, with a Board of Directors comprising the State Chairs and a number of others, co-opted as office bearers.

The EFA governance structure underwent further review in 2004, resulting in the appointment of a 'best practice' skills based board, rather than one based on representation by Branches. The review of this new governance system is continuing. For more details, please visit [www.efanational.com](http://www.efanational.com)

The Board is working towards developing a number of national initiatives, including a national database of members and registered horses; uniform cost structures; a national information network; and a national benefit program for members.

## Officiating course delivery

The EFA is the sole provider of EFA National Officiating Accreditation Scheme (NOAS) within Australia.

The EFA may outsource the delivery of EFA NOAS Courses to persons/organisations with appropriate expertise, such as; EFA-affiliated organisations or suitable Organising Committees. When this occurs, course delivery is considered as delivered by an 'Independent Course Provider'.

## NOAS training programs

All courses consist of a core stream of generic equestrian units and discipline (or function specific) electives. The name given to the qualification successfully attained by candidates is reflected by the elective completed in association to the generic core units. *Example:*

- 1) A candidate that completes all generic core units and the 'Dressage Judge' elective will be accredited as an *EFA NOAS Dressage Judge*.
- 2) A candidate that completes all generic core units and the 'Jumping Course Designer' elective will be accredited as an *EFA NOAS National Jumping Course Designer*.
- 3) A candidate that completes all generic core units and the 'EFA Horse Swabbing Stewards' elective will be accredited as an *EFA NOAS Horse Swabbing Steward*.

## The Benefits of EFA Membership

### Training and Development Opportunities

At present the EFA facilitates programs for:

- 1) Coaches in the National Coaching Accreditation Scheme (NCAS). Coaches accreditation is available in most disciplines including:
  - o Vaulting
  - o Carriage Driving
  - o Dressage
  - o "General" combining Olympic disciplines
  - o Jumping
  - o Eventing
  - o "Non Jumping" – incl. Show Horse
  - o Introductory – coaching beginner riders
- 2) Riders in Development and High Performance Squads. These State and National squads have access to elite coaching and sport science resources including sports psychologists and nutritionists
- 3) Judges and Officials for all equestrian sports in clinics and seminars, including the National Officials (NOAS) and the National Judges Accreditation Schemes (NJAS).

### Horse Registration and Performance Records

All horses are registered with the EFA for life. Members have performance cards for their registered horses. The EFA maintains performance records for these riders and horses.

### National and International Competitions

EFA membership entitles you to compete in Official and Associate competitions in:

- o Dressage
- o Showjumping
- o Eventing
- o Show Horse
- o Vaulting
- o Endurance
- o Carriage Driving

The EFA assists riders with international competitors' licensing, FEI horse passports, overseas entries, administrative support and also manages Australian participation at Olympic and World Equestrian Games.

### **Insurance and Risk Management**

A valuable feature of EFA Membership is the personal accident insurance, covering members for any equestrian activity involving competition and/or training. The EFA also offers risk management advice and public liability, association liability and voluntary workers' personal accident insurance to its affiliated clubs and professional indemnity and public liability insurance to its accredited coaches.

### **Newsletters**

The National Office publishes monthly newsletters on its web site [www.efanational.com](http://www.efanational.com) and, if you like, to your e-mail address. Also, EFA Branches and some State Discipline Committees or Councils publish newsletters, a valuable resource for members.

### **Web Sites**

The National web site [www.equestrian.org.au](http://www.equestrian.org.au) is a valuable membership tool with access to the latest information including press releases, upcoming events, event reports and results, rule updates, FEI News, contact details etc.

### **International Competition and Development Fund (ICDF)**

The ICDF grants money to projects and events that are within the 'international competitions' category and those that further develop the sport in general or in particular disciplines. The ICDF Committee encourages applications from organisers of workshops, clinics and seminars for riders, coaches, trainers and officials.

### **Professional Staff**

The National and Branch office staff are committed to providing high levels of membership service. Their roles include sport development, coaching and officiating development, membership, horse registration, performance records, administrative support, Board and Committee support, communication, administration and government liaison.

### **Rules and Disciplinary Action (incl. Swabbing)**

No sport can operate without a system of rules and their enforcement. The EFA has developed and applies comprehensive rules to ensure fairness of EFA activities.

## **The Horse Industry**

The horse industry is one of Australia's biggest industries and is worth more than \$8 billion a year. There are about 1.2 million horses used for racing, equestrian sports and recreation, and there is a large breeding industry with Australia producing the second highest number of thoroughbred foals in the world, after the United States. (*Source: Rural Industries Research and Development Corporation [www.rirdc.gov.au](http://www.rirdc.gov.au)*)

## **Horse Riding Participation in Australia**

This activity includes equestrian events, trail riding, and polocrosse and there are just under 70,000 people participating in horse riding in Australia. A national participation rate of 0.5%.

On average, horse riding participants:

- Are female aged between 18-24 years
- Are married
- Will reside in a non-capital city region of New South Wales or Queensland
- Are Australian born
- Will be employed as managers or administrators or intermediate clerical, sales and service workers.

(*Source: Active Australia [www.activeaustralia.org](http://www.activeaustralia.org)*)

## **Useful Equestrian Related Web Sites**

Equestrian Federation of Australia	<a href="http://www.efanational.com">www.efanational.com</a>
Fédération Equestre Internationale	<a href="http://www.horsesport.org">www.horsesport.org</a>
Australian Horse Industry Council	<a href="http://www.horsecouncil.org.au">www.horsecouncil.org.au</a>
Rural Industries Research and Development Corporation	<a href="http://www.rirdc.gov.au">www.rirdc.gov.au</a>
Kentucky Equine Research	<a href="http://www.ker.com">www.ker.com</a>
Australian Sports Commission	<a href="http://www.ausport.gov.au">www.ausport.gov.au</a>
Australian Sports Drug Agency	<a href="http://www.asda.org.au">www.asda.org.au</a>
Australian Horse Riding Centres	<a href="http://www.horseriding.org.au">www.horseriding.org.au</a>
Riding for the Disabled Association of Australia	<a href="http://www.rda.org.au">www.rda.org.au</a>
Pony Club Australia	<a href="http://www.ponyclub-australia.org">www.ponyclub-australia.org</a>

## **The EFA Education Philosophy**

Within today's society many people consider learning to be a lifelong process, one that encompasses everything from continuing education to career training and personal development. This concept of lifelong learning is at the heart of EFA educational philosophies and vision.

The EFA's education policies and structures aim to provide all EFA Members with a platform by which they can increase their participation in Equestrian activities. This is done through the continual improvement and expansion of member education opportunities and training services.

At the core of the EFA educational services are two key areas, coaching and officiating. These are viewed as the central and most important areas that require the majority of resources, effort and support. By developing and fostering these programs, the EFA is able to offer related and customised courses that meet the needs of the wider EFA membership.

## Responsibilities of the Official: What Are They?

EFA officials have a legal responsibility to exercise reasonable care to eliminate foreseeable hazards in the conduct of EFA activities and to ensure the safety of the internal and surrounding environments. This responsibility may be derived from both the EFA rules and the official's authority to control participation in activities.

In 'Additional Reading Section 2' of this workbook the areas of law that affect officials are discussed. This provides an overview of the responsibilities EFA officials may owe to participants under their control. These responsibilities and duties are not comprehensive but are provided by way of induction only. Some of these may overlap and are of a general nature only. Accordingly, the actual responsibilities of EFA officials may vary depending on the circumstances.

### Duty to Enforce Rules

EFA officials have a duty to enforce the rules of the EFA and to prevent 'improper actions'. A US case involved a high school wrestling referee who allegedly permitted a participant to continue an illegal hold on his opponent, with the opponent becoming a quadriplegic as a result. The court held the referee negligent for failing to enforce the rules and for failing to adequately supervise and control the match.

EFA officials cannot prevent all rule violations, and they only have a duty to use reasonable care to see that the rules, including safety rules, are followed. Reasonable care consists of advising participants of the adverse conditions and illegal manoeuvres, showing due diligence in detecting rule violations, penalising the rule breakers etc.

If EFA officials overlook unsafe or improper behaviours, it is reasonable to assume that those behaviours will continue and perhaps increase.

The interesting question then is what should EFA officials do when their personal judgment for preserving the participant's safety in a particular situation does not precisely follow the letter of the written rules?

The critical point is that regardless of the potential of a lawsuit, the health and safety of the participants must be the most important factor to be weighed within the decision-making process. As the potential and likelihood and severity of injuries increases, so must the priority of the safety issues.

### Duty to Protect Participants

As a part of the EFA official's duty to provide non-negligent supervision there is a duty to protect participants. Indeed officials are potentially legally responsible if they, for example:

- Fail to stop an activity when the safety of participants is threatened through spectator intrusion.
- Fail to ensure proper safety equipment is used, or
- Fail to enforce safety guidelines, including blood and infectious disease policies.

EFA Officials cannot guarantee the safety of each participant, however are under a duty to exercise reasonable care in all the circumstances to prevent injury and do not have a duty to protect participants from dangers that are inherent in that particular activity.

### Duty to Warn

There is also a duty on the part of EFA officials to warn participants of possible dangers. This duty can arguably be expanded to include responsibility for controlling the activity as regards hazardous conditions and inclement weather. For example, ceasing a Dressage Test during a lightning storm.

EFA officials must be aware of their potential liability for ensuring that activities are played under safe conditions. Depending on the rules officials may have the power to postpone or suspend an event. Despite the tradition of playing certain sports in inclement weather if necessary, officials may be sued where they have not acted reasonably by postponing or suspending the activity. Reasonable judgment is crucial in these cases.



## Duty to Anticipate Reasonably Foreseeable Dangers

EFA officials are also under a general duty to anticipate reasonably foreseeable dangers. It is the responsibility of officials to determine that conditions are safe.

The rules of most sports provide sports officials with responsibility for ensuring the safety and appropriateness of the facilities and equipment used. This might entail ensuring that the equipment meets appropriate specifications and standards, that the physical layout of the area is appropriate, and that the surface is safe (throughout the entire activity).

EFA officials are expected to respond to both actual and constructive notice. Actual notice might include complaints from coaches or competitors about the facilities and equipment; while constructive notice of reasonably obvious deficiencies could be obtained by performing appropriate pre-event inspection. In either case, the official has a clear responsibility to take immediate and appropriate actions to safeguard the participants involved.

In the end it is the EFA official's responsibility to decide whether the activity should start and the crux of this issue is the official's reasonable judgement.

*For example, sports officials could be held liable:*

- o *Where a referee allows a basketball game to begin if the referee notices that the backboards are not padded around the edges*
- o *Where a referee fails to check the floor of a stadium where water has accumulated from leaks in the roof*
- o *Where an official fails to check the condition of a field for ruts or holes to protect participants from leg injuries.*

## Duty to Control and Supervise the Activity

One other potential area for EFA official's liability is the failure to control and properly supervise the conduct of an activity. It is the duty of the official to detect and control the use of illegal and dangerous manoeuvres/activities. However, the duty to supervise and control only requires that officials exercise reasonable care under the circumstances to prevent injury.

## Conclusion

The risk of injury is common in most sports, and accidents do occur where no one will be legally responsible. It is impossible to eliminate all the risks involved in a sporting activity, short of cancelling the sport altogether. However, a number of sporting injuries are preventable by taking reasonable measures to ensure a safe sporting environment, and a failure to take these reasonable steps means that the official can be found liable for negligently causing the injury.

The goal of all officials should be to recognise and remove every hazard which is reasonably within his or her control. Officials should take the initiative and implement safe practices and risk management strategies. Not only will this provide a safe environment for your sport but also it will reduce the risk of liability for sporting injuries at the same time.

## Protocol for EFA Dressage Judges

The dressage event is a joint effort between organisers, competitors and judges, and all deserve to be treated with equal respect and courtesy

### Impartiality

All riders should be greeted and treated in the same way – first names for none or for all

### Accepting Invitations

- Judges must declare their interest in any person or horse who may enter that they may have
  - trained
  - owned/part-owned
  - had any other business interestwithin the 12 months preceding the event. This enables the OC to allocate judges to competitions in which they have no conflict. Even if the rider competes HC, a judge with a conflict of interest is unable to officiate on that competition
- Check details that are important to you and advise organisers of your requirements at the time of first contact
- Be definite about your expectations. This does not include continually judging at only your highest level of accreditation

### Contacts with Organisers

- Ask for a contact name, phone number and email address, and request that details be confirmed in writing within the fortnight
- Follow up 2 weeks prior to the competition if arrangements have not already been confirmed
- Advise the organisers prior to the day if you are bringing your own penciller/writer

### Breaking a Judging Commitment

- Let the organisers know of any unavoidable changes to your availability as soon as possible
- Your commitment to judge is paramount and should only be broken if circumstances beyond your control intervene
- Should such circumstances arise, try to provide organisers with the name of a replacement who is willing to take your place

### Arrival

- Arrive at the venue 30 minutes before starting time
- Have your rule book with you
- Advise the organisers if you require a car to judge in

### Judging

Brief your penciller prior to the first test about the way you will give marks and comments

***All Judges Must Remain 30 Minutes after Scores Are Posted***

This time can be put to good use:

- Sitting in a quiet area with fellow judges, discussing the score sheets (organisers are now required to provide a separate copy for judges), and evaluating your judging performance
- Reviewing scores with the Chief Judge before the scoreboard copy is signed. This ensures the correct results are posted
- Allowing riders to speak to judges about their tests – constructive feedback can be useful for both parties

### Scoreboard

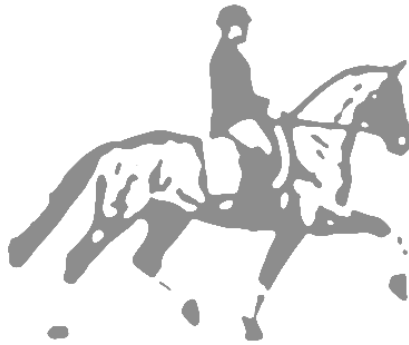
- It is advisable not to attend the scoreboard during the break
- It is advisable never to have discussions about judging near the scoreboard.

### Inappropriate Behaviour

Judges should treat others with respect, and expect the same from competitors and their supporters. Raised voices, smirking, sarcasm, belittling comments, intimidating body language and other bullying are not acceptable and should be reported to the State Dressage Authority.

## SECTION 2: Risk Management for EFA Officials

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### Risk Management

The most common claim that is likely to be made against any official is negligence/breach of duty of care.

With any concept of care there is a corresponding concept of risk. To minimise the risks occurring, all officials should adopt sound risk management strategies, by which they can seek to meet their duties and thereby limit their liability.

### Risk Management

*Risk management is the process of systematically eliminating or minimising the adverse impact of activities which may give rise to injury or dangerous situations.*

The objective of risk management is to identify, assess and control 'risks' in order to reduce the likelihood of their occurrence and to apply effective controls to reduce the severity and consequences of those events to acceptable levels.

A good risk management strategy (& understanding) is a proactive system which attempts to address potential problem areas before any incident should occur.

The key elements of a risk management program are:

- o Risk identification
- o Risk assessment
- o Risk control, and
- o Evaluation and monitoring

#### Risk Identification

There is no substitute for 'practical experience' in working out why accidents occur, or what presents a potential problem. However a sound understanding of the underpinning philosophies is essential.

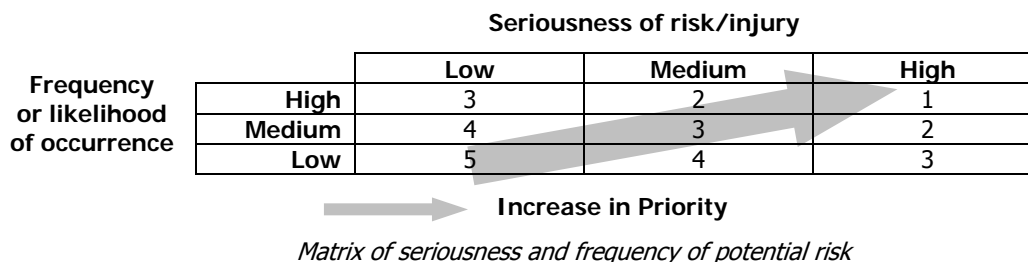
All administrators, coaches, officials and even participants should, where possible, work together to ensure all risks are minimised.

The official is responsible for the identification of all risks, actual and potential, associated with the functioning of his/her role at a competition.

#### Risk Assessment

Once an official has identified the areas where they are exposed to risk, an assessment should be made to determine how each risk should be dealt with. This requires estimating the potential and actual losses which arise from identified risks and will involve determining whether an activity should cease because the consequences of continuing the activity would create unnecessary risks or too high a risk. Severity and frequency of occurrence of risks should be examined. This will enable risks to be prioritized, and remediation of the risks prioritised.

The diagram below demonstrates the assessment of risk in terms of severity or seriousness of an injury against the frequency or likelihood of an injury or risk occurring.



This diagram considers the seriousness of a risk relative to the likelihood of it occurring. The side of each axis is rated high, medium and low.

The degrees of seriousness of injury are described as:

- High** fatal accident or injury resulting in brain damage or paralysis
- Medium** disabling injury of less seriousness but of a permanent nature or for an extended time
- Low** temporary disability or minor permanent disablement

The degrees of frequency of occurrence on the other hand are described as:

- High** what is high or frequent will depend upon the risk being assessed – for some risks, it often might mean once a year, while for bruising and minor cuts it might be weekly; the nature of the risk must also be borne in mind when assessing frequency
- Medium** occurs occasionally and probably more often than desirable
- Low** a rare occurrence

The numbers in each cell of the diagram provide a rating on a scale of 1-5. Low frequency and low seriousness is rated 5, which means it has low priority. High frequency and high severity is rated 1 and has top priority and must be controlled immediately.

#### Risk Control

##### a) Designing a plan

After identifying and assessing risk priority, risk reduction steps should be implemented. This will vary from activity to activity. Part of any risk reduction program is early identification of future problems. By taking early precautions the impact of future problems can be minimised. The principal form of risk control is 'elimination and reduction'.

Existing identified risks should be *eliminated* by discontinuing the offending practice or removing/rectifying dangerous equipment. All reasonable, practicable steps should be taken to *reduce* identified future risks. This can include training and educating riders/officials (or others), developing emergency response procedures and maintaining equipment to ensure proper and efficient operation.

Step			Example
1	Elimination	Remove the hazard completely	a) remove a dangerous horse from a warm up area b) refuse permission to ride unless an approved helmet is worn
2	Substitution	Replace the hazard with something less dangerous	Arena construction: a) replace metal stakes and letters with plastic fixtures b) replace continuous chain, rope or tape with sections of plastic piping
3	Modification or Isolation (Engineering)	Make a structural change or isolate the hazard from those at risk	a) fence off riding areas from the public b) announce no jackets at a summer competition to prevent risk of heat stroke c) allow monkey grips d) rope off hole or a slippery patch of ground
4	Administration	a) Reduce exposure b) Introduce training c) Use Safe Operation Procedures (SOPs)	a) require waiver forms to from riders at competitions b) require proof of current membership (insurance) from competitors c) report a rider for bullying
5	Personal Protective Equipment	Use safe clothing and materials	a) use gloves for gear checking bits b) allow body protectors

It should be stressed that when designing a plan to deal with identified risks the issue of 'reasonableness' must be kept in mind. Some methods of reducing risks may be impractical or unreasonable due to extreme expense. It can often be difficult to decide what is reasonable and what is not, but given an example, if there is an item of equipment that has proven to be particularly dangerous and it is going to be very expensive to replace, the best option may be just to remove the dangerous item or not conduct the activity.

b) Implementation

After identifying and assessing the risks, risk control through the risk management program must be implemented. A risk management program is useless if it is not implemented.

The initial step in implementation is usually to produce a risk management policy. This will include a statement of the purpose of the risk management policy, and procedures to be followed. It should set out the operational aspects of the program relevant to the particular activity. It may or may not include the actual risk identification and assessment procedures. It must include, however, the active risk reduction and control measures to be taken.

One point that should be remembered is that once a risk management policy/program is put into action, but is not followed, and an accident occurs in a situation which the policy has provided a safety recommendation for, then that departure from the manual could be used as the basis for a negligence action.

It should be noted that EFA rules (and FEI) should be used by officials as the basis any risk management policy.

c) Evaluation and Monitoring

Keeping records and continually evaluating a risk management program is crucial. Part of the risk management procedure should include documenting all accidents, as well as supplying information on the effectiveness of the risk management procedures. Statistics on continuing injuries or accidents should be used to determine whether there are specific activities that require increased precautions or supervision.

Documentation of safe practices and regular maintenance inspections can also be relied on in court proceedings as evidence that reasonable care was being taken.

It must also be remembered that risks can change according to developments in safe practices and techniques, and technology. A risk management plan therefore cannot remain static.

## Special Considerations: Rider Welfare – Heat Stress

In hot weather athletes rely on heat exchange to prevent their core temperature from overheating about 37 degrees Celsius. Our limbs and our heads are adapted particularly for heat exchange owing to their large surface area : mass ratio.

Helmets and the clothing used in competition riding – knee length boots, gloves, jackets, breeches, shirts and vests restrict heat exchange in a way that few athletes in other sports would experience. Sports outfits "that are used in hot conditions could be made of light-coloured, natural open weave fibres...They should be loose fitting and provide adequate ventilation of the skin to allow evaporation of sweat (*Better Coaching, Advanced Coaches Manual, F Pyke*)

There are 4 methods of heat removal. All of these can be compromised when a rider is riding in a competition:

- Evaporation – our skin is cooled when sweat evaporates. This is our primary cooling system
- Convection – cools best when cooler air flows over our warmer body. Clothing minimises convective heat loss. When the air temperature is warmer than 37 degrees, we become hotter through convection.
- Conduction – exchange of heat between objects of differing temperatures (a hot horse heats a saddle and rider more)
- Radiation – because of its size and mass, the horse's body radiates (gives off) a considerable amount of heat. This impacts the rider's need to cool and their capacity to cool themselves. This is aggravated because nearly 1/3 of the rider's surface area is not in contact with cooling air, but instead with hot gear and horseflesh. Riding attire impedes heat exchange.

Children have poor awareness of the strain on their physiological condition from overheating (p. 227 *Better Coaching, Advanced Coaches Manual, F Pyke*)

Potentially dangerous air temperatures and humidity for engaging in prolonged vigorous exercise (p 225 <i>Better Coaching, Advanced Coaches Manual, F Pyke</i> )				
Air Temperature	21	24	27	30
Relative Humidity	70%	60%	50%	40%

On hot days Judges should ensure that riders do not feel compelled to wear jackets.

## Risk Management Steps

The following risk management steps can be applied by officials, regardless of sport;

- *Always inspect and clear the competition area or arena of visible dangers.*
- *Cancel the event if there is inclement or dangerous weather.*
- *If, following an inspection, it is possible that a competitor may be injured because of the condition of the ground, delay the activity or if necessary cancel it.*
- *Inspect and control use of both competition and rider/horse equipment. Note: an official may recruit people with appropriate expertise to do this if needed.*
- *Take all reasonable steps to keep spectators are not put in danger.*
- *Enforce the rules of the event.*
- *Warn riders of any particular risk of which the official is aware.*
- *Control the conduct of the riders.*
- *Be able to provide first aid if required and to deal with potential and actual injuries.*

## Conclusion

A risk management program seeks to minimise exposure to risks. Despite the best preventative systems and best intentions, accidents still happen and losses eventuate. Insurance is the most common method of risk transfer.

Appropriate insurance should be sought and taken, but should only be relied on as a last resort. Although a risk management program is recommended, it will not create 100% protection. It is a tool to reduce risks, not eliminate them. Like any area that involves risk, officiating is one where risks can be substantially reduced by good housekeeping and ensuring a safe competition environment.

## SECTION 3: Communication and Conflict Resolution



### Communication Skills

#### Definition of communication

*Imparting or exchanging information*

Oxford Dictionary

#### Why are good communication skills important?

Good communication skills are associated with:

- Confidence
- Skill in relating to others
- More satisfying and successful relationships
- Personal power
- Accurate and consistent decision making
- Low stress levels
- A healthy self-concept

Poor communication skills are associated with:

- A lack of confidence
- Poor relationship skills
- Unsatisfying relationships
- A lack of personal power
- High stress levels
- Inaccurate and inconsistent decision making
- An unhealthy self-concept

#### What are the essential elements for effective communication?

To become effective communicators, officials need to be skilled in the following areas:

<b>Written communication</b>
<b>Verbal communication</b>
<b>Active listening/talking</b>
<b>Self-awareness/reflection</b>
<b>Awareness of the barriers to effective listening</b>
<b>Strategies and techniques to improve communication</b>

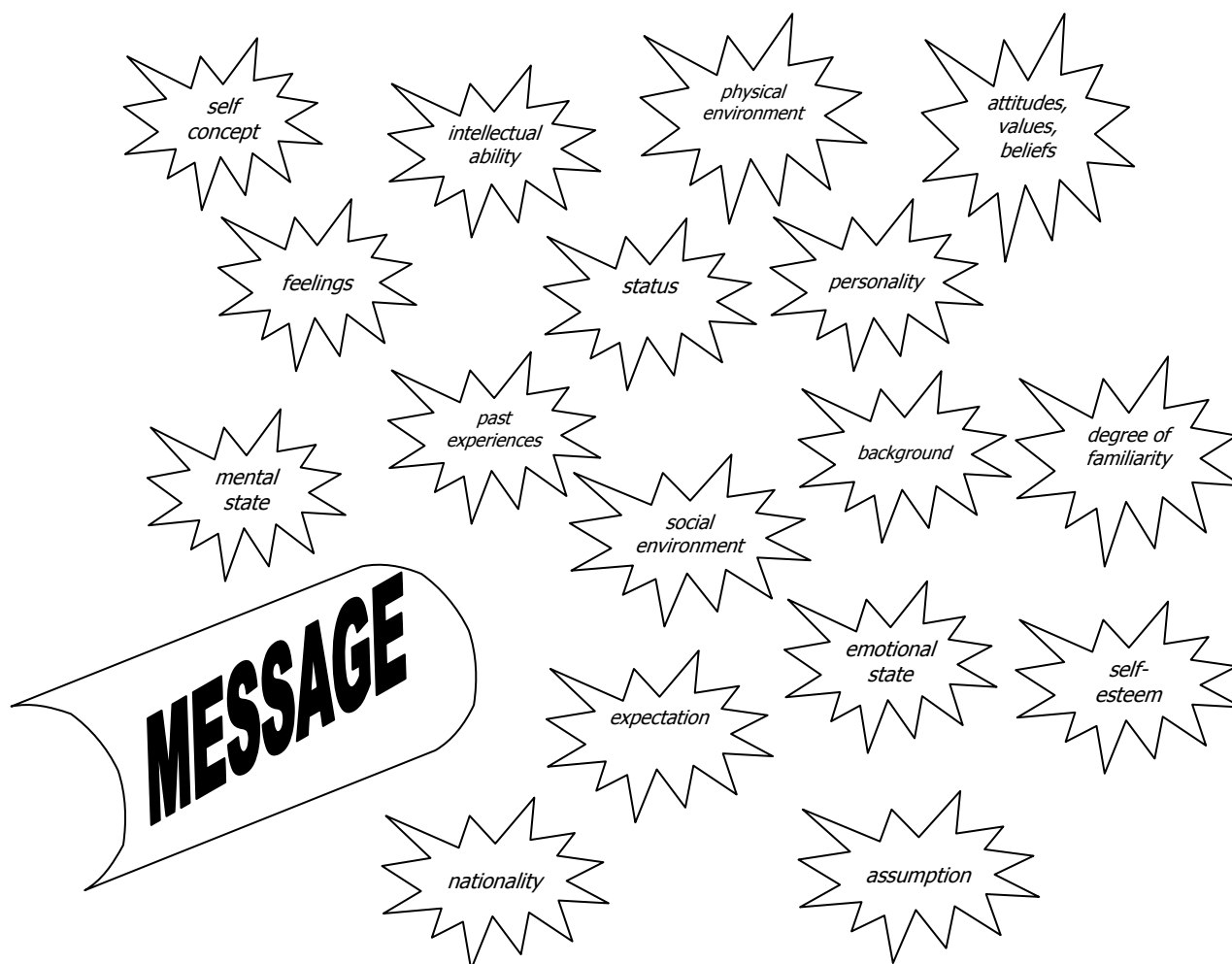
## How do people communicate?

People communicate in many different ways:

Art  
Body language  
Books  
Cartoons  
Charts  
Colour  
Computers  
Conversation  
Dance  
Diagrams  
Drama  
Drawings  
Dress  
Extra sensory perception  
Eye contact  
Facial expressions

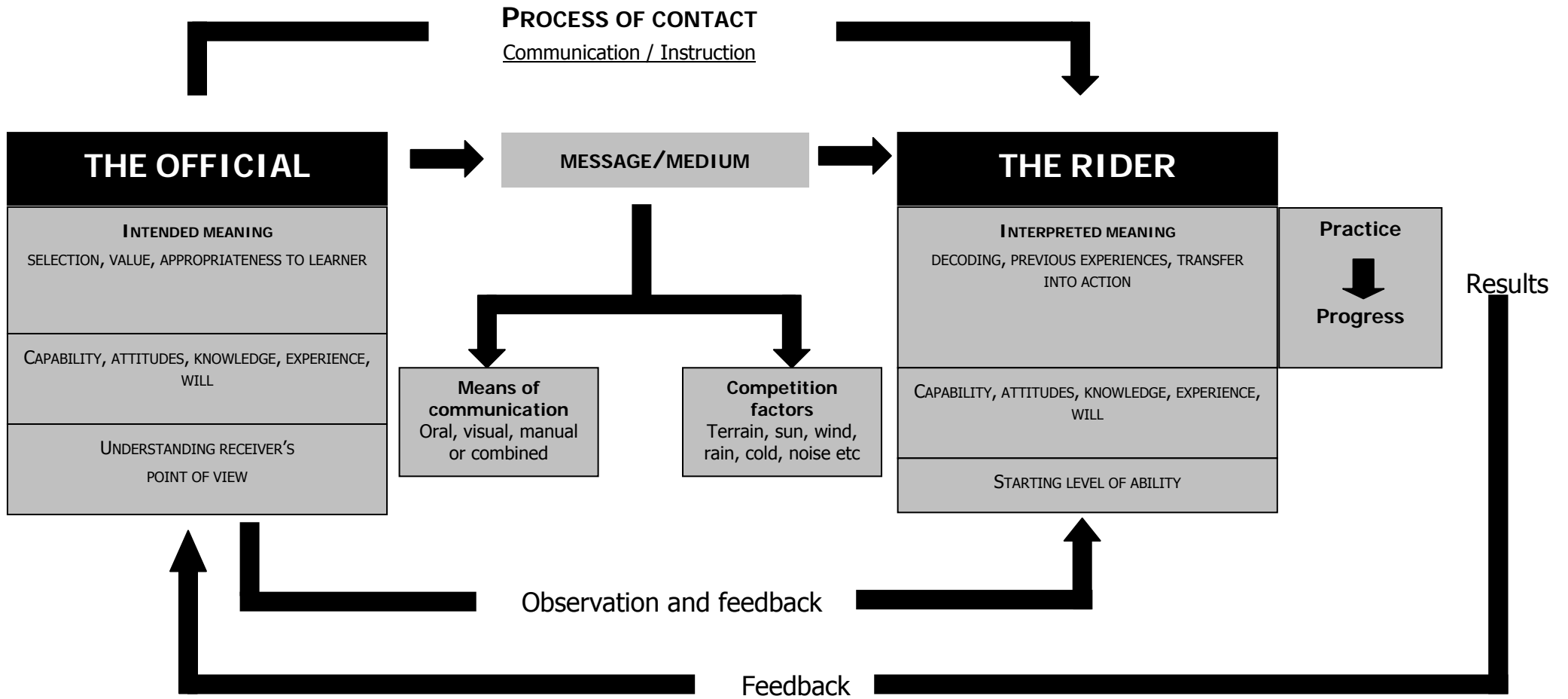
Gestures  
Magazines  
Maths formulae  
Mime  
Movement  
Music  
Newspapers  
Photographs  
Radio  
Songs  
Spatial relationships  
Speeches  
Words  
Touch  
TV  
Visual representation

A message is like a spaceship trying to make its way through a meteorite storm. The meteors represent all the things that interfere with the message and prevent it from reaching its destination in exactly the same condition as when it left its home base.





### The communication process

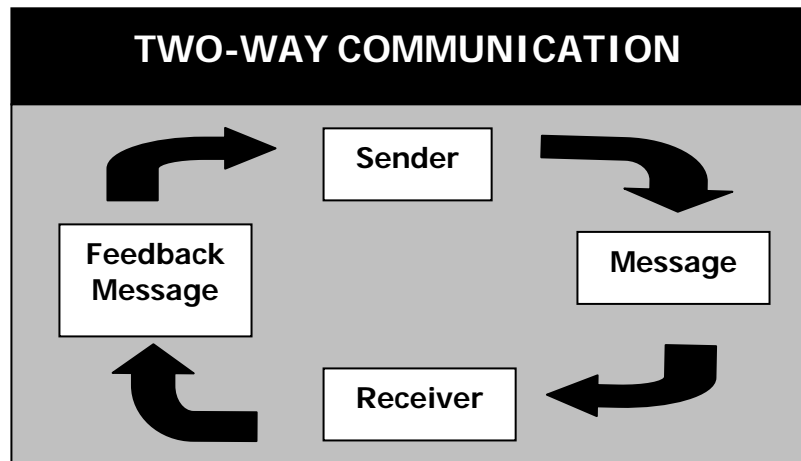


## Communication Methods

Effective communication is important for two reasons. Firstly, communication is a process by which planning, organising, leading and controlling are accomplished within an organisation. Secondly, communication is the activity which links the organisation together. Written and oral communications provide messages, instructions, information, feedback, discussion and planning which are the essential parts of the organisational fabric.

Communications external to the organisation, such as press releases, newsletters, publications, oral presentations and delegations, present the face of the organisation to the outside world.

**Interpersonal communication** is the process of sending and receiving messages or information from one person to another (or group of people).



One-way communication can be used effectively when giving directions, or when making statements of policy or communicating through newsletters.

Two-way communication with continuous feedback is desirable when trying to gain understanding, or when trying to solve a problem. Two-way communication is the most common and natural form of interpersonal communication.

The features of one- and two-way communication are:

- One-way communication takes considerably *less time*, as the sender is not immediately reliant on feedback.
- Two-way communication is *more accurate*. Feedback allows the sender to refine his or her message for the receiver so that it becomes more precise.
- Receivers are *more confident* of themselves and their judgment in two-way communication. Being able to ask questions for clarification or to be able to give one's own opinion increases the *value* brought to the communication.
- Senders can feel attacked in two-way communication because receivers are able to call attention to *lack of clarity, ambiguities or errors*.
- Although it is less accurate, and often less helpful, one-way communication appears to be more *orderly* than two-way communication.

If communication must be fast, and accuracy is easy to achieve, then one-way communication is more economical and more efficient. Where accuracy of communication is important, two-way communication is essential. Without feedback from the receiver the sender has little basis for judging the accuracy of the communication or degree of understanding.

In most situations, an effective official will have created a mix of one- and two-way communication strategies.

## Barriers to effective communication

1. Criticising
2. Name-calling
3. Diagnosing
4. Praising objectively
5. Ordering
6. Threatening
7. Moralising
8. Excessive/inappropriate questioning
9. Advising
10. Diverting
11. Logical argument
12. Reassuring

### JUDGING

### SENDING SOLUTIONS

### AVOIDING OTHER CONCERNS

## More barriers to effective communication

- Our personal 'cages' - *people have different perceptions of words and actions*
- Filtering information - *hearing only what you want to hear*
- Emotions blurring the message - *responding to body language*
- No common language being spoken - *use of jargon*
- Conflicting verbal and non-verbal messages - *ignoring information that conflicts with what we know*
- Comparing this person to others - *evaluating the source of the information*
- Reading the other person's mind - *looking for personal agenda*
- Rehearsing what you are going to say - *not responding to questions*
- Judging - *determining your response before reviewing evidence*
- Identifying with the other person's problem - *demonstrating some bias*
- Rescuing - *asking leading questions*
- Sparring - *asking antagonizing questions*
- Being right - *not being open to other views*

### Blocking phrases – road blocks to communication

1. Ordering, directing, commanding
  - *'You take this'*
  - *'You get me the ball'*
2. Warning, threatening
  - *'If you do that one more time I'll send you off'*
  - *'Okay, now you've had it'*
3. Preaching, moralizing
  - *'Some people never seem to know when to stop'*
  - *'I wish somebody would teach you a bit more respect'*
4. Advising
  - *'Why don't you try and play the game?'*
  - *'How about getting your players on side?'*
5. Judging, criticising, blaming
  - *'I would have thought you would have known better'*
6. Name calling, ridiculing, shaming
  - *'You clumsy idiot'*
  - *'You ought to be ashamed of yourself'*
7. Interpreting, psychoanalysing, assuming
  - *'How come you're so penalty prone?'*
  - *'You were just trying to get back at me for what I did last game'*
8. Teaching, instructing
  - *'How would you like it if someone did that to you?'*
  - *'I wonder if you know how much that annoys me'*
9. Rescuing, intervening
  - *'I guess I'll have to stop you doing that'*
  - *'You'll look ridiculous to everyone if you make that error again'*
10. Expecting too much
  - *'It's obvious that you should read your rule book'*
  - *'Other players remember to plan things before they do them'*

### More blocking phrases...

*Which of these phrases would you commonly use and how often would you use them?*

- o 'Naah'
- o 'Can't (with a shake of the head and an air of finality)
- o 'That's the silliest thing I've ever heard'
- o 'Yeah, but if you did that...' (poses extreme or unlikely result)
- o 'Our business is different. You can't do that here.'
- o 'Our system isn't set up to do it that way'
- o 'We tried that years ago'
- o 'Look, you can't teach an old dog new tricks'
- o 'That's not in our area'
- o 'We've done all right so far, why do we need to do this now?'
- o 'I don't see anything wrong with the way we are doing it now'
- o 'That doesn't sound too practical,' or 'That sounds too theoretical'
- o 'We've never done anything like that before'
- o 'You're talking about changing the whole way we do things!'
- o 'Let's not get off on a tangent'
- o 'Let's get back to reality'
- o 'We've got a deadline to meet, we don't have time to fool around'
- o 'It's too expensive to do it that way'
- o 'It's not in the budget'
- o 'They will never buy it'
- o 'Let's take that up some other time'
- o 'Are you kidding?'
- o 'Let's set up a committee to look at it,' or 'We'll deal with it next meeting'
- o 'We'll be a joke if we follow up this path'
- o 'I've got the whistle'
- o 'I'm the boss'

### **Improving communication**

Like anything, interpersonal communication can be improved through practice. Use the following tips to improve your interpersonal communication skills.

1) Use feedback

Two-way communication allows both sender and receiver to search for verbal and non-verbal cues (eyes, body movement, etc) in order to establish understanding.

2) Use face-to-face communication

Accurate feedback is nearly always achieved more efficiently through face-to-face communication rather than over the telephone or through written means.

3) Be sensitive to the receiver's situation

Individuals differ in their values, needs, attitudes and expectations. Empathising with those differences will improve our understanding of others and make it easier to communicate with them.

4) Use direct simple language

The more accurately that words and phrases are tailored to the receiver's situation, the more effective the communication will be.

### Communication openers...

*How often would you use these phrases?*

- o 'May I ask a question?'
- o 'Before we make a decision, let's review the options'
- o 'I suggest we do not eliminate any options at this point'
- o 'Can we stop for a second and look at the way we're approaching the problem?'
- o 'I'd like to go back a step and clear up something I don't quite understand'
- o 'I hope we don't have a case of group think here'
- o 'I've been hearing about (x) recently. Do we have any information on it?'
- o 'I don't know much about that. How about you?'
- o 'Were you aware that...?'
- o 'Maybe we should reconsider your approach'
- o 'This idea might sound a little strange, so let me explain the whole thing first'
- o 'I have an idea I'd like to share some time'
- o 'Would you tell me more about what you just said'
- o 'Let me ask for some ideas on how I can go ahead with this'

- 'Here's a half-baked idea. I don't know how it will strike you but I'll share it with you'
- 'What other ways can we think of?'
- 'If we followed your idea through, what difference would it make?'
- 'I hadn't thought of tackling it that way. I'd like to know more about it'
- 'What strengths in what we are doing does your idea tap into?'
- 'What sorts of options might our competitors be thinking about?'

## Listening

Active listening is more than just hearing...

### Attending:

- builds **closeness** and **trust**
- sends signals without words

Consists of the following behaviours,

- S** face the other person **squarely**
- O** adopt an **open** posture
- L** **lean** slightly toward the other person
- D** at a **distance** apart of about 1 metre
- E** keep good **eye** contact
- R** try to be **relaxed**

### Understanding:

no words(s) mean exactly the same thing to any two individuals. Paraphrase what the other person says to ensure you have their intended meaning

*Eg 'This is what I understand you are saying...' or 'I think you mean...'*

**Note:** responses should take account of their feelings i.e. don't just repeat their words like a parrot (beware not to send your own message)

Active listening skills...

#### **Reflecting**

Telling the other person what you think he/she is feeling

- 'You're obviously unhappy about this project'
- 'Sounds like you're angry'
- 'It seems to me that you feel annoyed'

#### **Paraphrasing**

Putting in different words what the other person said, checking you have heard correctly

- 'If I understand you correctly'
- 'So you're saying that...'
- 'So you think that...'
- 'Sounds like you're saying'

#### **Focusing**

You politely ask the other person to focus on their main concern

'I know that all these matters concern you greatly but is there one of these in particular which is most on your mind now that maybe we can do something about it?'

*What do you think concerns you most out of what you've mentioned'*

## Five good listening tips

**1 Listen attentively**

All gestures and facial expressions should show acceptance and attention.

**2 Listen reflectively**

Repeat what was said. The official, by restating in ordinary speech what the rider said, is able to check that the content of the communication was understood. It also enables the official to check the feeling of the rider's message was correctly interpreted.

For example

Reflecting for content:

*'You're saying that your defensive pattern was designed within the spirit of the rules'*

reflecting for feeling:

*'Chandler you're feeling down because you believe I am over penalising you?'* or

*'Sarah, am I right that you feel grumpy when I ask for your assistance as captain?'*

**3 Avoid emotional responses**

Have you ever noticed how listening stops when an exchange gets heated?

**4 Try bridging**

A nod of the head, a throaty noise without words or an occasional 'yes' helps the listener to know you're tuned in.

**5 Don't interrupt**

Don't interrupt means don't interrupt!

## Reflecting meaning

- Our listening will be more effective if we respond to both the feeling and content of a message.
- People's feelings are often triggered by specific events, eg

Feeling	Event
Happy	I just received funding for my project
Sad	A good friend of mine is moving to Melbourne
Irritated	No-one is living up to the agreement we reached about starting the meeting on time.
Frustrated	The photocopier has broken down for the third time this week

- State back to the speaker the emotions the speaker has communicated:
  - Helps the speaker identify their own emotions
  - And thereby move more quickly to a solution
- Concentrate on the following:
  - Focus on the feeling words
  - Note the general content of the message
  - Observe the body language
  - Ask yourself how you would be feeling if you had that experience

## Paraphrasing

A paraphrase is a short summary which focuses on the essentials of the speaker's message.

- An effective paraphrase
  - Is concise
  - Reflects only the essentials of the message
  - Focuses on content
  - Is stated in the listener's own words
  - Is not simply 'parroting'

When correct, the response is 'yes', 'right', 'exactly' or the person nods. When it is not correct, the speaker usually corrects the misunderstanding.

## Summarising key ideas

During a longer conversation it is useful for the receiver to summarise the content of the message by briefly restating the main themes and feelings of the speaker.

The summary should contain the important points which have been repeated.

Summarise when:

- The speaker has finished
- You need to recap
  - To give some direction for what's next, or
  - To bring the conversation to a conclusion
- The speaker needs to
  - Solve a problem
  - Gain focus

The summary should feed back only relevant data, which will help the speaker, understand the situation.

## Questions are important

- They require the receiver's commitment to listen
- They get the speaker thinking about specific issues
- They seek the other person's ideas, feelings etc
- They uncover important information

Types of questions to facilitate discussion are:

- Open questions
- Reflective questions
- Closed questions

## Ten Laws of Human Communication

- 1 It is not what our message does to the listener, but what the listener does with our message, that determines our success as communicators
- 2 Listeners generally interpret messages in ways which make them feel comfortable and secure
- 3 When people's attitudes are attacked head on, they are likely to defend those attitudes and, in the process, reinforce them
- 4 People pay most attention to messages which are relevant to their own circumstances and point of view
- 5 People who feel insecure in a relationship are unlikely to be good listeners
- 6 People are more likely to listen to us if we listen to them.
- 7 People are more likely to change in response to a combination of new experience and communication than in response to communication alone.
- 8 People are more likely to support a change which affects them if they are consulted before the change is made
- 9 The message in what is said will be interpreted in the light of how, when, where and by whom it is said
- 10 Lack of self-knowledge and an unwillingness to resolve our own conflicts make it harder for us to communicate with other people

## Conflict Resolution

### Definition of conflict

Conflict for officials can be defined as the fight, collision, struggle or contest between the competitor and the official.

Another explanation is that conflict is an:

*'opposition of opinions or purposes and can cause mental strife'*

The question that all officials must ask themselves when faced with any form of conflict is whether the conflict is actual or perceived? To answer this question the official will need to understand the strategies that will equip them to help resolve conflict.

### Strategies for dealing with conflict

**Avoid the conflict:** it is virtually impossible for officials to avoid dealing with conflict; however they can adopt some prevention strategies to help reduce the amount of conflict they may face during a competition.

**Smooth over the situation:** by employing the right conflict resolution strategy to a particular situation you can smooth over the conflict

**One or both parties' compromise:** if neither party is prepared to compromise then the conflict cannot be resolved. Resolution strategies should provide common ground to negotiate compromise.

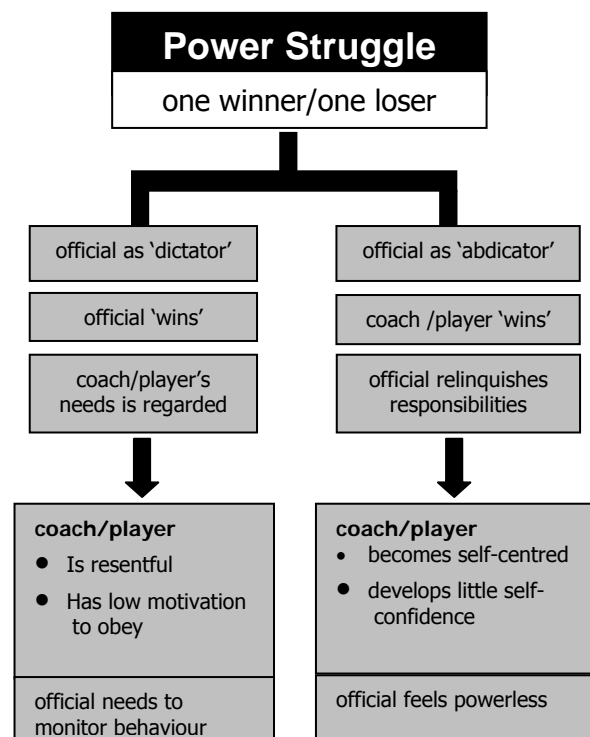
**Confrontation:** using firm commands in confronting heated situations may be more appropriate in resolving this type of conflict.

**Address the problem not the emotions:** by addressing the emotions with will only inflame the situation, increasing the level of conflict.

**Focus on the person:** people are not inanimate objects and should not be treated as such.

### Conflict resolution

Officials can feel anxious about not being in control of the competition. Controlling a competition means the official's actions will have a direct influence on the outcome of particular situations during the course of a competition. A 'perceived' loss of control can lead to the official feeling like they are in a power struggle. The following model demonstrates the outcomes associated with the official taking the role of a dictator versus an abdicator and its impact on perceived power struggles.



### Prevention is better than cure

Here are some tips on how to deal with difficulties between officials, riders, coaches & other volunteers.

- **Start a dialogue with the riders**  
At the beginning of the competition provide structure and guidance, but also start a dialogue with the riders. That is, acknowledge the rider's abilities and experience. Invite constructive viewpoints from some riders.
- **If it starts to get a bit hot...**  
Don't overreact.  
Don't try to bluff your way out with unjustified rulings.  
If possible adopt a low-key posture.
- **Involve the group**  
If you find yourself getting into conflict with a particular rider, ask other rider's to help take responsibility for this rider's actions.



## No lose method

**Consensus** = decision that participants are **comfortable** with and will support

It may involve compromise, ie **win-win** method must satisfy the needs of both parties.

### Advantages

- Both participants are motivated to carry out the solution
- There is a good chance of finding a high quality solution
- Less hostility = more respect
- Requires less enforcement
- Gets to the real problem
- Brings about changes in behaviour

***Remember 90% of conflict occurs not with what was said but the tone in which it was said!***

## Conflict resolution strategies

1. **Isolate the facts from the emotions:** It has been said 'sport is simply life with the volume turned up'. Statements like this help to demonstrate just how emotional sport can become. It is easy for the official to get caught by the emotion, but they must try to remove as much emotion from the decision-making process as possible. Only by demonstrating that your decisions are based on the facts and the evidence available, can the official be recognised by the competitor as having made a fair and accurate decision.
2. **Task versus relationship:** An official's support for a particular team or individual must never impact on the final decision. Officials are human just like spectators, coaches and riders, and will support a particular team / individual. Decisions must be made according to due process and the laws of natural justice, while all personal relationships and feelings are set to one side.
3. **Listen more:** the officials, who listen to both the rider's verbal and non-verbal messages, tend to gather more evidence by which to make accurate and fair decisions.
4. **Try to empathise with the person:** Officials who show an empathy for competitors' concerns usually receive reciprocal understanding by the competitors of the official's role in applying the rules. The reverse applies to the official who is not prepared to show empathy for riders' concerns, with competitors showing little respect for the decisions the official makes.
5. **Don't be defensive or try to justify your actions:** Clarifying decisions made during a competition should be a simple process when the decision is based on the facts and evidence presented. It is only when an official makes a difficult decision with no facts or evidence to back up the decision that officials will find it difficult to provide clarification.

## Strategies for dealing with difficult situations

Situation	Strategy/Action
1. Know-alls	<ul style="list-style-type: none"> <li>• Acknowledge, but seek other opinions</li> <li>• Use as a resource if they are part of a team</li> <li>• Use them to assist you in game management</li> </ul>
2. Get the official	<ul style="list-style-type: none"> <li>• Take the professional path and continue to treat the person with courtesy. Don't react or make a big deal out of it. If the situation continues and is disrupting the group, then go straight to the competitor and ask: 'What's the problem?'</li> <li>• Remember that by confronting an individual, you may isolate them from other members of the team. So try and involve one other person such as the captain.</li> </ul>
3. Talkative competitors	<ul style="list-style-type: none"> <li>• Don't panic. One or two competitors can add to the dynamic of the competition</li> <li>• Use their peers to help quieten talkative persons</li> <li>• If this doesn't work you may have to cut in and talk directly to the offender.</li> </ul>
4. Off the point or long answers	<ul style="list-style-type: none"> <li>• Short cut the discussion by focusing on the decision</li> <li>• Seek an indication that the competitor will try to prevent the situation arising again</li> </ul>
5. Wrong answers	<ul style="list-style-type: none"> <li>• When applying the rules, some decisions are black and white. When clarifying such rules, try not to embarrass the competitor</li> </ul>

## The three-step process for handling conflict

When trying to resolve the conflict, use the following three-step process:

1. Eliminate the source of the problem
2. Change your perception of the problem
3. Use your coping resources: Flexibility, Communication, Closeness , Problem solving

## Making Sense of Stressful Interactions

(Contributed by Associate Professor Grace Pretty, PhD, FAPS)

### Why is good communication so difficult? How can a message with good intentions turn out not to be so good?

- People's orientation to any message is to **recognise differences** between oneself and the other person  
*Combined with*
- People's tendency to personally translate these difference into **judgements of "right and wrong"** – that is, someone is right here and someone is wrong  
*Because of*
- A person's individual, professional and social **needs** to have things they say and do judged as "right" and "correct" by others  
*Due to*
- Everyone's need for approval and to be valued by others, which is often based on personal beliefs that  
"I have to be right...or else I'm not okay"  
"I have to be liked by everyone all the time...or else I'm not okay"  
*Hence*
- Any message suggesting "You shouldn't be doing ...." is heard as "You are not okay"  
*And*
- Threatens one's "sense of okayness", and one's
  - Self esteem
  - Self Worth
  - Self identity

People often are not aware that something they are saying is threatening another's self esteem or self worth, and hence cannot understand the other's reaction

**Note:** Anger and anxiety can serve to let one know something is threatening one's "okayness"

### Why are people so unreasonable sometimes? How do people set up boundaries to protect themselves from messages that threaten their "okayness"?

Physical boundaries through body language

- Avoiding eye contact, crossing arms or walking away
- Aggressive posturing
- Submissive posturing hoping the offender will go away

Psychological boundaries through

- Refusing to talk about it
- Launching a verbal barrage to prevent further threatening messages
- Agreeing with or placating the message hoping to prevent further messages

### Why are dressage judges so vulnerable to stressful communication?

Most of the time there is objectively observable criteria that define unacceptable or incorrect behaviour, such as physical abuse of the horse or unsafe competition venues.

However due to the nature of the sport there are many instances of subjectively determined degrees of "correctness" and "wrongness". And

- people have personality differences – positive/negative lenses through which they view the world, themselves and others
- people have perceptual biases - cup is half full vs. cup is half empty

Note evidence of this in trying to change the tone of a judge's remarks from negative "horse isn't..." to positive "horse needs more..."

The challenge to judges is therefore to communicate differences in opinion, evaluations, values, priorities, etc in such a way that will create and sustain positive working relationships between judges, riders, organisers, volunteers and promoters.

*AND*

Experiences that is good for the judge's own well-being

In other words, judges must communicate in a way that does not threaten the esteem and worth of another. This requires recognising and negotiating through conversations about differences in how an event is perceived by all of those involved.

## Negotiating differences of perception and opinion

**Ultimate goal:** To initiate/improve/sustain a positive relationship between people

**Possible outcomes:** To be heard by the other person  
To begin a dialogue on the issue  
To negotiate a change in behaviour, attitude, and/or to instil a "learning from each other" aspect of the relationship

*Or*

Agree to disagree and move on

- STEP 1**      **Determine time and place, preferably where the person will not be embarrassed by the presence of others**  
Consider: Is now a good time? Is this an appropriate place?
- STEP 2**      **make it clear that you have something important to talk about and that you would appreciate the person listening**  
"I want to talk to you about...and it is important to me that you listen."
- STEP 3**      **do not corner or ambush the person - acknowledge the other person's feelings or point of view – they have a right to it even if you don't agree**  
"I can see you are really upset by..."  
"I am trying to understand what you were feeling, thinking when you..."
- STEP 4**      **State that you feel, see things, experienced things differently- avoid using judgemental language**  
"I however feel, see, experienced things differently than you did, and it is important to me to tell you how I feel, think."
- STEP 5**      **Describe your experience/perspective – remember this is not truth; it is *your* perception; check it out; check out any assumptions you made about the person's intention, motivation, etc**  
a) "When...happened and you... (describe what you perceived happened).  
b) "I felt...and I thought..."  
c) "Your behaviour told me that you... (describe what message you got from the other person i.e. don't respect ..., don't know about...)  
**NOTE:** You are carefully separating the person from their behaviour – so as not to threaten their self esteem, self worth, etc
- STEP 6**      **Invite the person to give their version of events and their interpretation**  
Listen and don't interrupt
- STEP 7**      **Find common ground and identify differences**  
Identify what you can and can't agree on  
Differentiate the "facts" of the issue from the interpretation
- STEP 8**      **State what you want from the other person now, give alternative suggestions so they can make a choice; this helps people save face**  
a) "I want you to stop/change..."  
b) "I would rather you..."
- STEP 9**      **State the positive consequences for you/ your relationship/ for the person/ for the issue at hand/ if they do what you suggest**  
"If you do this then... will happen"
- STEP 10**     **If necessary state the negative consequences if the person doesn't do what you request**  
"If ...doesn't happen then I will have to ..."

If the person isn't willing to talk at this time, suggest another time and venue.

**DON'T**

- Begin by blaming the other person, as then you've lost your audience.
- Criticise the person, criticise their behaviour
- Make threats you can't or won't keep, people will stop listening to you.

*Sometimes the approach or response from the other person may be too aggressive for the above conversation.*

**Strategies for handling aggressive responses**

- ✘ allow the other person to vent their feelings
- ✘ respond to indicate you understand their feelings and reasons
- ✘ blunt the thrust of the aggressive criticism by agreeing that they could have a point
- ✘ show you heard the criticism
- ✘ give feedback about the criticism and the manner it was given
- ✘ back off now
- ✘ respond to the criticism later when you yourself are less distressed

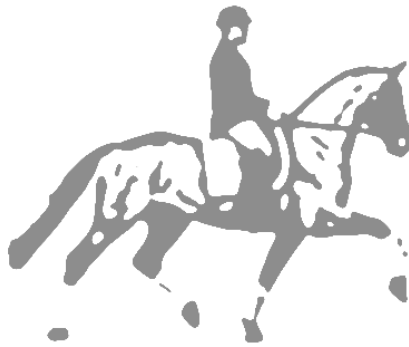
**REMEMBER**

- A person's self esteem, identity and self worth are carefully guarded – they are never up for negotiation – criticise a person's *behaviour*, not the person
- Everyone should have permission to be human – to make mistakes. Consider
  - Give yourself permission
  - Give others permission

*People will forget what you did  
People will forget what you said  
BUT  
People will always remember how you made them feel*

## SECTION 4: Dressage Marks and Comments

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### Using the Scale of Marks *Stephen Clarke (FEI 'O' Level Judge – UK)*

To be a good judge you need a clear picture in your mind of what each mark looks like. This, together with saying the corresponding words for each mark, i.e. fairly bad, sufficient etc, help us to use the scale consistently.

#### 0 – Not performed

Are given...

- When a horse continued in passage and did no piaffe because the rider knew he would resist. Neither the transitions nor the piaffe were performed, but this is very rare.
- When a horse jogged or passaged through the entire walk movements.

Usually there is always a fragment of the movement performed; e.g. if the horse trotted through the flying change, there is still some canter to mark.

#### 1 – Very Bad and 2 – Bad

These marks are about severe resistance; e.g. if a horse stops, runs back or naps. Provided the nap is not for more than 20 seconds (when he would be eliminated) then the movement has to be bad or very bad.

#### 3 – Fairly Bad

This could be given if there is a fairly bad resistance, or a resistance combined with a lack of quality and/or other mistakes. If there is a total lack of quality and mistakes it would also be possible to give a 3 or even a 2.

#### 4 – Insufficient

The most important thing when giving a 4 is that you think of the movement as 'insufficient'. If in the quality area the horse loses the regularity throughout a movement, such as half-pass, through stiffness or resistance rather than unsoundness, then it is a 4 or even a 3.

Serious mistakes like changing leg in pirouette, breaking pace, dropping out of canter, jogging through quite a bit of a walk movement, not walking in a simple change are examples of when a 4 or even a 3 would be appropriate.

#### 5 – Sufficient

If the horse has achieved the movement it is usual to give a 5. Even if the movement is somewhat restricted, earthbound, lacking suppleness or impulsion, as long as the regularity is clear and the figure is fairly accurate, it can still warrant a 5. The important point is that your remarks state clearly why the movement is not 'satisfactory'.

When there is nothing wrong with the quality but there has been a fairly serious mistake it is also usually a 5.

- E.g. if the quality of the rein back is good but there were 2 steps too many or too few.
- on the other hand it is still a 5 if the steps were correctly numbered but the quality was lost, as it was crooked.

When there is a mistake in the number of flying changes, or a mistake in one of the changes but they are of good quality, then it is usually a 5. However remember it is not automatic to give a 5. For one mistake it could be a 4 if the quality is not very good and a 6 if the quality is very high.

#### 6 – Satisfactory

This covers a multitude of sins. It is normally a 6 when the movement is basically correct but lacking in quality – not supple enough, needed more engagement and balance, or maybe the contact is inconsistent.

Also a 6 can be for a high quality movement with a small mistake or inaccuracy, e.g. a good quality walk or canter pirouette that is too big. Straightness issues often result in a 6 as long as otherwise the quality is good.

#### 7 – Fairly Good

There is usually nothing to really complain about when I give a 7. Normally everything needs a little more impulsion, suppleness, expression and/or cadence but the basic qualities are clear. 7 shows a certain amount of harmony and ease within the movement itself.

#### 8 – Good

For an 8 there must be no basic problems. The movement has been properly executed. Maybe there was an extended trot that was worth a 9, but it came down to an 8 because the transition was not good enough. Usually it is the secondary part of the movement that stops it being a 9, like that transition, or the collected trot along the short side. Or sometimes there could be more brilliance. A 20m working trot circle may be balanced and regular, but could do with some more impulsion and elasticity.

#### 9 – Very Good

'Goose bump material', with most of the movement being excellent.

#### 10 – Excellent

For a 10 you cannot imagine that a movement could be done better. It is however something very special to give a 10, and if given too lightly, it will lose significance.

#### Use the Range

*Our job as judges is to be as fair and clear with the marks as we can. If we see a 'very good' or 'excellent' movement, we should be brave enough to reward the competitor. However if the movement is only worth a 6, then we can only give a 6.*

*The main point is when a movement is good enough, go up to the 9s or even the 10s, and if you see major problems, be prepared to go down to the lower marks.*

## Collective Marks

Collective marks should be the focus of the whole test and all individual movements.

#### Paces

Freedom and Regularity;

- Regular beat in walk trot and canter
- Move in natural relaxed manner
- As the test becomes more difficult the regularity and freedom should be preserved and developed in both the collected and extended paces. If the collected trot is restricted instead of collected, there is lack of freedom and that is reflected in the mark. The collection should be regular, light and expressive. The extended trot should be maximum effort and still show regularity and elasticity. Likewise the canter should be a clear, three beat rhythm, the same as the extended, which shows maximum ground cover. Same for the walks, if extended walk is good and the horse loses the clear four-time rhythm in the collected walk, it may be a submission problem, but the mark for the paces will also be influenced since regularity is compromised.
- All 3 paces are required to be regular. To give "submarks" for walk, trot and canter and to divide this sum by 3 is wrong.
- Irregular steps in particular dressage movements for example in half passes, shoulder-in, passage etc should be more taken into consideration under submission, may be caused by lack of balance and elasticity.

Definitions:

##### *i) Freedom*

Characterised by the suppleness, athletic manner in which the horse uses his limbs.

##### *ii) Regularity*

Each step is clearly the same length with both fore and hind legs working evenly i.e. walk = 4 beat, trot = 2 beat and canter = 3 beat.

#### Impulsion

Desire to move forward, elasticity of steps, suppleness of the back and engagement of the hindquarters (FEI)

- These include collected movements also eg dragging hind legs in passage, lack of activity in piaffe denote lack of impulsion,
- Responsible for an exciting or "boring" impression.

Definitions:

##### *i) Willingness to Go Forward*

"In front of the rider's aids". Not lazy, shown by the rider appearing to do very little to keep the horse going.  
NOT TO BE CONFUSED WITH SPEED.

*ii) Elasticity of the Steps*

"Springiness" produced naturally and by correct riding and training – the result of freedom of joint movement and impulsion.

*iii) Suppleness of the Back*

Shown by a relaxed swinging tail and the rider able to sit with ease in the saddle. The horse shows ability to "round the back" in more collected movements such as canter pirouettes and piaffe and "bend the back" in lateral movements.

*iv) Engagement of the Hindquarters*

Shows bending of all joints in the hindquarters allowing lightening of the shoulders thus enabling the horse to "sit" for the collected or lifting movements and to prepare like a coiled spring for propelling forward movements as in extensions.

### **Submission**

Attention and confidence; harmony and lightness and ease of the movements; acceptance of the bridle and lightness of the forehand (FEI)

- Fulfilment of the criteria of the test

Note: Significant faults in important movements of the respective test should cause a mark not higher than 5

- Willingness of the horse to obey the rider's aids (Willingly under the control of the rider)
- Transitions without tension
- Horse being in front of the legs of the rider
- Performance of movements in the right frame
- Effectiveness of half halts in preparation for transitions and in preparation for more difficult movements.

Definitions:

*i) Attention and Confidence*

Concentrating on the rider's aids with a relaxed, attentive, confident expression

*ii) Harmony and Lightness*

Performing as one with the rider in cooperation

*iii) Ease of Movements*

Showing ability to perform without resistance or evasion

*iv) Acceptance of the Bridle*

Showing elastic contact with a supple poll and a closed but still mouth. The neck is raised and arched according to the degree of training, with the poll the highest point.

*v) Lightness of the Forehand*

Showing an "uphill" way of going at all times

### **Rider's position and seat and correctness and effect of the aids**

The questions are:

- Did the rider ride well today and in a horse respecting manner?
- Were the aids as invisible as possible?
- How was the general impression of the performance?

Note: There should be a relationship to the mark for submission. (5 or lower for submission and 8 for rider's seat would be not possible).

When there are several mistakes in the test, they will affect both the submission and the rider marks. Maybe the mistake happened because the horse was disobedient, or the horse lost confidence, but the rider wasn't able to keep the obedience and confidence so the score for the rider is also influenced.

Definitions:

*i) Position and Seat*

Sitting with ease. Upright, equally balanced, supple and even and able to follow the movements of the horse.

*ii) Correctness and Effectiveness of Aids*

Being able to succeed in having the horse carry out the movements required with submission, suppleness and impulsion, without apparent effort.

## Phrasing Comments on Dressage Sheets

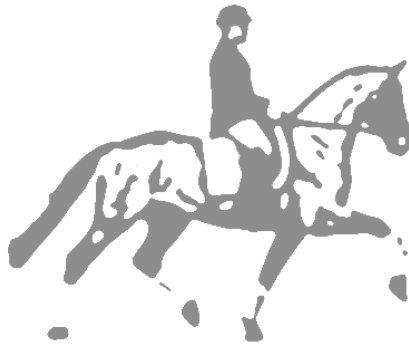
Below are some examples of phrasing comments for consideration and discussion, to assist judges in formulating positive and helpful remarks for riders. The course presenters and candidates can use this to develop some examples in their discussion.

Negative	Neutral	Positive Needs... Could show... Could/Should be...
On the forehand Earthbound Downhill Unbalanced Croup high	Coming a little croup high	More uphill More balanced More under More engaged
Crooked Quarters swinging Not straight	Quarters slightly left	More straight More parallel
Tight Tense Stiff	Not always loose Not quite through	More soft More supple More elastic
Abrupt		More fluent More smooth
Hollow Above bit Against the hand	Losing roundness	More round More over back More thru neck
Incorrect bend, wrong flexion		Develop core of bend Develop core of flexion
Behind the vertical		Keep poll highest
Resistant	Some tension	More harmony
Dragging Steps in Rein Back	Reluctant Inactive	Keep collection
Leaning	Appears a little heavy	More self carriage
No clear difference (transitions)	Rather progressive	More bold More brave More defined transitions
Rough transition	Prepare for transition	More discrete aids More harmony
Lacking impulsion	Needs to be more forward	More energy Keep the swing More active More ground gaining
4 beat canter Laboured Flat	Losing the jump Needing to show lift	Keep the canter clean More jump More suspension More time in the air
Ambling Not 4 beat	Tending to be lateral	Keep the purity of the walk
Lengthening barely shown	Could show more	More push and carry More freedom in shoulder More lift



## SECTION 5: The Training Scale

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### The Training Scale

These are the six building blocks of The Training Scale (See diagram 2). None of the six points of the Training Scale can stand alone. They are not interchangeable as they depend on one another.

#### 1. RHYTHM (Takt)

##### Definition:

The term 'rhythm' refers to the regularity of the steps in each gait. They should cover equal distance and be of equal duration. Rhythm should be maintained through transitions and turns as well as straight lines. No exercise can be good if the rhythm falters and the training is incorrect if it results in loss of rhythm.

When judging the movements of a dressage test (on all levels) the regularity of paces is the main criterion and must be the first to be checked.

Rhythm can be applied to the three basic paces of dressage, as described below.

##### i) The Walk

Clear four beat, the horse's legs following one another in four time. "V-position" of one lateral pair of legs must clearly be recognizable. Active and covering ground.

##### Common mistakes- Rhythm & Walk

- One lateral pair of legs is shifting more and more into parallelism until getting almost ambling.
- Between a correct four-beat and a clear lateral two-beat many transitional phases are possible.

##### Guide for scoring- Rhythm & Walk

- Lateral walk can never get a sufficient mark, if this irregularity of rhythm is shown in all kinds of walk. Also the collective mark for the regularity of paces has to be diminished.
- If the beat is getting irregular in walk pirouettes only or in the corners or after transitions the judge must consider that the horse lost his rhythm for just a short time and therefore no reduction of the collective mark for regularity is needed.

##### ii) The Trot

Two beat, each diagonal pair of legs is moving simultaneously with a moment of suspension in between. (Tense steps with a tense back are always wrong).

##### Common mistakes- The Trot & Rhythm

- Unevenness, irregularity, momentary loss of balance, lameness

##### Guide for scoring- The Trot & Rhythm

- Consistent unevenness: No sufficient mark for the trot-movement; additionally the collective mark for the regularity of paces has to be diminished.
- Momentary loss of balance: only a low mark for the movement concerned but no reduction of the collective mark for regularity.
- Lameness in all kinds of trot: elimination.

##### iii) The Canter

Three beat: 1. outside hindleg, 2. diagonal pair of legs (inside hindleg-outside foreleg) move simultaneously, 3. inside foreleg. Canter must be a jumping movement with a clear moment of suspension after these three beats. Covering ground & uphill tendency

#### Common mistakes- The Canter & Rhythm

- Diagonal pair of legs - as described above - is not moving simultaneously.
- If in the diagonal phase the foreleg is touching the ground before the diagonal hind leg does, the horse shows a four-beat which normally also results in a downhill-tendency of the horse.

#### Guide for scoring- The Canter & Rhythm

- Clear four beat in true-canter and counter-canter: No satisfactory mark *is* possible, collective mark for regularity must be diminished.
- Four beat only shown in counter-canter or half passes: Only a low mark for the movement concerned; no reduction of the collective mark for regularity.
- Having checked the regularity of paces, the next criterion to be achieved is suppleness.

## 2. SUPPLENESS (Losgelassenheit)

### **Definition:**

Suppleness is a prerequisite for all further training and along with rhythm is an essential aim of the preliminary training phase. Only when the horse is physically and mentally free from tension or constraint can it work with suppleness and can it use itself to the full.

The horse's joints should bend and straighten equally on each side of his body. Characteristics of suppleness are a swinging back, soft rhythmic snorting and a closed but not immobile mouth. Suppleness has been achieved when a horse can stretch his head and neck forwards and downwards in all three paces.

Suppleness (Losgelassenheit) should be demonstrated in dressage, in all three basic paces without any kind of tension.

Guide for checking suppleness- How a judge is to check whether a horse is supple and relaxed:

- Poll: Elastic, flexible to both sides.
- Back: Swinging, rider can sit comfortably.
- Tail: Swinging, not carried too high or too low, not switching.

Some signs of lack of suppleness:

- Stiff poll
- ears always angrily behind, very unhappy face of the horse
- grinding teeth
- back not really swinging, maybe in combination with a switching tail
- The above must reduce the mark for the movements concerned very significantly.
- If these mistakes are shown repeatedly also the collective mark for submission has to be diminished.

## 3. CONTACT (Anlehnung)

### **Definition:**

Contact is a soft steady connection between the rider's hands and the horse's mouth. The horse should go rhythmically forward from the rider's driving aids and "seek" a contact with the rider's hands.

A correct steady contact allows the horse to find its balance under the rider and find rhythm in each of the paces. The poll should always be the highest point of the neck, except when the horse is being ridden forwards and downwards.

The contact can never be achieved by backwards acting hands; rather it should result from the correctly delivered forward thrust of the hind legs, stepping into the contact. If contact is achieved by use of the hands alone, it detracts from the activity of the hind legs and so defeats the object of the training.

Guide to check a correct contact:

- The horse must accept the bit, should chew confidently and always follow the rider's hands.
- The noseline should never be behind the vertical.
- Contact should be steady but the horse must never be too heavy on the bit.

Common Mistakes:

- Horse is heavy on the bit, the mouth is open, the tongue is taken out of the mouth or above the bit,
- Horse is not accepting the bit, is behind the bit, or is grinding the teeth.

Guide for scoring the contact:

When the horse is:

- Not accepting the bit
- Is above or clearly behind the bit
- Shows strong resistance to the rider's hands,  
no sufficient mark for the movements concerned is possible.
- If one of the above listed mistakes is repeatedly or permanently shown, also the collective mark for submission must be diminished.
- If the horse is behind the vertical only temporarily and without resistance against the rider's hands, the collective mark for submission will not be affected seriously.
- If the tongue is clearly sideways out of the mouth two points must be deducted from the mark for each movement concerned. In this case the mark cannot be higher than a five. This can also affect the submission mark.

**Special Note:** (refer Diagram 1)

FAMILIARIZING PHASE: Rhythm, Suppleness & Contact are part of the horse rediscovering his balance when carrying a rider. He is encouraged to relax, to find his natural rhythm and to seek an elastic connection to the rider via the rein.

## 4. IMPULSION (Schwung)

**Definition:**

A horse can be said to have impulsion when the energy created by the hind legs is being transmitted into the pace and into every aspect of the forward movement. It has to push off energetically from the ground and swing its feet well forward.

Impulsion is created by training. The rider makes use of the horse's natural paces, but 'adds' to them suppleness, and forward thrust originating from the hind legs resulting in an uphill tendency of the horse.

To be able to work with impulsion in trot and canter, the horse needs first to be able to show suppleness (Losgelassenheit), a springy, swinging back, and a soft, correct contact. Impulsion is only required in trot-and canter movements, whereas a walk is a pace without any impulsion, walk only needs activity and ground cover.

If the horse is pushed too hard so that it quickens its steps, the moment of suspension (suspension phase) is shortened because it puts its feet down sooner. Even if the rhythm is maintained, if the tempo is too fast, the impulsion will suffer as a result.

The key facets of Impulsion for dressage are:

- Impulsion gives cadence to the collected trot.
- In extensions the frequency of footfalls should not speed up; the steps and strides should gain more groundcover.
- In collected movements impulsion is needed for more suspension and carrying ability of the hindquarters.
- Impulsion is achieved through an elastic and swinging back.

**Guide for scoring Impulsion:**

- Impulsion can only be recognised in trot- and canter movements.
- If extensions are misinterpreted as hurried paces and without any elasticity OR if extensions are always shown on the forehand or with downhill tendency- Then no sufficient or satisfactory marks are possible and collective mark for impulsion must be diminished.
- For high marks a clear difference between medium and extended paces must be recognizable, combined with well balanced and elastic transitions, always uphill and with active hind legs.
- Engagement in all movements needs to be consistent, including in two track work for a satisfactory or higher mark.

## 5. STRAIGHTNESS (Geraderichtung)

**Definition:**

Most horses are naturally crooked. A horse is said to be straight when its forehand is in line with its hindquarters, that is, when its longitudinal axis is in line with the straight or curved track it is following. Without straightness, the weight cannot be evenly distributed over the two halves of the body.

If a horse is straight, then the hind legs will both push exactly towards the centre of gravity whilst the restraining aids will pass through the horse correctly, via the mouth, poll, neck and back to the hindquarters and they will act on both hind legs equally. Straightness is necessary to enable the horse to move on one track as well as to bend to both sides equally. Flexion is entwined with straightness as you can't straighten a horse if you can't flex and bend him.

Straightness is a precondition for collection since only if the horse is straight can the weight be transferred onto both hind legs equally.

**Common Mistakes:**

- Horse is always on two tracks
- Horse is stiff on one lead ie does not bend or flex equally on both reins.
- Horse does not bend on curved lines (escaping quarters) or in lateral movements.

**Guide for scoring:**

- If a horse is not bending on a curved line and his hind legs are not consistently following the track of the forelegs, and /or
- If a horse is always moving on two tracks, no sufficient or satisfactory mark is possible for the movements concerned.
- To get a satisfactory mark for zig-zag half passes the horse must be additionally bent to both sides equally.
- If a horse is permanently stiff on one lead, also the collective mark for submission must be diminished.

***Special Note: Refer Diagram 1***

**PROPULSIVE PHASE: IMPULSION AND STRAIGHTNESS.**

Firstly, balance is connected to SUPPLENESS and CONTACT. Without straightness there is no SUPPLENESS. The horse cannot come into self carriage without accepting the bit evenly - on a CONTACT - neither can there be any true IMPULSION unless the horse moves in a relaxed, straight manner.

## 6. COLLECTION (Versammlung)

**Definition:**

The horse's weight plus that of its rider must be distributed as evenly as possible over all four legs. As the forelegs normally carry more weight, it means redistributing the load to the hind legs. By training through effective half halt combined with increased propulsive force, it is possible to increase the carrying capacity of the hindquarters.

This in its turn lightens the forehand, giving more freedom to the movements of the forelegs. The horse looks and feels more 'uphill'. The steps become shorter but without losing their energy or activity. The increased flexion of the hind legs results in the neck being raised.

The horse is then in a position, if the carrying capacity through impulsion & engagement of the hindquarters is sufficiently and systematically developed, to move in balance and complete self carriage in all three paces.

To enable a horse to be collected correctly, all former criteria (Training Scale 1-5) must be fulfilled.

Judging Notes: Well engaged and lowered haunches, stepping more under the point of gravity – "up hill tendency". The horse is rising in front, the poll is the highest point of an arched neck.

The elastic bend of the joints enables the hind legs to work more and more under the horse's body.

The successfully developed carriage of the hindquarters enables the horse to show the requested self carriage and consequently results in a relatively lighter forehand.

The highest degree of collection is needed in piaffe, passage and canter pirouettes.

**Common Mistakes:**

- Neck too long and flat instead of being raised, indicating lack of collection
- Poll not highest point and not elastic,
- Neck only shortened by the rider's hands,
- Hind legs out, not moving under the horse's point of gravity,
- High croup,
- Steps and strides not elevated but short and stiff (and sometimes slower)
- Lacking impulsion and engagement
- Lack of self carriage – too much weight on shoulders.

**Guide for scoring:**

- If a horse is not showing any of the criteria requested in collected movements no sufficient marks for the movements concerned are possible.
- If the horse lacks collection repeatedly/continuously the collective mark for submission must be significantly reduced.
- If all requested criteria of collection are fulfilled and only the noseline of the horse is slightly behind the vertical for a short period, an appropriate deduction of one or two points for the movement concerned is adequate. In this case the collective mark for submission will not be seriously reduced.
- To give high marks the judge must have the impression, that all movements are executed without any effort.
- The horse should not need visible support of the rider; all aids should appear absolutely invisible.
- Even the most difficult movements have to give the impression of supreme ease.

***Special Note: (Refer Diagram 1)***

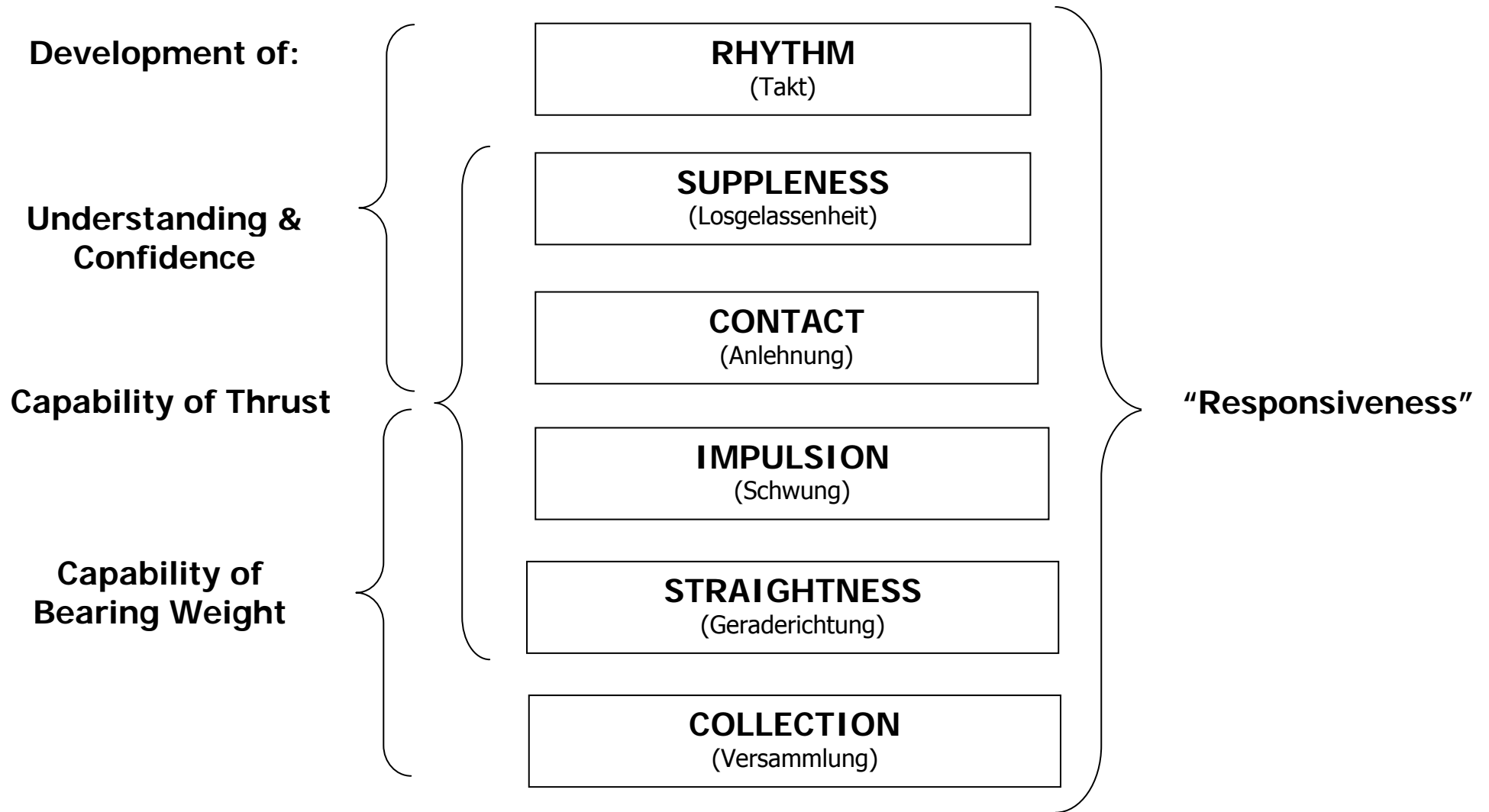
**CARRYING PHASE: (IMPULSION STRAIGHTNESS COLLECTIPON)**

Flexion is entwined with STRAIGHTNESS as you can't straighten a horse if you can't bend him. If the horse moves with rhythm, balance and straightness, it will achieve relaxation, impulsion and collection as a matter of course. IMPULSION and STRAIGHTNESS with bent and lowered haunches transform the propulsive power of the hind legs into carrying power.

None of the six steps on The Training Scale can be considered in isolation – they are all interdependent. They must be developed in accordance with a systematic plan, though not singly and in a rigid order.

Diagram 1 pictured overleaf shows how the three main stages of training overlap and the links between the different concepts.

## The Training Scale



*Diagram 1: The Training Scale*

## Qualities and Faults

During the development of the elements outlined in The Training Scale, the horse may also develop faults which can hinder the development of these qualities. The table below outlines some of the primary faults and problems which may be encountered during training.

Primary Qualities	Primary Faults
Regularity	Irregularity
Suppleness	Tension
Steady contact	Resistance – non-acceptance of bridle
Impulsion	Lack of impulsion
Straightness	Crookedness
Collection	Lack of self carriage and balance
Harmony between horse and rider	Rider seat crooked – incorrect aids
Secondary Qualities	Secondary Faults
Correct figures	Inaccurate figures
Accuracy of transitions	Inaccurate transitions
Minor Problems	
Careless mistakes	
Horse shying	
Problems with insects	
Swishing tail	
Grinding teeth	

## Rhythm and Regularity

### Rhythm

Regular recurrence of a given time interval between one footfall and the next

### Regularity

Purity, evenness and levelness of paces

### Irregularity

Irregularity is a temporary loss of rhythm and/or tempo. It may be caused by the horse being overridden eg with medium and extended trot and therefore lose balance and consequently rhythm and tempo. The horse may lack engagement during circle work resulting in the horse falling on the forehand. It is not an unsoundness issue but could be a bridle lameness.

### Tempo

Speed of the rhythm – time taken for footfalls to occur. Look for steady, not varying tempo

### Cadence

Pronounced rhythm, well marked regularity, impulsion and balance.  
Shown in the trot. Energetic and expressive lifting of the feet

### Unlevel

Strictly speaking not carrying the same amount of weight as its counterpart though some judges do not make a distinction between unlevel and uneven

### Uneven

Strictly speaking one fore or hind leg will cover less ground than its counterpart

### Suppleness, Looseness and Absence of Tension

Requires the willingness of the horse

- Muscles of neck and back band must be relaxed and swing with the movement of the horse's legs
- All joints bend and stretch equally well

### Indications

1. Content and happy expression - relaxed eye, mobile ears
2. Tail carried and swinging like a pendulum
3. Soft and rhythmically swinging back – rider able to sit
4. Horse champing bit lightly with closed mouth
5. Moist lips - relaxed neck muscles open channels to parotid glands, chewing and swallowing produces foam
6. A purring snort showing mental relaxation

*(Extracts from Principles of Riding, German National Equestrian Federation)*

## Impulsion

Impulsion is the combination of:

- ◆ Pushing power – forward, horizontal movement, and
- ◆ Carrying power – lifting, vertical movement

**FIG 1 COLLECTED TROT AND CANTER**

*The forward (pushing) and the lifting (carrying) power are about the same. The resultant angle is about 45°. The movement in the arc shows the ability to push and carry equally.*



Fig 1  
COLLECTED  
TROT

**FIG 2 MEDIUM TROT AND CANTER**

*The horizontal forward power is increased, whereas the vertical carrying power is slightly reduced. The movement will be longer. The resulting angle will be less than 45°. The corresponding arc will be not as high and longer than in collection.*



Fig 2  
MEDIUM  
TROT

**FIG 3 EXTENDED TROT AND CANTER**

*The horizontal component is increased to the optimum, while the vertical component is about the same or slightly less than Fig 2.*

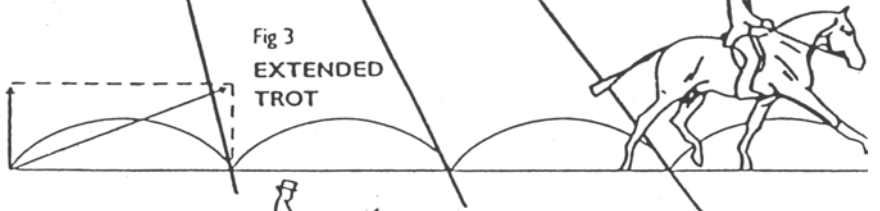


Fig 3  
EXTENDED  
TROT

**FIG 4 WORKING TROT AND CANTER**

*The forward, pushing power is similar to that in Fig 1, collection, but the lifting power is much less (horse not so much engaged). The resulting angle will be much less than 45°.*



Fig 4  
WORKING  
TROT

**FIG 5 PASSAGE**

*Lifting power is increased to the optimum and forward power slightly reduced, there is more suspension. The angle will be more than 45°.*

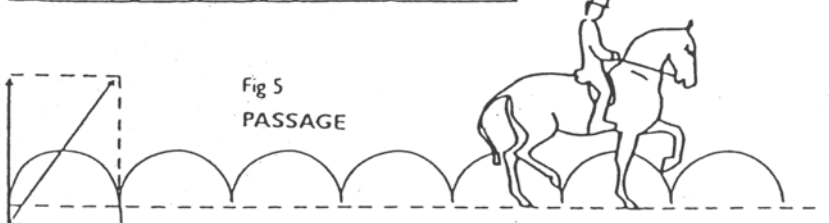


Fig 5  
PASSAGE

**FIG 6 PIAFFE**

*The lifting power is increased to the optimum, and forward power reduced to the minimum, the horse will remain almost 'in place'*

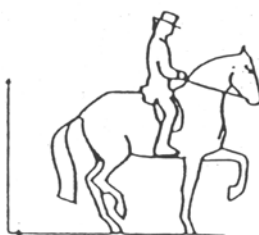
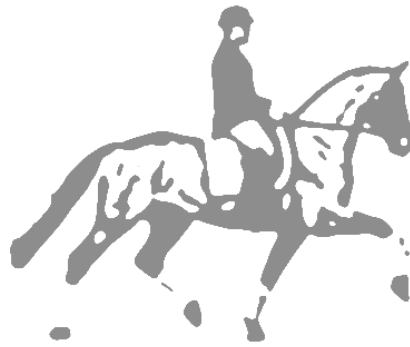


Fig 6  
PIAFFE





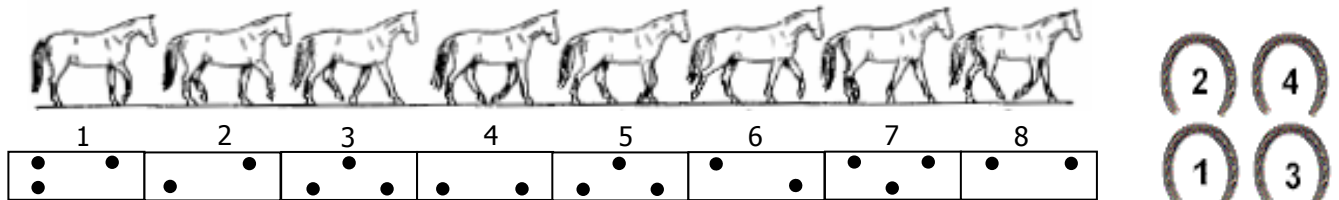
## SECTION 6: Paces



### Footfalls

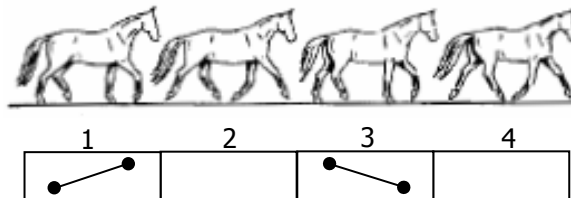
#### The Walk

The walk has four beats to a stride, 'four-time'. The steps should be even and regular so that the rider can count, 'one- two- three- four, one- two- three- four'. The walk should look calm, active, regular and purposeful.



#### The Trot

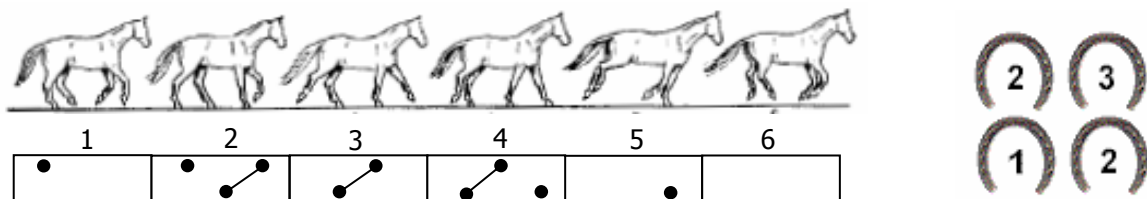
The trot is a diagonal 'two-time' pace with a period of suspension. There are two beats to a stride, which should be regular and even. The rider can count, 'one-two, one-two, one-two'. The trot should look and feel calm and rhythmic, but active.



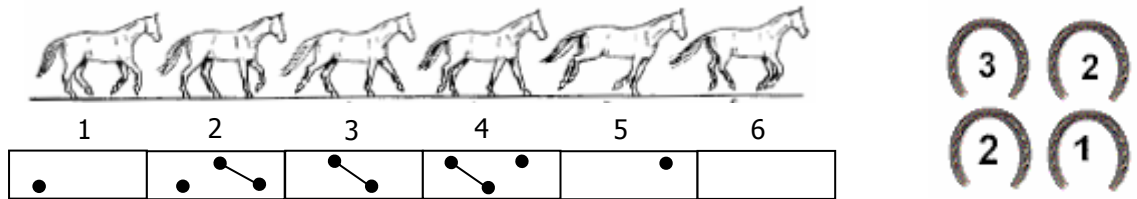
#### The Canter

The canter is a three-time pace with three beats to the stride and a moment of suspension after the leading foreleg. The rider can count, 'one-two-three, one-two-three, one-two three', with a moment of suspension between strides. In canter the horse should look and feel light on his feet, balanced and rhythmic. The working canter is the pace between collected and medium canter.

##### *Right Canter Lead*



***Left Canter Lead***



**The Rein back**

Although not one of the basic paces, the rein back also has a designated sequence of footfalls and is included in this section.

The rein back is a two-time movement in which the feet are picked up, moved back and set down in diagonal pairs. One diagonal pair of feet is set down before the other is picked up so that there is no moment of suspension.

