

20 January 2017

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Your ref: [AM2014/227](#)
[AM2014/245](#)

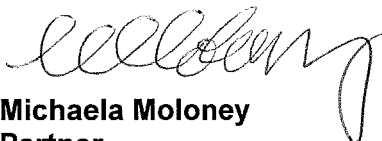
Dear Award Modernisation Team

**4 yearly review of modern awards – Award stage – sub-group 3A
Submissions in respect of claims still being pursued**

We write on behalf of Gymnastics Australia and refer to the Directions made by Deputy President Clancy in respect of the above matters on 14 December 2016, and the Comments of Gymnastics Australia filed on 10 January 2017.

In response to Direction 3 of each of the Directions, we enclose submissions in relation to those claims still being pursued by Gymnastics Australia in respect of the *Fitness Industry Award 2010 (FIA)*.

Yours sincerely



Michaela Moloney
Partner

**IN THE FAIR WORK COMMISSION
4 YEARLY REVIEW OF MODERN AWARDS
AWARD STAGE – SUB-GROUP 3A**

Matter No.: AM2014/227 – *Fitness Industry Award 2010*

**SUBMISSIONS IN SUPPORT OF CLAIMS PURSUED IN RESPECT OF
FITNESS INDUSTRY AWARD**

The following submissions are made on behalf of Gymnastics Australia in response to Direction 3 of the Directions of Deputy President Clancy published on 14 December 2016 in the above matters:

Proposal to vary classifications

1. On behalf of its members, Gymnastics Australia has proposed variations to the classifications in the *Fitness Industry Award 2010 (FIA)* to better reflect the nature of work performed by gymnastics coaches.
2. We note that following variations proposed by Gymnastics Australia have been reflected in the revised exposure draft of the FIA published 29 July 2016 (**Revised Exposure Draft**):
 - (a) vary the coverage of the FIA to include gymnastics coaching;
 - (b) vary the minimum period of engagement for casual employees classified at Level 5; and
 - (c) introduce an annual leave close-down provision.
3. We have accordingly confined our submissions to those matters that have not been included in the Revised Exposure Draft.
4. As noted in the comments of Gymnastics Australia filed 10 January 2017 and correspondence with the Fair Work Commission dated 21 December 2016, these variations have been agreed to by the interested parties. These variations have not been included in the Revised Exposure Draft. For the avoidance of any doubt, these

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variations are still pursued by Gymnastics Australia. The text of the proposed variations is contained in **Annexure 1** to these submissions.

5. The variations proposed involve amendments to the classification descriptors in Schedule A of the Revised Exposure Draft (formerly Schedule B of the FIA). Gymnastics Australia proposes that the Commission vary the descriptors in Levels 2 to 5 as they apply to gymnastics instructors. These include:
 - (a) a requirement for Gymnastics Australia Coach Accreditation (or equivalent) at these levels;
 - (b) 12 hours per year of recognised professional development for each of Levels 3 and 4;
 - (c) 1,500 and 3,000 hours of coaching experience for Levels 3 and 4, respectively; and
 - (d) Sport Coaching AQF qualifications for Levels 3A, 4A and 5.
6. In support of these variations, Gymnastics Australia refers to and repeats its Outline of Submissions dated 12 November 2015, particularly at [11] to [16]. Further, it relies upon the Witness Statement of Brooke Irvine, National Club 10 Manager for Gymnastics Australia dated 20 January 2017 as evidence in support of these submissions.
7. Gymnastics Australia submits that these variations are necessary for the Revised Exposure Draft to meet the modern awards objective in section 134 of the *Fair Work Act 2009 (FW Act)*, particularly taking into account the principle of equal remuneration for work of equal or comparable value (s 134(1)(e)).
8. The variations Gymnastics Australia seeks to the classification descriptors are designed to ensure that gymnastics coaches are classified at a level where they perform work of equivalent value to fitness and swimming instructors at that level.
9. The introduction of a requirement for Gymnastics Australia Coach Accreditation (or equivalent) for gymnastics coaches is intended to mirror the requirement for swimming instructors to hold Australian Swimming Coaches and Teachers Association qualifications.

10. The requirements for minimum hours of coaching experience in order to progress to Levels 3 and 4 reflect:
 - (a) the amount of hours worked in one year of full time gymnastics coaching; or
 - (b) the 6 months study and practical application required to obtain either AQF Certificates III and IV, which is required for Levels 3A and 4A.

(see Witness Statement of Brooke Irvine, at [21] and [27]).
11. These minimum hours of experience, and the requirements for ongoing professional development, are in line with industry expectations for the competence of gymnastics coaches at certain levels of responsibility. Brooke Irvine gives evidence that these are the minimum requirements for gymnastics coaches to be provided with the level of responsibility contemplated in the classification descriptors (at [18]-[19]). For example, in order for a gymnastics coach to hold the responsibility of a fitness instructor at Level 3, that is, to work "*under general supervision...within defined areas of responsibility*", the gymnastics coach would be expected to have obtained 1,500 hours of coaching experience which is equivalent to one year full-time experience.
12. These expectations reflect the unique circumstances in coaching gymnastics set out at [12]-[17] of Brooke Irvine's witness statement, including:
 - (a) the risks associated with the skills being taught in gymnastics;
 - (b) the need for gymnastics coaches to be competent in the coaching of over 1000 skills performed on up to 6 pieces of apparatus, as well as the use of coaching apparatus.
13. Gymnastics Australia's proposed variations also include the introduction of the "Sport Coaching" AQF qualification for gymnastics coaches, instead of the "Fitness Industry" AQF qualifications. The evidence of Brook Irvine at [23]-[27] is that:
 - (a) the Sport Coaching AQF qualifications contain units specialising in gymnastics which are relevant to gymnastics coaching;
 - (b) the Fitness Industry AQF qualifications have limited relevance to gymnastics coaching and do not justify classification at the relevant levels of 3A, 4A or 5.

14. By substituting the Sport Coaching for the Fitness Industry AQF qualifications in respect of gymnastics coaching, the proposed variations ensure that employees are classified based on qualifications relevant to the work they perform.

Overtime for casual employees

15. Gymnastics Australia:
- (a) opposes the AWU's proposed introduction of "ordinary hours" for casual employees set out at Item 6 of the Further Revised Summary of Submissions published on 22 July 2016;
 - (b) opposes variations arising from the drafting of clauses 8 and 14 of the Revised Exposure Draft to:
 - (i) the ordinary hours of casual employees; and
 - (ii) the entitlement of casual employees to overtime; and
 - (c) seeks that clause 14 of the Revised Exposure Draft be varied to clarify that casual employees are not entitled to overtime.

Fitness Industry Award

16. Clause 24 of the FIA provides for limitations on ordinary hours for full-time and (in some circumstances) part-time employees, but not casual employees. It provides that ordinary hours cannot be performed:
- (a) in excess of an average of 38 hours per week over a period of four weeks;
 - (b) in excess of 5 days per week;
 - (c) outside of 5.00am to 11.00pm, Monday to Friday or 6.00am to 9.00pm, Saturday and Sunday; and
 - (d) in excess of 10 hours per day.
17. Clause 26 of the FIA then defines overtime by reference to clause 24 and the limitations on ordinary hours contained in that clause.
18. By reading them together, the effect of Clauses 24 and 26 of the FIA is that casual employees are not entitled to overtime rates when working outside of those limitations

on ordinary hours which apply to full-time and part-time employees as set out at clause 24.

Revised Exposure Draft

19. Clauses 8 and 14 of the Revised Exposure Draft have the effect that casual employees would become subject to limitations on ordinary hours. Casual employees would accordingly become entitled to overtime rates when working outside of those limitations. The way in which the Revised Exposure Draft differs from the current FIA is set out in the Comments of Gymnastics Australia dated 10 January 2017.
20. Gymnastics Australia submits that the variations arising from the drafting of the Revised Exposure Draft were an unintended consequence of the drafting of the Revised Exposure Draft and did not reflect any position being put by any interested party at the time it was prepared. Gymnastics Australia says that these variations and those proposed by the AWU:
 - (a) are not necessary to achieve the modern awards objective;
 - (b) do not promote flexible modern work practices (section 134(d) of the FW Act); and
 - (c) will have a negative impact on the business of gymnastics clubs (section 134(f)).
21. Further, by clarifying that casual employees are not entitled to overtime, the Commission will resolve a tension in the FIA and ensure an easy to understand modern award system (section 134(g) of the FW Act).

Amendments to Revised Exposure Draft sought by Gymnastics Australia

22. Gymnastics Australia submits that clause 8 of the Revised Exposure Draft should revert to the original drafting of, or otherwise have the same effect as, clause 24 of the FIA. This can be achieved through the following amendments to the drafting of clause 8:

"8.1 *Ordinary hours for a full-time employee may be worked over any five days of the week, between the hours of:...*

8.2 *Ordinary hours of work for a full time employee must not exceed an average of 38 hours per week over a period of four weeks".*

23. Further, Gymnastics Australia submits that clause 14.1(a) of the Revised Exposure Draft should be deleted and substituted with the following:

Overtime work is any work performed outside of ordinary hours, on any day or shift, as defined by clause 8—Ordinary hours of work and rostering.

Variations not necessary to achieve modern awards objective

24. We note that the exposure drafts published by the Commission were not intended to differ in their legal effect from the terms of the current modern awards. The Full Bench has determined that the modern award review "*will proceed on the basis that prima facie the modern award being reviewed achieved the modern awards objective at the time it was made*".¹
25. Section 138 of the FW Act provides that a modern award may include terms "*only to the extent necessary to achieve the modern awards objective*".
26. Gymnastics Australia submits that the FIA currently meets the modern awards objective in not providing limitations on ordinary hours or overtime rates to casual employees. Accordingly, it submits that a variation to the modern awards objective to provide for limitations on when ordinary hours may be worked and overtime rates for casual employees is ***not necessary*** to achieve the modern awards objective.

Need to promote flexible modern work practices

27. Gymnastics Australia submits that by reversing the variations to the legal effect of clauses 8 and 14 of the Revised Exposure Draft the FIA will address the need to promote flexible modern work practices (section 134(d) of the FW Act).
28. As set out in the Witness Statement of Brooke Irvine, gymnastics clubs utilise a variety of flexible work practices in order to meet the needs of both their gymnasts and employees. For example:

¹ 4 *Yearly Review of Modern Awards: Preliminary Jurisdictional Issues* [2014] FWCFB 1788 (**Issues Decision**) at [23].

- (a) several gymnastics clubs operate at peak times before and after school hours so as to be able to teach the high proportion of gymnasts who attend primary school or high school (at [30]);
 - (b) it is convenient for many casual employees, who are often university students, to work short shifts across 5, 6 or 7 days of the week (at [33]-[35]) around their primary occupation, studies or other commitments;
 - (c) it is common for casual employees to "swap shifts" so as to meet personal commitments, which can result in employees working in excess of 5 days per week (at [35]);
 - (d) the efficient scheduling of gymnastics competitions may mean that competitions on any one day may exceed 10 hours (at [36]);
 - (e) during gymnastics competitions, coaches may be reasonably required to work more than 38 hours per week (at [36]).
29. The imposition of restrictions on the ordinary hours of casual employees could prevent gymnastics clubs from continuing to utilise these practices which have been custom and practice within the gymnastics coaching industry for decades, both within Australia and internationally. This could cause detriment to the efficient operation of gymnastics clubs, the ability for employees to work flexible rosters that fit into their lives, and the capacity for clubs to coach gymnasts at appropriate times.
30. Gymnastics Australia submits that the need for flexible work practices are strong defensible reasons in support of retaining the current legal effect of the FIA in respect of ordinary hours for casual employees.

Impact on business

31. Gymnastics Australia submits that the variations proposed by the AWU and arising from the drafting of the Revised Exposure Draft will have a negative impact on the business of gymnastics clubs.
32. The evidence of Brooke Irvine (at [31]-[36]) is that a significant proportion of gymnastics clubs currently provide for casual employees to work outside of the limitations on ordinary hours that apply to full-time and part-time employees. This is

reflected in the survey results annexed to Ms Irvine's Witness Statement (at **Annexure BI-1**).

33. In particular, we note that:
 - (a) 59.69% of clubs reported that a proportion of their casual employees worked more than 5 days per week, including "shift swaps" or "fill in" shifts;
 - (b) 23.03% of clubs reported that a proportion of their casual employees worked more than 10 hours in a day.
34. Of the 259 responses to the survey of gymnastics clubs conducted by Ms Irvine, 129 addressed the question of the ordinary hours of casual employees.
35. By placing limitations on the ability of clubs to deploy casuals in this way, the Revised Exposure Draft:
 - (a) reduces productivity by restricting the classes that gymnastics clubs are able to run;
 - (b) increases employment costs by giving rise to an entitlement to overtime which has not previously been in place; and
 - (c) places a greater regulatory burden on small clubs, which may have to implement more complex rostering systems in order to comply with the ordinary hours requirements and limit overtime costs.
36. Gymnastics Australia submits that these detrimental effects on gymnastics clubs are an additional reason to retain the current legal effect of the FIA.

Easy to understand modern awards system

37. As identified by Gymnastics Australia in its submissions dated 14 April 2016, there is a tension between clauses 24 and 26 of the FIA. While clause 24 of the FIA specifically and intentionally does not limit the ordinary hours of casual employees, clause 26 does not expressly exclude casuals from overtime rates of pay.
38. Gymnastics Australia submits that clause 24 of the FIA, by specifically referring to full-time and (in respect of 10 hours per day) part-time employees, specifically excludes casual employees from the limitations on ordinary hours. This creates an

inconsistency with the more general provision at clause 26 that "employees" (without limitation) are entitled to overtime when working outside of the limitations in clause 24.

39. Gymnastics Australia submits that it is the clear intention of the FIA that casual employees are not entitled to overtime rates when working outside of the limitations clause 24 of the FIA imposes on full-time and part-time employees. This is to be inferred from the fact that the Commission, in making the FIA award, specifically determined that casual employees were not subject to the limitations on ordinary hours in clause 24. It is a principle of construction accepted by this Commission that *"where there is a conflict between general and specific provisions, the specific provision will prevail"*.²
40. Accordingly, Gymnastics Australia submits that the tension between these clauses should be resolved so that ordinary hours (and the consequential right to overtime rates) do not apply to casual employees. In order to ensure an easy to understand modern awards system, this tension ought to be resolved by:
- (a) reverting to the legal effect of the FIA in that casual employees are not subject to the limitations on ordinary hours; and
 - (b) expressly linking overtime rates of pay to ordinary hours.

20 January 2017

K&L Gates
Lawyers for Gymnastics Australia

² *Tsiftelidis v Crown Melbourne Limited* [2016] FWCFB 3345 at [11].

**IN THE FAIR WORK COMMISSION
4 YEARLY REVIEW OF MODERN AWARDS
AWARD STAGE – SUB-GROUP 3A**

Matter No.: AM2014/227 – *Fitness Industry Award 2010*

WITNESS STATEMENT OF BROOKE IRVINE

I, **BROOKE IRVINE**, of Sports House, Level 2, 375 Albert Road, Albert Park, Victoria 3206, **STATE** as follows:

1. I make this statement on my own behalf and in my capacity as National Club 10 Manager of Gymnastics Australia.
2. I am authorised to make this statement on behalf of Gymnastics Australia. I make this statement from my own knowledge unless I indicate otherwise. Where I have received information from a third party, I believe that information to be true unless I state otherwise.

My background and experience

3. I have been employed by Gymnastics Australia as the National Club 10 Manager since January 2014.
4. Prior to my current role, I held the role of Industry Training and Development Manager with Gymnastics Australia from August 2011 to December 2013. In this role I was responsible for the redevelopment and implementation of the Gymnastics Australia Coach and Judge Accreditation scheme and management of the renewal process for Technical Members (gymnastics coaches and judges).
5. In respect of my role, I hold the following qualifications/training:
 - (a) Bachelor of Applied Science (Human Movement)
 - (b) Bachelor of Teaching (Primary)
 - (c) Advanced Diploma (Business Management)
 - (d) Certificate IV Training and Assessment
 - (e) Certificate IV Business (Frontline Management)
 - (f) Previous experience working in Club Development

Gymnastics Australia

6. Gymnastics Australia is the governing body for Gymnastics in Australia and a National Sporting Organisation recognised by the Australian Sports Commission. Gymnastics Australia is the governing body for the following 8 gymnsports:
 - (a) Gymnastics for All;
 - (b) Men's Artistic Gymnastics
 - (c) Women's Artistic Gymnastics
 - (d) Rhythmic Gymnastics
 - (e) Trampoline Gymnastics;
 - (f) Aerobic Gymnastics;
 - (g) Acrobatic Gymnastics; and
 - (h) Cheerleading.
7. Gymnastics Australia is comprised of eight member associations from each State and Territory in Australia. The majority of gymnastics clubs throughout Australia are affiliated to Gymnastics Australia.

My role at Gymnastics Australia

8. Club 10 is Gymnastics Australia's quality assurance, risk management and club development system for affiliated gymnastics clubs. It assists people who run gymnastics clubs to establish and maintain appropriate management systems, including in relation to the 10 sections of governance, planning, risk management, facilities, human resources, membership services, events, marketing and promotion, leadership and fundraising.
9. In my role as National Club 10 Manager, I hold the following responsibilities:
 - (a) Club 10 Program re-development
 - (b) Club 10 Program management
 - (c) Training and Education
 - (d) General Responsibilities
10. In this role, I have also had responsibility for Gymnastics Australia's response to the modern awards review. This has included participating in a reference group comprised of representatives of several gymnastics clubs from across the country.
11. I have also conducted an online survey of all affiliated gymnastics clubs regarding the operation of their clubs and the employment conditions of gymnastics coaches (annexed to this statement as Annexure **BI-1**). Of the 565 Clubs affiliated in 2016, 259 clubs responded to the survey. Not all respondents answered all questions, and in this statement I have indicated the amount of responses there were to a particular question.

Coaching gymnastics

12. Gymnastics coaching is fundamental to the sport of gymnastics, as coaches provide a range of essential learned skills and knowledge to athletes of all levels to foster, grow and develop them in a safe manner to ensure the structured progression and development of skills in a controlled environment.
13. There are hundreds of skills, iterations of skills and combinations of skills performed in gymnastics. It is almost impossible to put together a comprehensive list of every skill. A basic skills matrix, used to define skills within the accreditation levels of gymnastics coaches is annexed to this statement as Annexure **BI-2**. This matrix does not set out the many iterations of each skill. Gymnastics coaches are required to break down these skills into their component parts, and then teach and supervise gymnastics athletes as they develop these skills.
14. There are up to 6 pieces of apparatus used in some gymnsports, each of which may have multiple variations. Gymnastics coaches must be able to coach the various skills on each of these pieces of apparatus, and on the various training variations of each apparatus.
15. For example, a 360 degree rotation is just one skill involved in Women's Artistic Gymnastics. In order to coach a student in this skill, a gymnastics coach must be able to coach the student in rotating on every axis of motion (including vertically, horizontally and diagonally) in combination with other skills and on each of the 6 different pieces of apparatus.
16. While the primary role of gymnastics coaches is training athletes in the skills of gymnastics, gymnastics coaches are also often involved in:
 - (a) supervising gymnastics activities, for example at parties; and
 - (b) preparing athletes for gymnastics competitions and attending these competitions to coach their athletes whilst they compete.

Qualifications and experience

17. Gymnastics Australia is responsible for the accreditation of gymnastics coaches throughout Australia.

Supervisory requirements

18. Given the complexity of the skills being taught in gymnastics, there are clear safety risks to both athletes and coaches. The risk to athletes can unfortunately include serious injury or death. Because of this, gymnastics clubs expect coaches to have many hours of experience

in order to hold certain levels of responsibility. Gymnastics coaches ordinarily begin their careers under direct supervision. Before allowing a gymnastics coach to progress to working under "general supervision", gymnastics clubs would usually require a full-time coach to have been coaching for approximately a year and gain a higher accreditation.

19. Similarly, before allowing a full-time coach to coach under limited supervision and guidance, gymnastics clubs would expect them to have been coaching for at least 2 years and demonstrate good levels of initiative and judgment.
20. An annual cycle of learning in coaching gymnastics allows a coach to become competent at all aspects of the coaching role at a given level. This includes introduction to the year, goal setting, which can include quadrennial planning, skill learning, preparation for, and then engagement in, competitions and performances, and finally reviews.
21. In a year, a full-time gymnastics coach would typically teach for approximately 1,500 hours. This is based on a review that I am informed was conducted of 10 large clubs in Queensland which found the average hours of coaches were 32.5 hours per week, over 46 weeks of the year.
22. Gymnastics Australia also expects that all gymnastics coaches, maintain ongoing professional development in order to keep up to date with new knowledge, teaching methods and safety in gymnastics and sport coaching. This is particularly vital in an industry where a large number of coaches are involved in coaching for less than 10 hours per week.

Sports Coaching Qualification

23. The "Sport Coaching" AQF Certificate III, Certificate IV and Diploma are all qualifications recognised in the gymnastics industry. While these qualifications do not provide a formal specialisation in gymnastics coaching, they have a substantial number of units particularly relevant to coaching gymnastics.
24. In contrast, the "Fitness Industry" AQF qualifications, which are currently set out in the *Fitness Industry Award 2010 (FIA)*, are not widely recognised in the gymnastics industry. To the extent that some gymnastics coaches may hold such qualifications, these would almost never have been undertaken for the purpose of their gymnastics coaching career. The units taught in the Fitness Industry qualifications are at best peripherally relevant to gymnastics coaching.
25. For example, the description of the Certificate III in Sport Coaching states that:

*This qualification reflects the role of individuals who apply the skills and knowledge to undertake a role **as a coach**. Likely functions for someone with this qualification*

*include observing the performance of **sports participants** to determine the required level of instruction, and planning, conducting and evaluating individualised and team based training programs. Those with this qualification would also supervise practice sessions and provide in competition assistance to participants. [emphasis added]*

26. In contrast, the description of the Certificate III in Fitness Industry states that it:

*reflects the role of instructors who perform a range of activities and functions within the fitness industry. Depending on the specialisation chosen, this qualification provides a pathway to work as an **instructor providing exercise instruction for group, aqua or gym programs**. [emphasis added]*

27. The Sport Coaching AQF Certificate III and IV are ordinarily studied over 6 months. During this time, a student will undertake approximately 1,500 hours of study and practical application.

Gymnastics clubs

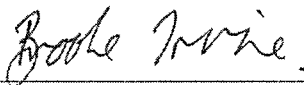
28. While there are several large gymnastics clubs in Australia, the majority of gymnastics clubs are small organisations. Of the 168 clubs which provided figures, 97 employed 15 or fewer gymnastics coaches.
29. These clubs operate in capital cities, regional cities and rural and remote areas throughout Australia. Approximately 40% of clubs the clubs surveyed are located in regional cities, rural and remote areas.
30. 168 clubs reported their peak times for participation. These peak times are usually outside of standard working and school hours. The most common peak time is after 4pm during the week, for over 90% of clubs. The second most common peak time is between 9am and 4pm on Saturdays. Several clubs also reported that their peak times included early weekday mornings and Saturday mornings.

Gymnastic coaches

31. Beginner gymnastics coaches often begin their careers quite young, during the later years of high school, and progress to more intermediate levels during university. They are often in some other employment in addition to their position as a gymnastic coach.
32. Towards the more advanced level, gymnastics coaches working at an elite level are often highly specialised in particular skills or pieces of apparatus.
33. Due to the combination of these factors, gymnastics coaches form a highly casualised workforce. It is common for employees to perform short shifts of a few hours because of the limited schedules of beginner and intermediate coaches, and the demand for the highly specialised skills of advanced coaches. These short shifts are often performed across 5, 6

or 7 days of the week – approximately 60% of the 130 clubs which responded to this question reported that their casual coaches worked on more than 5 days per week. Short shifts are often performed before or after school, university or other employment.

34. Because of the short length of shifts and the fact that classes and other gymnastics activities are carried out both on weekdays and weekends, it is common for coaches to work more than 5 days per week
35. It is also a common practice in gymnastics clubs for employees to "shift swap", meaning exchange one shift for another in a roster period. Casual employees, particularly younger employees, appreciate the flexibility of being able to swap shifts with their colleagues in response to other demands on their schedules, for example needing to work a shift in their non-gymnastics job or their university timetables. This often means swapping a shift in one week for a colleague's shift in the following week. This practice can also result in employees working more than 5 days in one week to correspond with a lower amount of shifts in another. It is administratively difficult for gymnastics clubs to monitor practices like shift swapping.
36. Gymnastics coaches will also usually work at one or more competitions throughout a year. These competitions demand a significant amount of time from all participants, including administrators, competitors and their coaches. Factors such as event schedules, in addition to warm-up and cool-down time and presentations, mean that the amount of time to be worked each day is hard to control. Coaches may sometimes work more than 10 hours in a day, or for more than 38 hours in a week, because of the duration of these competitions.



BROOKE IRVINE

20 January 2017

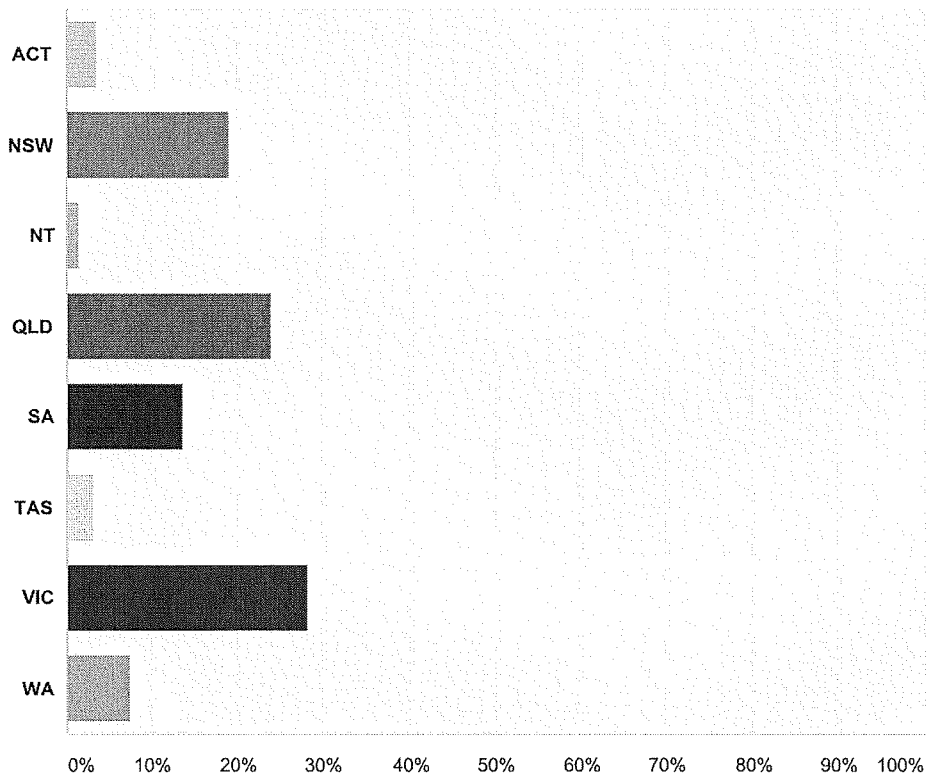
Club FIA Quick Poll

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Club FIA Quick Poll

Q2 State

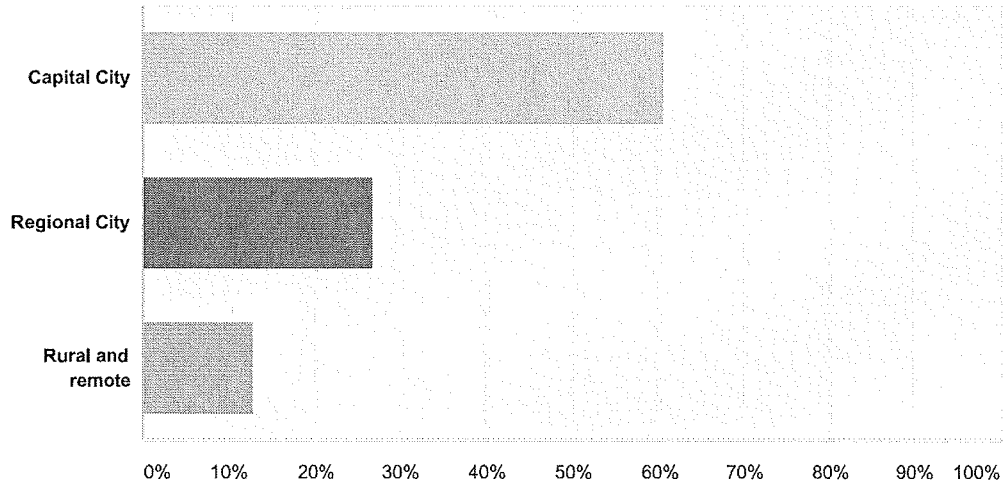
Answered: 259 Skipped: 0



Answer Choices	Responses
ACT	3.47% 9
NSW	18.92% 49
NT	1.54% 4
QLD	23.94% 62
SA	13.51% 35
TAS	3.09% 8
VIC	28.19% 73
WA	7.34% 19
Total	259

Q3 Geographical Location

Answered: 259 Skipped: 0



Answer Choices	Responses	
Capital City	60.62%	157
Regional City	26.64%	69
Rural and remote	12.74%	33
Total		259

Club FIA Quick Poll

Q4 1. How many coaches are employed at your club?

Answered: 168 Skipped: 91

#	Responses	Date
1	6	8/18/2016 1:36 PM
2	1	8/7/2016 12:58 PM
3	5	8/2/2016 9:33 PM
4	6	8/1/2016 1:31 PM
5	15	8/1/2016 9:03 AM
6	0	7/29/2016 5:51 PM
7	8	7/28/2016 3:31 PM
8	15	7/27/2016 9:46 PM
9	None-all volunteers	7/27/2016 3:55 PM
10	3	7/26/2016 6:29 PM
11	20	7/26/2016 2:24 PM
12	11	7/26/2016 1:45 PM
13	6	7/26/2016 1:38 PM
14	30	7/26/2016 11:21 AM
15	6	7/26/2016 8:53 AM
16	17	7/25/2016 3:23 PM
17	4	7/25/2016 1:10 PM
18	volenteer coaches 4	7/24/2016 11:13 PM
19	10	7/24/2016 2:37 PM
20	12	7/24/2016 12:56 PM
21	20	7/23/2016 7:41 PM
22	4	7/23/2016 11:17 AM
23	12	7/22/2016 6:01 PM
24	4	7/22/2016 3:31 PM
25	10	7/22/2016 3:23 PM
26	26	7/22/2016 3:20 PM
27	7	7/22/2016 2:50 PM
28	Over 60	7/22/2016 4:27 AM
29	0 employed - our 3 senior and 5 junior coaches do not get paid at all, ever	7/22/2016 12:17 AM
30	35	7/21/2016 9:56 PM
31	40	7/21/2016 6:53 PM
32	6 plus up to 20 volunteer coaches	7/21/2016 4:10 PM
33	30	7/21/2016 3:48 PM
34	17	7/21/2016 3:35 PM
35	10	7/21/2016 3:23 PM
36	48	7/21/2016 2:04 PM
37	25	7/21/2016 1:54 PM

Club FIA Quick Poll

38	60	7/21/2016 1:15 PM
39	7	7/21/2016 12:52 PM
40	10	7/21/2016 12:49 PM
41	59	7/21/2016 12:43 PM
42	120	7/21/2016 12:39 PM
43	25	7/21/2016 12:20 PM
44	13	7/21/2016 11:09 AM
45	10	7/21/2016 10:48 AM
46	23	7/21/2016 10:31 AM
47	17	7/21/2016 10:16 AM
48	6	7/21/2016 10:08 AM
49	30	7/21/2016 10:04 AM
50	6 Coaches are employed by the school.	7/21/2016 9:28 AM
51	15	7/21/2016 8:32 AM
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60	3	7/20/2016 11:31 PM
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66	2	7/20/2016 10:32 PM
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69	1	7/20/2016 10:04 PM
70	35	7/20/2016 10:01 PM
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72	8	7/20/2016 9:44 PM
73	12	7/20/2016 9:40 PM
74	6	7/20/2016 9:24 PM
75	12	7/20/2016 9:04 PM
76	8	7/20/2016 9:03 PM
77	10	7/20/2016 8:44 PM
78	20	7/20/2016 8:29 PM
79	12	7/20/2016 8:27 PM
80	40	7/20/2016 8:26 PM
81	0	7/20/2016 8:18 PM

Club FIA Quick Poll

82	15	7/20/2016 8:16 PM
83	15-20	7/20/2016 8:04 PM
84	15	7/20/2016 7:51 PM
85	9	7/20/2016 7:40 PM
86	21	7/20/2016 7:17 PM
87	20	7/20/2016 6:47 PM
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90	10	7/20/2016 6:42 PM
91	3	7/20/2016 6:21 PM
92	3	7/20/2016 6:18 PM
93	11	7/20/2016 6:16 PM
94	33	7/20/2016 5:49 PM
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103	8	7/20/2016 4:41 PM
104	20	7/20/2016 4:41 PM
105	12	7/20/2016 4:38 PM
106	80	7/20/2016 4:33 PM
107	2	7/20/2016 4:33 PM
108	60+	7/20/2016 4:32 PM
109	8	7/20/2016 4:25 PM
110	none . We have 3 volunteer coaches	7/20/2016 4:22 PM
111	16	7/20/2016 4:20 PM
112	18	7/20/2016 4:19 PM
113	42	7/20/2016 4:11 PM
114	4	7/20/2016 4:10 PM
115	28	7/20/2016 4:10 PM
116	15	7/20/2016 4:10 PM
117	8	7/20/2016 4:07 PM
118	7 fully qualified	7/20/2016 4:07 PM
119	25	7/20/2016 4:05 PM
120	5	7/20/2016 4:05 PM
121	31	7/20/2016 4:04 PM
122	8	7/20/2016 4:04 PM
123	10	7/20/2016 4:04 PM
124	7	7/20/2016 4:04 PM
125	45	7/15/2016 10:33 PM

Club FIA Quick Poll

126	16	7/15/2016 4:03 PM
127	20	7/15/2016 12:06 PM
128	15	7/14/2016 9:14 PM
129	11	7/14/2016 2:12 PM
130	30	7/11/2016 2:52 PM
131	28	7/11/2016 1:37 PM
132	12	7/10/2016 6:04 PM
133	11	7/9/2016 1:57 PM
134	38	7/8/2016 11:08 AM
135	15	7/7/2016 7:20 PM
136	50	7/7/2016 5:11 PM
137	13	7/7/2016 5:06 PM
138	None all Volunteers	7/7/2016 4:54 PM
139	3	7/7/2016 4:47 PM
140	40	7/7/2016 4:38 PM
141	45	7/7/2016 2:21 PM
142	9	7/7/2016 2:19 PM
143	29	7/7/2016 1:29 PM
144	2	7/7/2016 1:26 PM
145	11	7/7/2016 12:55 PM
146	5	7/7/2016 12:46 PM
147	12	7/7/2016 12:46 PM
148	3	7/7/2016 11:59 AM
149	0 / all volunteer	7/7/2016 8:10 AM
150	Two - one principal leader and one relief leader	7/6/2016 9:09 PM
151	9	7/6/2016 7:36 PM
152	1	7/6/2016 7:32 PM
153	20	7/6/2016 6:45 PM
154	6	7/6/2016 6:29 PM
155	15	7/6/2016 5:52 PM
156	11	7/6/2016 1:42 PM
157	8	7/6/2016 10:56 AM
158	16	7/6/2016 12:52 AM
159	8	7/5/2016 8:33 PM
160	18	6/30/2016 11:03 PM
161	23	6/30/2016 10:48 AM
162	10	6/30/2016 10:28 AM
163	20	6/29/2016 9:14 PM
164	50	6/29/2016 3:33 PM
165	107	6/29/2016 2:45 PM
166	24	6/29/2016 2:44 PM
167	10	6/29/2016 2:34 PM
168	57	6/29/2016 2:20 PM

Club FIA Quick Poll

Q5 2. Over a typical week how many coaches would work a split shift?(e.g. a coach may work in the morning from 7am - 8am and then come back and coach in the afternoon from 6pm - 8pm)

Answered: 168 Skipped: 91

#	Responses	Date
1	1	8/18/2016 1:36 PM
2	0	8/7/2016 12:58 PM
3	0	8/2/2016 9:33 PM
4	2	8/1/2016 1:31 PM
5	5	8/1/2016 9:03 AM
6	0	7/29/2016 5:51 PM
7	none	7/28/2016 3:31 PM
8	0	7/27/2016 9:46 PM
9	2	7/27/2016 3:55 PM
10	0	7/26/2016 6:29 PM
11	1	7/26/2016 2:24 PM
12	2	7/26/2016 1:45 PM
13	0	7/26/2016 1:38 PM
14	5	7/26/2016 11:21 AM
15	0	7/26/2016 8:53 AM
16	3	7/25/2016 3:23 PM
17	0	7/25/2016 1:10 PM
18	n/a	7/24/2016 11:13 PM
19	2	7/24/2016 2:37 PM
20	4	7/24/2016 12:56 PM
21	5	7/23/2016 7:41 PM
22	1	7/23/2016 11:17 AM
23	4	7/22/2016 6:01 PM
24	0	7/22/2016 3:31 PM
25	2	7/22/2016 3:23 PM
26	4	7/22/2016 3:20 PM
27	0	7/22/2016 2:50 PM
28	70% of staff	7/22/2016 4:27 AM
29	0	7/22/2016 12:17 AM
30	8	7/21/2016 9:56 PM
31	Approx 5-10%	7/21/2016 6:53 PM
32	2	7/21/2016 4:10 PM
33	1	7/21/2016 3:48 PM
34	7	7/21/2016 3:35 PM
35	0	7/21/2016 3:23 PM

Club FIA Quick Poll

36	10	7/21/2016 2:04 PM
37	1	7/21/2016 1:54 PM
38	5	7/21/2016 1:15 PM
39	4	7/21/2016 12:52 PM
40	0	7/21/2016 12:49 PM
41	8	7/21/2016 12:43 PM
42	10	7/21/2016 12:39 PM
43	2	7/21/2016 12:20 PM
44	2	7/21/2016 11:09 AM
45	2	7/21/2016 10:48 AM
46	2	7/21/2016 10:31 AM
47	none	7/21/2016 10:16 AM
48	5	7/21/2016 10:08 AM
49	25	7/21/2016 10:04 AM
50	None	7/21/2016 9:28 AM
51	3	7/21/2016 8:32 AM
52	0	7/21/2016 4:03 AM
53	Nil	7/21/2016 12:36 AM
54	10	7/21/2016 12:25 AM
55	0	7/21/2016 12:13 AM
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57	2	7/21/2016 12:01 AM
58	5	7/20/2016 11:56 PM
59	0	7/20/2016 11:51 PM
60	0	7/20/2016 11:31 PM
61	8	7/20/2016 11:26 PM
62	2	7/20/2016 11:18 PM
63	Nil	7/20/2016 11:07 PM
64	4	7/20/2016 10:42 PM
65	1	7/20/2016 10:38 PM
66	0	7/20/2016 10:32 PM
67	3	7/20/2016 10:31 PM
68	0	7/20/2016 10:17 PM
69	0	7/20/2016 10:04 PM
70	20	7/20/2016 10:01 PM
71	2	7/20/2016 9:58 PM
72	1	7/20/2016 9:44 PM
73	2	7/20/2016 9:40 PM
74	0	7/20/2016 9:24 PM
75	0	7/20/2016 9:04 PM
76	1	7/20/2016 9:03 PM
77	2	7/20/2016 8:44 PM
78	6	7/20/2016 8:29 PM
79	1	7/20/2016 8:27 PM

Club FIA Quick Poll

80	3	7/20/2016 8:26 PM
81	0 coaches employed, all volunteers "working " single shifts.	7/20/2016 8:18 PM
82	5	7/20/2016 8:16 PM
83	10?	7/20/2016 8:04 PM
84	5	7/20/2016 7:51 PM
85	3	7/20/2016 7:40 PM
86	4-5	7/20/2016 7:17 PM
87	4	7/20/2016 6:47 PM
88	5	7/20/2016 6:43 PM
89	Once	7/20/2016 6:43 PM
90	10	7/20/2016 6:42 PM
91	1	7/20/2016 6:21 PM
92	none	7/20/2016 6:18 PM
93	1 TO 2	7/20/2016 6:16 PM
94	0	7/20/2016 5:49 PM
95	1	7/20/2016 5:35 PM
96	4	7/20/2016 5:31 PM
97	1	7/20/2016 5:24 PM
98	1	7/20/2016 5:22 PM
99	0	7/20/2016 5:15 PM
100	1	7/20/2016 5:10 PM
101	none	7/20/2016 4:53 PM
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103	1	7/20/2016 4:41 PM
104	3	7/20/2016 4:41 PM
105	10	7/20/2016 4:38 PM
106	50	7/20/2016 4:33 PM
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112	0	7/20/2016 4:19 PM
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114	4	7/20/2016 4:10 PM
115	2	7/20/2016 4:10 PM
116	none	7/20/2016 4:10 PM
117	none	7/20/2016 4:07 PM
118	0	7/20/2016 4:07 PM
119	1	7/20/2016 4:05 PM
120	2	7/20/2016 4:05 PM
121	4	7/20/2016 4:04 PM
122	4	7/20/2016 4:04 PM
123	0	7/20/2016 4:04 PM

Club FIA Quick Poll

124	3	7/20/2016 4:04 PM
125	3	7/15/2016 10:33 PM
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127	1	7/15/2016 12:06 PM
128	none	7/14/2016 9:14 PM
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131	2	7/11/2016 1:37 PM
132	0	7/10/2016 6:04 PM
133	2	7/9/2016 1:57 PM
134	4	7/8/2016 11:08 AM
135	2	7/7/2016 7:20 PM
136	25	7/7/2016 5:11 PM
137	4	7/7/2016 5:06 PM
138	None	7/7/2016 4:54 PM
139	0	7/7/2016 4:47 PM
140	5	7/7/2016 4:38 PM
141	5	7/7/2016 2:21 PM
142	2	7/7/2016 2:19 PM
143	2	7/7/2016 1:29 PM
144	2	7/7/2016 1:26 PM
145	1	7/7/2016 12:55 PM
146	0	7/7/2016 12:46 PM
147	3	7/7/2016 12:46 PM
148	0	7/7/2016 11:59 AM
149	0	7/7/2016 8:10 AM
150	None	7/6/2016 9:09 PM
151	4	7/6/2016 7:36 PM
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153	5	7/6/2016 6:45 PM
154	0	7/6/2016 6:29 PM
155	1	7/6/2016 5:52 PM
156	2	7/6/2016 1:42 PM
157	2	7/6/2016 10:56 AM
158	2-3	7/6/2016 12:52 AM
159	0	7/5/2016 8:33 PM
160	None	6/30/2016 11:03 PM
161	5	6/30/2016 10:48 AM
162	0	6/30/2016 10:28 AM
163	1	6/29/2016 9:14 PM
164	3	6/29/2016 3:33 PM
165	4	6/29/2016 2:45 PM
166	3	6/29/2016 2:44 PM
167	2	6/29/2016 2:34 PM

Club FIA Quick Poll

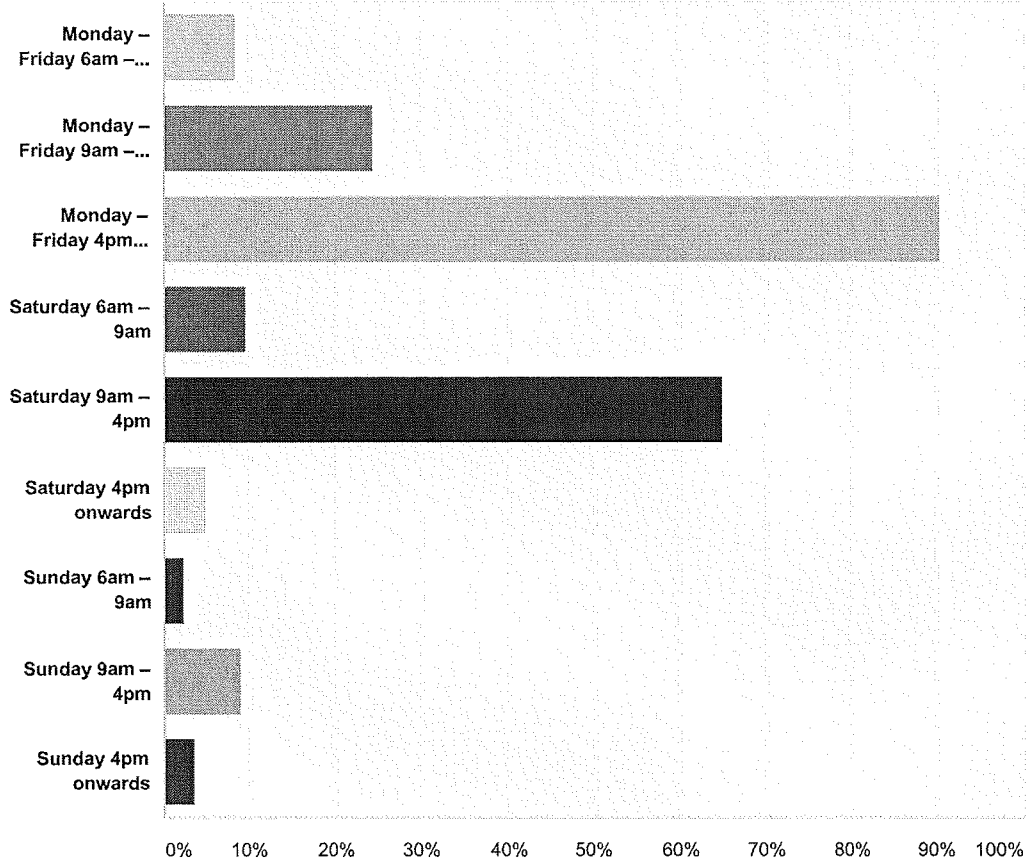
168

30

6/29/2016 2:20 PM

Q6 3. Over a typical week, what are the peak times for participation? (i.e. busiest times in the gym for coaches)*please select all answers that apply

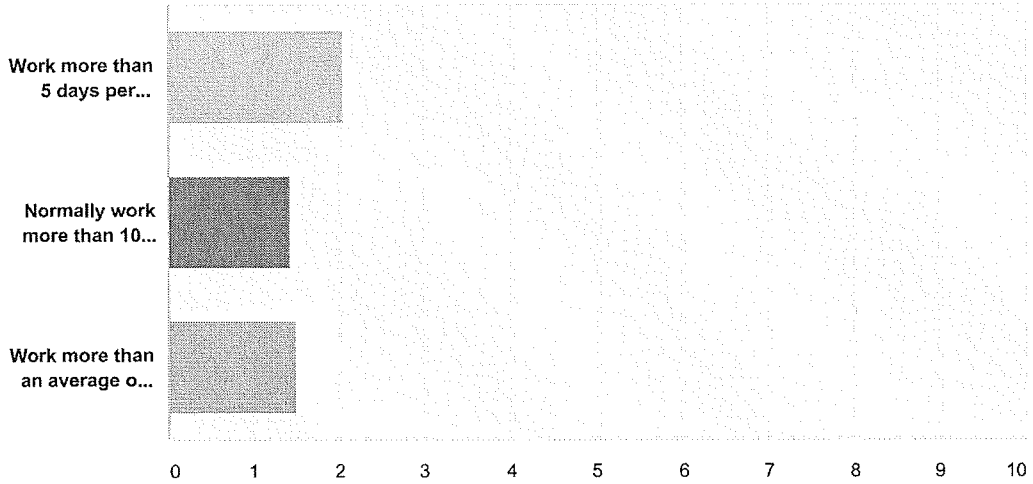
Answered: 168 Skipped: 91



Answer Choices	Responses	
Monday - Friday 6am - 9am	8.33%	14
Monday - Friday 9am - 4pm	24.40%	41
Monday - Friday 4pm onwards	90.48%	152
Saturday 6am - 9am	9.52%	16
Saturday 9am - 4pm	64.88%	109
Saturday 4pm onwards	4.76%	8
Sunday 6am - 9am	2.38%	4
Sunday 9am - 4pm	8.93%	15
Sunday 4pm onwards	3.57%	6
Total Respondents: 168		

Q7 4. What percentage of your casual coaches would...

Answered: 129 Skipped: 130



	0%	1% - 25%	26% - 50%	51% - 75%	76% - 100%	Don't Know	Total	Weighted Average
Work more than 5 days per week?(this can include shift swaps or 'fill in' shifts)	40.31% 52	37.98% 49	7.75% 10	6.20% 8	5.43% 7	2.33% 3	129	2.05
Normally work more than 10hrs in a day?	75.97% 98	15.50% 20	4.65% 6	0.78% 1	0.78% 1	2.33% 3	129	1.42
Work more than an average of 38hr per week over a 4 week period? (e.g. Sam worked 38hrs in Wk 1, 27hrs in Wk 2, 43 hrs in Wk 3 & 20hrs in Wk 4. This is an ave 32hrs per week over 4 weeks)	69.77% 90	20.93% 27	4.65% 6	2.33% 3	0.00% 0	2.33% 3	129	1.49

#	Other (please specify)	Date
	There are no responses.	

Gymnastics Australia Coaching Course Accreditation Skills Matrix
 Gymnastics Australia Coaching Course Gymsport Skill content

Women's Artistic Gymnastics						
Floor	Trampoline	Vault	Uneven bars / High bar	Beam	Dance skills	Dance, choreography musicality
Handstand Forward and backward rolls Limbers forward and backward Walkover forward and backward Cartwheel Courbette / snapdown	Jumping Body bounces Front and back drop rotation skills Handsprings / flyersprings Back handspiring	Landings from height Running Hurdle Jumping and takeoff Repetition from hands	Cast in support Glide swing Long swing Back hip circle Kip progressions	Handstand - lunge and stepdown Cartwheel to side and lunge Bridges Press development Landings - on and off	¼ turn on two feet Piqué passe 1/2 turns Jump, hop, leap progressions Straight jump Springs, assemble	Posture (beam and floor) Basic ballet positions Basic ballet barre complex Basic floor and beam complex Movement to music
Men's Artistic Gymnastics						
Floor	Trampoline	Vault	Uneven Bars/High Bar	Pommel horse	Rings	Parallel Bars
Forward and backward rolls Cartwheel Bridge Handstand Courbette / snapdown	Basic jumps and landings Body bounces- front and back Front, back, seat, hands and knees drops Combinations on trampoline Drills for front handspiring Drills for back handspiring	Running Hurdle and take-off from board Handstand flip-back Basic landings	Tension swings Long hang swings Back hip pullover Back hip circle Cast in support	Double leg circles on mushroom Stride swings	Stretched inverted hang/candle Long hang swings	Cross support swings Long hang swings
Tumbling skills						
Preparation	Other	Tumbling				
Handstand Forward and backward rolls Cartwheel / round-off Handsprings / flyersprings Flick flick	Strength and conditioning	Tumbling connections				
Trampoline						
Basic Skills	Combinations	Twisting	Double Mini Trampoline	Synchronised Trampoline	Trampoline Sports Specific Principles	Routine development
Straight jump, checking landing Basic jumps, kick out Basic landings - seat, front, back, hands and knees	Seat to front Back to front Front to seat Front to back	Feet to feet twisting Half twist to landing - front, back, seat Landing half twist to feet - front, back, seat Full twist skills-full twist to back Roller - seat full twist to seat	Run approach Hurdle onto DMT Basic jumps on DMT Components of DMT Pass construction for DMT		Technical aids for trampoline	Routine construction
Gymnastics for All						
Tumbling	Spring - mini-trampoline, trampoline, vault	Swing - bars	Acrobatics	Small equipment	Hand apparatus	Choreography and dance
Handstand Forward / backward roll Cartwheel Limbers/walkovers Round-off	Landings from height Jumps and shapes Hurdle step to jump take-off Over, around, along, through Tramp drops: hand & knees, seat, front, back Equipment set-ups	Long swing Swing in support Pullover Back hip circle Under swing Glide swings	Front support skills Thigh stands Birdie on feet Box on box	Elastic bands Pool noodles Tunnels Scarves	DMP's for apparatus Throws Rotation Rolls Passing around body Passing under body	Movement to music Moving together Travelling Music mapping Structure of a routine Formations Transitions Performance

Gymnastics Australia Coaching Course Gymnsport Skill content

Appendix A: Beginner and Intermediate Coach Accreditation Skills Matrix

Kindergym				
Gross and fine motor skills	DMPs	Object management skills	Teaching methods	Other
Forward roll Cartwheel Catching Kicking Under arm throwing Dynamic balance	Statics Landing Swing Spring Rotation Locomotion	Propelling Controlling Receiving	Direct Free exploration Group time	Class design Circuit design Planning themes Age characteristics
Acrobatic skills				
Forward roll Backward roll	L Support Straddle	Push-up Tricep Push-up	Turns and split elements Spits / Vertical Split / pancake	Jumps and Leaps Straight jump Tuck jump Jumps with 1/2 and full turns Air Jack Stride leap Scissor leap
Choreography				
Music and musicality Aerobic content Transitions Links Lifts and interactions Space and formations Artistry				
Rhythmic Gymnastics				
General	Rope	Hoop	Ball	Clubs
Basic ballet and posture, arms and feet positions Basic ballet barre Basic floor progressions Movement to music choreography	Open rope catch Skipping, travelling forward Rotations while balancing on two feet Wraps Vertical Echappé Standing circumduction	Retro roll Roll over shoulder Small vertical toss Passing (skipping) through Frontal rotations Axis spin	Roll ball down arm Small roll along floor Bounces Small throw and catch in one hand Kneeling body circumduction with handling Rebound dirt lines	Balance on toes with club circles Side body wave with tapping Cat leap with overhead clubs Chasse with alternate lateral swings 180° pivot pass clubs behind back Pain losses
WAVES				
Waltz, grapevine, step hop Scissor, tuck jump	BALANCES Balance in passe Front horizontal balance	PIVOTS Low arabesque pivot	Chaine, body waves	FLEXIBILITY
Acrobatic Gymnastics				
Principles of Acrobatics	Individual skills	Pair balance	Trio balance	Trio dynamic
Points of support and weight transfer Basic grips and hand and feet positions The role of the base, top, middle and "spotter" Entry, exit and readiness Principles of good posture	Forward and backward rolls Handstand Limbers Cartwheels - side and step in Courbette / snapdown	Bird on feet Supported handstand on feet Standing on shoulders Standing on thighs	Category 1 – Two bases, top stands on lower back of base and middle Category 2 – Front support pyramid (two tops) Category 3 – One base in different positions Category 4 – Middle on shoulders of base Category 5 – Standing on thighs with support (middle on feet of base)	Dynamic – jump from floor to basket Dismount – double foot pitch straight jump Catch – sit in platform, throw to dish in basket
Dance, choreography, musicality				
				Basic ballet positions Basic ballet barre complex Demonstrate an understanding of different beats Body movements at different tempos Selection of age appropriate music

Gymnastics Australia Coaching Course Gymnsport Skill content

Appendix B: Advanced Coach Accreditation Skills Matrix

Women's Artistic Gymnastics			
Floor	Trampoline	Vault	Beam
Round-off Front salto (tuck, pike, layout) Back salto (tuck, pike, layout) Handsprings / fliersprings Backward handspring and round-off back Round-off flic tuck & layout Whips Back roll to handstand & turning development	Whip & back handspring Handsprings / fliersprings to front salto Back salto (tuck, pike, stretched) Front salto (tuck, pike, stretched) Twisting techniques	salto landing from height Advanced hurdle drills Front salto to 30 and 60 cm matting Front layout to 30 and 60 cm matting Handspring to back & feet	Back handspring to 2 feet back handspring stepout Tie toes, front and back walkovers Cartwheel tuck dismount Front salto dismounts
		Development of turning on bars Giants - forward and backward Glide kip cast to horizontal in series Fwd. bwd circle skills - clear, toe, stalder	Dance skills 1/2 turn in passe (be) 1/1 turn in passe (be) 1/1 passe pivot to close, lunge preparation split jump, straight jump (fx, be) Jump 1/2 and full turn Sissone and stag leap Split leap, split jump Straddle jump
		Cast to handstand Development of turning on bars Giants - forward and backward Glide kip cast to horizontal in series Fwd. bwd circle skills - clear, toe, stalder	Dance Choreography musicality Intermediate ballet barre Develop, kicks, body contractions Intermediate floor and beam complex / centre work - walking kicks, leaps and jumps & turns Music styles and movement to music. Creation of optional floor and beam routines
Men's Artistic Gymnastics			
Floor	Trampoline	Vault	Pommel Horse
Round-off Front salto (tuck, pike, layout) Back salto (tuck, pike, layout) Handsprings / fliersprings / headsprings Backward handspring and round-off back Round-off flic tuck & layout Whips Back roll to handstand & turning development	Whip & back handspring Handsprings / fliersprings to front salto Back salto (tuck, pike, stretched) Front salto (tuck, pike, stretched) Twisting techniques	salto landing from height Advanced hurdle drills Front salto to 30 and 60 cm matting Front layout to 30 and 60 cm matting Handspring to feet	Support Kip / drop kip Swing to handstand Back uprise / front uprise Basket swing / cast upper arm Dismount - swing to handstand
		Swing 1/2 turn to mixed grip Giant swings - backward and forward Kip to support Fwd. bwd circle skills - clear, toe, stalder Flyway - tuck and layout	Rings Support Inlocate Diablate Cast Salto dismount
Tumbling			
Other			
	Intermediate pass construction Competition preparation Connecting tumble passes - 8 skills		
Trampoline			
General	Trampoline Skills	Trampoline Sports Specific Coaching Principles	Double Mini Trampoline
ONLINE UNIT Height drills, introduction of time of flight Reinforcement of shape, feet action, kickouts - angles and direction Twisting direction and teaching twisting Safety on trampoline - revision	3/4 front straight somersault Front somersault - tuck, pike 3/4 back somersault straight Back over Back somersault - tuck, pike, straight Basic twisting - cat twist, cork screw, cruising Baranis Rudi Barani - tuck, pike straight Arabian Full Twist back Rudi Back body Ball out, Barani ball out and Rudi ballout 1 1/4 and 1 3/4 Front somersault Double front half out 1 1/4 back somersault Double back somersault - tuck and pike	Spotting revision Hendspotting Mat use Introduction to rig work (on the job training) Kipping and deadening the bounce	Mount Mounts - Barani - T P S Mounts - Rudi Spotter skills Spotter - Barani - T P S Spotter - Back somersault T P S Spotter - Back twist full Spotter - Rudi Dismount skills Dismount - Barani T P S Dismount - Back somersault T P S Dismount - Rudi Dismount - Back twist full Dismount - Half out T P Dismount - Double back T P
		Non-scoring skills into s/s passes Use of mount and spotter s/s skills Change of mount arm position and speed of run up for mount versus spotter skills	ONLINE UNIT Starting together Counting Routine construction for synchro Identifying a leader vs.follower
			Routine development and construction Competition preparation

Gymnastics Australia Coaching Course Gymnsport Skill content

Appendix B: Advanced Coach Accreditation Skills Matrix

		Gymnastics for All					
		Spring - mini-trampoline / trampolines	Combinations and explorations	Acrobatics	Using Bigger Equipment Innovatively	Group Activities	Choreography and dance
<p>Tumbling</p> <p>Dive rolls Back handspings Front salto Back salto Aerial cartwheel / side salto</p> <p>Front handsping Skill connections</p>	<p>Synchronised vault</p> <p>Dive rolls Back salto Front salto Front drop twists Back drop twists Basic tramp combos</p>	<p>Traditional equipment Homemade equipment Recycled equipment</p>	<p>Backset pitch and catch Swing pitches Swing catches Single foot pitch jump Double foot pitch jump Bridle pop to recatch Standing on shoulders</p>	<p>Crashmats Air mats Shapes Swiss balls</p>	<p>Exchanges Juggling Hand apparatus in group routines Combining other apparatus Display formations from Gymnabuddles</p>	<p>Performance skills Movement changers Elements of choreography Choreography with / on apparatus Performance Displays across the spectrum-age and abilities Displays with people with disabilities</p>	
Aerobic Gymnastics							
		Static strength	Dynamic Strength	Turns and split elements			
		Straddle V support V support Horizontal support 1/2 turn in support	Wenson push-up A Frame	1 turn to vertical split			
		Acrobatic skills	Jumps and Leaps				
		Dive roll Handstand Cartwheel Handstand forward roll Bwd roll to handstand Walkovers - forward / backward	Straddle / pike jumps Jumps with rotation to feet ** Jumps with rotation to split landings ** Free fall, 1/2 turn, generic, 1/1 to PU Forms to PU ** straight, tuck, cossack, split, straddle, pike				
		General	Rhythmic Gymnastics				
		Routine development and construction Strength and conditioning Include Plyometric Training	<p>Ball</p> <p>Roll on three body parts, standing and on floor Different series of bounces Small throws without hands Circumductions Unstable balance on a part of the body Throw, body rotation, catch in one hand</p> <p>Hoop</p> <p>Roll on three body parts Oblique throw Pass over in a leap Rotations without hands Axis on hand Vertical figure of 8 in front and behind</p> <p>Club</p> <p>Mills Asymmetrical Tosses and flicks Two clubs large throw One club throw w/ passing the other club Handling including rolls and tapping</p> <p>Ribbon</p> <p>Spirals (on and off floor) Snakes (on and off floor) Passing through and over (figure of eight) Echappe Boomerang throw (large throw of ribbon w one element of rotation underneath) Rotation of stick around hand</p>				
		General	Choreography				
		Routine development and construction Groups / multiples Physical preparation	<p>Flexibility</p> <p>Trunk bent over the leg at the horizontal in different directions: forward, backwards or sideways Splits with slow turn (180°- 360°) with help Ring with slow turn (180°- 360°) with help Circle with help Side splits with trunk at the horizontal with help Back splits with trunk at the horizontal with help Below the horizontal, support on feet or knees Lying on the stomach Splits on the floor front or back with side roll (360°)</p>				
		Linking movements, handling variety static, levels of space, unity Music Left and right hand	<p>BALANCES</p> <p>Balance with leg back lower than horizontal (45°) with back bend of the trunk Attitude Balance with leg lower than the horizontal (45°) and trunk bent forward (#2) L1 Free leg front at the horizontal and on the knee Free leg sideways at the horizontal (second position)</p> <p>PIVOTS</p> <p>Pivots "PASSE" In "passe" position towards inside (inward turn) In "passe" position towards outside (outward turn) Pivots with free leg horizontal Free leg front or side (in the second position) Free leg stretched back (Arabesque or Attitude)</p> <p>WAVES</p> <p>Front and back wave Side wave</p> <p>FLEXIBILITY</p> <p>Trunk bent over the leg at the horizontal in different directions: forward, backwards or sideways Splits with slow turn (180°- 360°) with help Ring with slow turn (180°- 360°) with help Circle with help Side splits with trunk at the horizontal with help Back splits with trunk at the horizontal with help Below the horizontal, support on feet or knees Lying on the stomach Splits on the floor front or back with side roll (360°)</p>				
		Ring jumps or leaps with 1 leg Arch jump Cossack jump Scissor jumps Cabriole Stag leap Sauts verticaux en tournant up to 360° Sauts groupés up to 360°	<p>JUMPS</p> <p>Ring jumps or leaps with 1 leg Arch jump Cossack jump Scissor jumps Cabriole Stag leap Sauts verticaux en tournant up to 360° Sauts groupés up to 360°</p>				

Gymnastics Australia Coaching Course Gymnsport Skill content

Appendix B: Advanced Coach Accreditation Skills Matrix

Principles of Acro		Acrobatic Gymnastics			Dance Choreography musicality	
Individual Skills	Pair Balance	Trio Balance	Pair Dynamic	Trio dynamic		
Routine development and construction Shaping and specific acrobatic conditioning	Round-off Balance - crocodile Flex - heavy	Unsupported handstand tuck/straddle /pike hold base lying down - holding tops feet in tied hands. Top performs various optional Pov	L5 trio supported and unsupported handstand Base in lunge, M in straddle on B's back leg (supporting hand on B's shoulder), T standing on B's shoulders. Base - 1 arm bunk, free arm extended. Middle lies on Base with legs straight, head towards Base's knees. Middle may hold onto Base. Top performs a tuck hold on Middle's feet. Middles feet. Middle is supported by Base's feet. Base lying, legs straight and vertical. Base and middle hold hands.	Foot pitch straight jump Back pike from hands Bird pop re-catch Pitch to catch feet	Boost skill, straight jump Platform / pitch layout salto 3/4 front salto platform to basket Handstand release to 1/4 to catch in basket	Demonstrating floor coverage and use of the 3D space. Recognise themes, and emotions of music by preparing a piece of choreography with varied movements, relationships and accents.
Group A handstands Press to handstand Split press to handstand Straddle Lever Half Lever	Front handspring Agility - flic step out Round-off back handspring Back tuck salto Front tuck salto	Straddle on low candle Standing on hands Handstand on shoulders with support from base OR top standing on 1 leg on shoulder of Base Crocodile on split head/hand Base slide to split / stand to sit				
	Tumbling Front handspring Back handspring Back tuck Front tuck Jump/Handspring		Stunts Extension (1 and 2 legs) Prep (1 leg) Extension (2 legs) - full-down Ground inversion to non inverted Inversions below prep Release moves 1/2 and 1/1 up	Straight ride 1 trick - TT, Pike, Kick, Full, Bail-X (exception). Discuss arch		

Gymnastics Australia Coaching Course Gymnsport Skill content

Appendix C: Advanced Silver / FIG 2 Coach Accreditation Skills Matrix

Women's Artistic Gymnastics			
Floor	Trampoline	Vault	Beam
Salto forward, piked with 180° Salto forward straight, with 180° to 540° Salto forward with 360° Salto forward with 540° Salto backward with 180° Salto backward with 360° Salto backward with 540° Salto backward with 720° Double salto forward tucked Double salto backward tucked Simple acrobatic series	Salto forward straight, with 180° to 540° salto backward straight, with 180° to 720° Double salto forward tucked Double salto backward tucked Combination acrobatics	Handspring forward with 360 turn Handspring salto forward tucked Tsukahara tucked Tsukahara straight Yurchenko tuck Yurchenko straight	Back handspring in series Back handspring layout step out Handspring backward - 900, 1800 Salto forward - tuck; aerial walkover Salto backward - tuck, pike, straight Salto sideward - tuck; aerial cartwheel Dismounts with turns - medium difficulty 1. Forward straight - 1800, 3600, 5400 2. Backward straight - 1800, 3600, 5400 3. Dismount - gainer straight - variations 4. Dismounts with double saltos - tuck Backward dynamic acrobatic connections to dismount
Men's Artistic Gymnastics			
Floor	Trampoline	Vault	Pommel Horse
Salto forward, piked with 180° Salto forward straight, with 180° to 540° Salto forward with 360° Salto forward with 540° Salto backward with 180° Salto backward with 360° Salto backward with 540° Salto backward with 720° Double salto forward Double salto backward Connected saltos	Double back salto Consecutive saltos on long tramp Advanced twisting Using harness	Handspring salto forward tucked Tsukahara tucked Tsukahara straight Yurchenko tucked Yurchenko straight	Strength holds - cross, L-cross, support lever, swallow, inverted cross Giant swing forward Giant swing backward Honma piked Double salto backward tucked and straight Salto forward with 180° and 540° Salto backward with 360° and 720° Double salto forward tucked
Dance/Choreography/musicality			
			2/1 turn in passe (& 3/1) Switch leap Tour jete Straddle 1/2
			Advanced ballet barre complex Advanced floor and beam complex Development of artistry in VAG gymnastics Creation of advanced optional beam and floor routines
Tumbling			
Preparation	Other		
Double back rotations - tuck, pike and straight Double with 1/1 in and 1/1 out Linking to and from tempo saltos Rudolph	Advanced pass construction Competition preparation Connecting tumble passes - 8 skill		
Trampoline			
Introduction	Trampoline Skills	Double Mini Trampoline	Synchronised Trampoline
Increase of height Introduction of puck shape Double salto forward tucked	Ballouts (back landing salto to feet) Rudi ball out Double twist back salto Full out - T & Str Full in Full out - T Double front half out Rudi out - T, P Full in, half out - T, P & S Half in, half out - T & P Half in, Rudi out - T & P Arabians	Running drills S/S S/S passes Twisting S/S passes Basic single double passes Mount and dismount drills Double double passes	Identifying appropriate synchro pairs Building good synchro routines
			Benefits of introducing twisting rotational skills e.g. Full twisting ballouts, FT back body, etc. Continuation of cruising drills Biomechanics; Building time of flight Rig work - timing for front and back Landings Use of bungy Use of pit
			Routine choreography
Gymnastics for All			
Syncho tumbling	Developing and Using Innovative Equipment	Acrobatics	Small equipment
Tumbling runs - skill combinations Synchronisation Intensification	Ideas for building new styles of equipment	Creative entries, combinations and exits Safety - the ins and outs Using choreography/dance Using gymnastics skills Using apparatus Pitch salto Group balances	Rope Skipping Single Long Double dutch Combinations routines Competitions and display opportunities around the world
	Spring - mini-trampoline, trampoline, vault Front layout Back layout Front layout 180-360° twist Back layout 180-360° twist Intensification Springing performance Mini-tramp vaulting		
			Choreography and dance Dance styles Advanced movement Synchronisation Laps group performance Rules and regulations Travelling GS - what you to prepare

Gymnastics Australia Coaching Course Gymsport Skill content

Appendix C: Advanced Silver / FIG 2 Coach Accreditation Skills Matrix

		Aerobic Gymnastics			Choreography	
		Static strength	Dynamic Strength	Turns and split elements	Jumps and Leaps	Choreography
		1/1 turn in support (L, straddle, V, level) 1/1 turn straddle support Moldovan 1/1 Straddle planche	Pile PU, Explosive A Frame PU 1/1 to PU Wenson hinge, free Wenson hinge or lateral PU High V support 1/2 PU, to split Double leg circle, Hair Helicopter, Helicopter to split	Free support balance (frontal, lateral, vertical split) Balance full turn 1 1/2, 2/1 turn 1/1 horizontal to vertical split 1/1 to vertical split Illusion to vertical split	1 1/2 and 2/1 1 1/2 and 2/1 to PU 1/2 turn Forms, 1/2 and 1/2 1/2 turn Forms 1/2 to split 1/2 turn Forms 1/2 to PU Straddle jump Buterfly Or axes	Create 1/2 or full routine Insert given elements Choreography notes
Rhythmic Gymnastics						
Principles of Acro						
Apparatus						
Multiples (pairs/trios)						
Acrobatic skills						
Individual Skills						
Pair Balance						
Tri-Dynamic						
Dance Choreography musicality						
Variety in throw and catch; Risk introduction min. 2 elements with rotation plus additional criteria	Round-off Headspring Forward Handspring Back handspring Saltoes - fwd / bwd / sideways	1/1 turn in support (L, straddle, V, level) 1/1 turn straddle support Moldovan 1/1 Straddle planche	Pile PU, Explosive A Frame PU 1/1 to PU Wenson hinge, free Wenson hinge or lateral PU High V support 1/2 PU, to split Double leg circle, Hair Helicopter, Helicopter to split	Free support balance (frontal, lateral, vertical split) Balance full turn 1 1/2, 2/1 turn 1/1 horizontal to vertical split 1/1 to vertical split Illusion to vertical split	1 1/2 and 2/1 1 1/2 and 2/1 to PU 1/2 turn Forms, 1/2 and 1/2 1/2 turn Forms 1/2 to split 1/2 turn Forms 1/2 to PU Straddle jump Buterfly Or axes	Create 1/2 or full routine Insert given elements Choreography notes
Body movement difficulties, combinations of several mastery components in one set of dance, new and novel ways of using mastery Fundamental and other technical groups / mastery / risk						
JUMPS	Take off from 2 feet - split leaps, pike jumps Pike jumps from one foot From 1 foot with travel - split leaps, stag leap, with hips Jumps with rotation Sauts verticaux en tournant more than 360° Sauts groupés more than 360° Fouetté	PIVOTS Pivots with free leg above horizontal Front or side splits Back splits with ring Fouetté Fouetté in "passé", attitude or arabesque	WAVES Total body wave Total wave with spiral (360° ("crouneau") on both feet or on one foot)	FLEXIBILITY Splits with slow turn (180°- 360°) Circle Side splits with trunk at the horizontal Penchee with slow turn Front splits with back bend Front splits with back bend of the trunk with walkover Illusion forward, sideways and backwards Lying or chest with rotation		
BALANCES	Arabesque on the knee Attitude on the knee Back splits with help Leg in ring position with help All other variations of free leg front at the horizontal Front splits with help and on the knee Leg sideways at the horizontal (second position) on the knee Side splits with help and also on the knee Front, back and side scale	Unsupported and high handstand 1 ft to stand in hand (1:1) 2:2 Standing high 2:2 PoV high candle 2:1 straddle on bridge 1 arm back circle 2:1 top PoV High candle to low (P) Base 180 (p) 1 ft standing high (1:1) 2:2 handstand PoV with rotation 2:1/1:1 1 arm, inverted split	Tri-Balance B&M Side by side bridge, T in position value >2 (hand to foot) B&M, handstand teepee, T in press to handstand B in bridge, M in semi supported handstand, T in PoV >2 (hand to foot) B in bridge, M in bridge, T in PoV > 3 B in split, M stand on shoulders holding high, T in PoV perform in PoV kick layer on Middle's 1 foot, Middle is supported by Base's 1 foot, Base ying, legs B in tinge, M in arch handstand holding B's waist, B supporting under M's thigh, T in PoV hand to body)	Front layout over head throw from thigh OR P/O salto over head Back layout from hands ≥180 twist Pitch catch bird Pitch to catch candlestick - cascade Front layout overhead ≥180 twist Double salto from pitch or hands Handspring to handstand Stand in hands reach - 180 twist reach or courbette reach	Platform or pitch Back layout ≥180 twist Helicopter 2/4 ≥180 OR 4/4 pike to wrap from basket Handstand release 3/4 scoop to catch in basket Round off double salto Pitch / platform 4/4 salto ≥360 Platform layout reach Handstand on platform, throwing and/or catch in handstand	Musical interpretation Variety of music and choreography to communicate a story line or theme Selection of leitmotifs/etc to suit the composition of the choreography Demonstrate three choreographed pieces of different styles/themastory lines
Tumbling	Whip Back layout Front layout	Extension (1 leg) - fulldown Extension (2 legs) - doubledown 1 1/2 up (must stop at prep)	2 tricks - (Kick full, double, jullup TT, Kick-kick hitch-kick)			