



FITNESS TEAMS

TECHNICAL REGULATIONS 2021 - 2023

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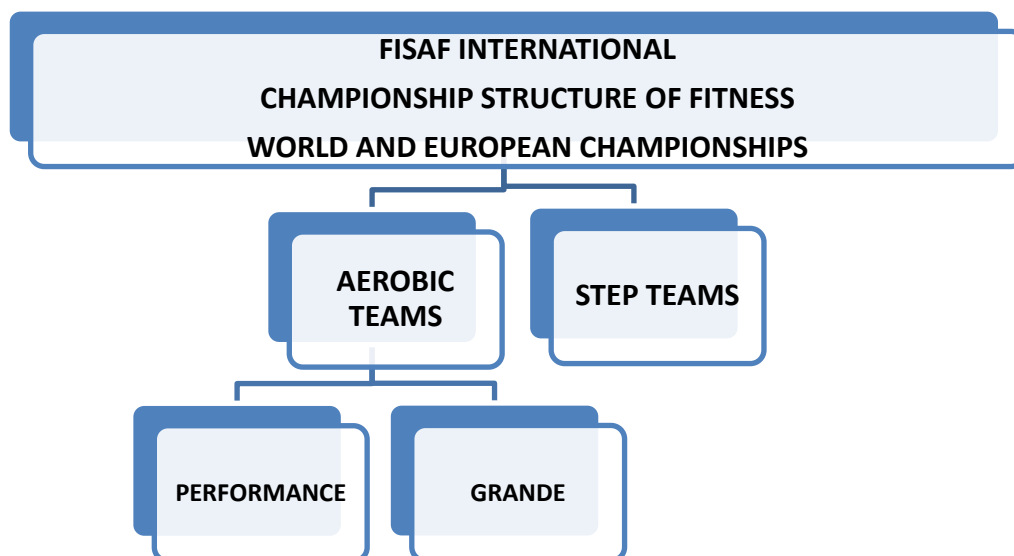
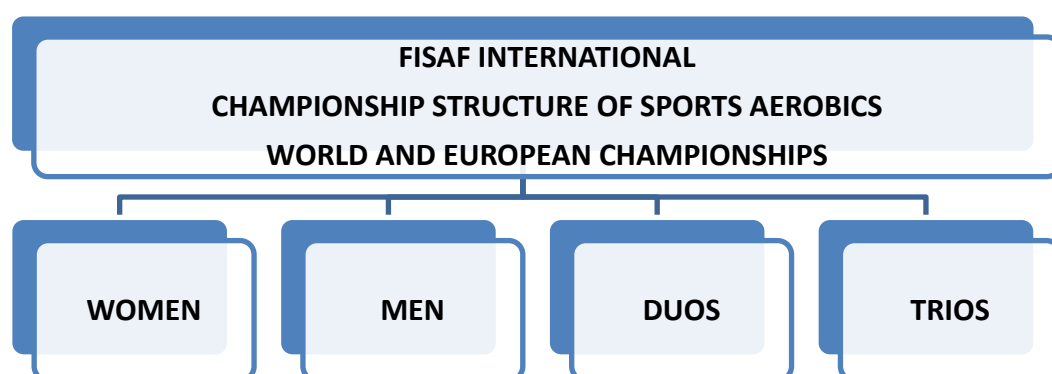
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1 Introduction

The Federation of International Sports Aerobics & Fitness, (FISAF) was founded in 1995 and in 2012 reinstated as FISAF International. FISAF is an international, independent, democratic and non-profit federation dedicated to sports aerobics and the development of the aerobic/fitness industry, internationally.

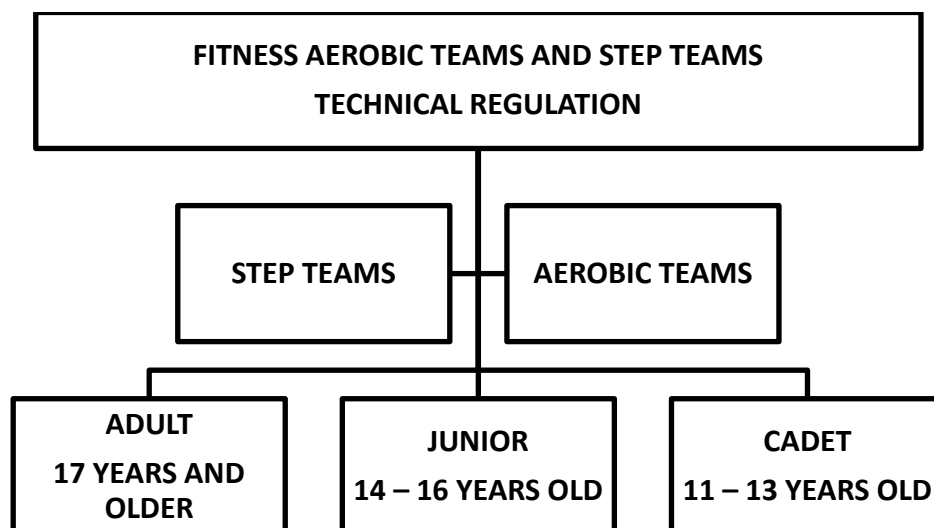
The Fitness Technical Regulations and appendices govern all FISAF international Fitness Championships in Aerobic Teams and Step Teams.

1. 1 FISAF Official Championships structure - all categories and divisions



1. 2 Competition System

Below is a diagram which explains the competition structure by categories for Fitness Championships.



Below is a diagram which explains the World and European competition system by Age Divisions.



1.3 Implementation

These FISAF Technical Regulations will supersede all Technical Regulations and will be implemented for the period 1 January 2020 to 31 December 2023. Possible amendments and changes will be informed via FISAF official special bulletins.

1.4 Championship Resources

The Fitness Technical Regulations together with the Championship Event Policy contain all information which governs policies, rules of competition and procedures for FISAF international competition.

2 Event Requirements

2.1 Structure – Rounds of Competition

All international competitions will have at least two rounds depending upon the final number of registrations in the competition division: preliminary and/ or semi-final and a final round, see below;

Rounds of competition;

NUMBER OF TEAMS	ROUNDS OF COMPETITION
1 – 6	Semi-final + final
7 – 11	Preliminary + semi-final + final
12 – 24	Preliminary + semi-final (6A + 6B grouping) + final
25 and more	Preliminary + semi-final (8A + 7B grouping) + final

Preliminary round:

The purpose of this round is to find the 12 highest ranked teams to proceed to the semi-final round. In the case where there are 25 or more in a competition division, the highest ranked 15 will proceed to the semi-final round.

This round will be used to check compliance with the technical regulations including attire. If the routine doesn't comply, the team will be informed straight after the conclusion of this round and the teams will be invited to meet the head judge to clarify the technical problems. Teams can change their competition attire for each performance but should be aware that if the outfit chosen is not acceptable then a reduction in the artistic score/rank will occur.

The preliminary round will be used to group the teams for the semi-final round (refer Semi Finals).

If there are 6 or less entries in the competition division, there may be no preliminary round and the routines will be checked for compliance to the Technical Regulations in the Semi-final round.

Semi-final round:

The purpose of this round is to find the 6 top ranked teams to proceed to the final round.

A system of grouping will be used when there are 12 -15 teams in the semi-final round. Teams will be placed in either group A or B according to their level of ability. Group B will be those ranked with less ability and will compete first in the semi-final round. Group A will be those ranked with most ability and will compete straight after group B.

Example:

12 to the semi-final round = 6 teams in group A, 6 teams in group B

15 teams to the semi-final round = 8 teams in group A, 7 teams in group B

Once the groups have been chosen, as a result of ranking, the computer will randomly draw the order of the teams within each group and this will be the performance order for the semi-final.

Any team can change their ranked position by their performance; they are not automatically locked into the group first given.

Final round:

The purpose of this round is to find the order of the top 6 (or 7/8) teams.

NB. If there are 3 teams from one country in the top 6, then the 7th team will be allowed through to the final round. If there are two countries with 3 teams in the top 6, then an 8th team will be allowed through to the final.

3 Performance Requirements

3. 1 Competition divisions

There are three competition divisions:

Performance Aerobic Team <i>5 members</i>	Grande Aerobic Team <i>6-7 members</i>	Step Team <i>5-7 members</i>
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3. 2 Team Size

1. A Performance Aerobic Team consists of 5 members
2. A Grande Aerobic Team consists of 6 to 7 members
3. A Step Team consists of 5 to 7 members.

3. 3 Substitution of Team Members

Prior to a competition;

Registration, using the FRF, is to be done five weeks prior to commencement of each competition, and includes registration of any substitutes. Substitution of two members, for any Team, is allowed after registration and up to two weeks prior to the commencement of a competition. For extenuating circumstances, such as injury, illness, or compassionate reasons, a request for a substitution can be made to the Sports Aerobics and Fitness Technical Committee, within the two-week period prior to a competition. If this is necessary, a medical certificate will be required in the case of injury to an athlete who needs to be replaced.

During a competition;

A total of two members can be substituted from the preliminary round to the final round if necessary.

3. 4 Age Divisions

The ages of team members must adhere to the Age Requirements for Fitness Championships. See Appendix 3 FISAF International Age Requirements.

3. 5 Routine Choreography

There are no compulsory elements for each of the 3 Fitness categories. Competitors should take care to avoid any movement that risks injury to a team member.

3. 6 Attire

Competitors are required to wear appropriate attire such as:

- Leotard, two-piece, tights, bike pants, bootlegs, close fitting tops and pants
- A supportive aerobic or sport shoe must be worn
- Wristbands and strapping are allowed
- A sponsor logo measuring 5cm x 10cm maximum is allowed
- Adequate personal support.

Competitors can change their competition attire for each routine but should be aware that if the outfit chosen is not acceptable then a reduction in the Artistic score/rank will occur.

3. 7 Unacceptable Attire/Props

The following is considered to be unsatisfactory attire in all categories:

- Costume which is too brief and not considered to be appropriately concealing

- Inadequate body support
- Theatrical attire
- Body oil, body paint, excessive body or hair products which may jeopardize the safety of any team or changes the floor surface
- No props will be accepted. This includes but is not limited to chairs, balls, chains, motor bikes, shawls, etc.
- Attire must not be removed at any time during the performance, including hats, sunglasses or clothing however, they can be touched
- Competition outfits can't represent or carry a trade mark
- Inappropriately footwear for Sports Aerobics
- A sponsor logo measuring more than 5cm x 10cm maximum is NOT allowed
- Attire that distracts from the performance
- Parts of attire which fall off, or could potentially damage the floor surface, e.g. feathers or large and sharp decorative accessories. You may be asked to review your attire before the next round if it is deemed to be a risk to the floor surface or an athlete.

If unacceptable attire is worn during the first round of competition, the head judge will notify the coach and no deduction will be given. If the unacceptable attire is still worn in subsequent rounds, artistic judges will give a deduction.

3. 8 Competition Area

The competition area will be 9 x 9 meters.

3. 9 False Start/Interruption

A **false start** is defined as:

1. A technical problem preventing commencement of a routine after the team has entered the stage.
2. A technical or medical problem preventing continuation of a routine once it has started.

A false start/interruption is when the circumstances causing it are not within the team's control. This would include, but is not limited to, damage to the facility, failure of equipment or foreign objects on the stage and an injury requiring medical attention.

The decision as to whether the false start/interruption will be acceptable will be at the sole discretion of the Head Judge. If it is deemed to be a false start/interruption, then the team will have the option of performing immediately or at the end of the category.

A routine that is not started or is interrupted, without completion, due to the fault of a team, is not considered as a false start/interruption. This would include but is not limited to, forgetting a routine, falling down. If not a false start/interruption, the team will be disqualified.

Injury or illness between rounds of competition

Competitor's injury needing medical attention, where it is unsafe to immediately continue performing;

a. Injury during a routine

- i. The team should stop the performance immediately
- ii. First aid should be administered
- iii. The team has the option to perform again (with or without a substitute) at the end of the category if there is still the correct number of team members for their category, e.g. 7 members reduced to 6 = still a Grande Team
- iv. The team must let the Head Judge know immediately if they will take the option to perform again at the end of the category

b. Injury or illness between rounds of competition

- i. The team has the option to continue to the next round of competition (if they have qualified) with or without a team member if there is still the correct number of team members for their category.
- ii. The team has the option to continue with a substitute member/s but must let the Head Judge know at least two hours prior to the next round of competition who they will substitute.
- iii. The team has the option to withdraw from the competition. If this option is taken the team must notify the Head Judge as soon as possible and within at least two hours before the next round.
- iv. In the case where a team withdraws during a competition the next qualifying team will have the option to compete, e.g. 6 Grande Step Teams qualified for finals, one team withdraws due to injury prior to finals = the 7th ranking team has the option to compete in the finals.
- v. The next qualifying team will be informed as soon as possible and within two hours of the next round

NB. It is not possible for a Grande Aerobic Team to reduce to 5 members and enter the Performance Aerobic Team category due to injury or illness once the competition has started.

3. 10 Routine Time

Routine time is 1'45 minutes. Timing begins with the first audible sound and ends with the last audible sound (this includes a cuing beep if used). The responsibility rests solely with the team to verify the length of music prior to the competition. Every team's routine will be timed and checked during the music/floor check to ensure that it adheres to the technical regulations.

A tolerance of plus or minus 5 seconds will be accepted outside the performance length of 1'45 minutes. Those teams whose routine music falls outside the period of one minute forty seconds

to one minute fifty seconds (1:40 to 1:50) will incur a reduction in score by the Artistic judges, which can risk a reduction in ranking.

The length of the music will be submitted with the FRF registration and is checked prior to the competition. If it is too long or short, then the competitor is notified and given the opportunity to fix the error. A music sound and floor check will be available at the venue for all competitors, prior to the commencement of the competition.

3. 11 Routine Music

All music will be submitted electronically with the Team registration using the FRF (FISAF Registration Form) and will be shown on the judge's forms for Grande Aerobic and Step Teams only.

Any BPM that is outside the stated range will incur a reduction in score by the artistic judges which can risk a reduction in ranking.

There will be no replacement of any medium of music once competition has started unless requested by the Head Judge or if there is a fault with the sound equipment.

3. 11. 1 Step Team Music and BPM

The BPM should be within 130 – 140 BPM and will be checked when the music is submitted, prior to the competition.

The music speed is to remain at the same BPM throughout the entire routine.

3. 11. 2 Grande Aerobic Team Music and BPM

The BPM should be within 150 – 160 BPM and this will be checked when the music is submitted, prior to the competition.

The music speed is to remain at the same BPM throughout the entire routine.

3. 11. 3 Performance Aerobic Team Music and BPM

The recommended BPM is within 140 – 155 BPM and can vary throughout the routine, with use of the half and full tempos. For this category the choice of music is very important and the “art” of this is being able to choreograph to a piece of music without the need to majorly edit it. If good music selection is made using a suitable BPM and a good variety of structure, then the need to edit the music should be minimal. Sound effects should be minimal, and the music should dictate where the choreography is placed rather than the sound effect.

3. 11. 4 Unacceptable music

Music which contains language which is deemed not appropriate and/or offensive by the Head Judge in consultation with the judging panel will not be acceptable. A Team is not able to

request a replacement track once the competition has started. Music and songs belonging to a trade mark can't be used as competition music.

If unacceptable music, length of music, BPM, offensive language, or trademarks are used during the first round of competition, the Head Judge will notify the coach and no deduction will be given. If this music is included in subsequent rounds, Artistic Judges will give a deduction which can risk a reduction in ranking.

3. 12 Equipment

The event organizer will provide steps for the use in the step category. All athletes will be notified regarding the type of step provided (e.g. Reebok) no later than one month prior to the commencement of the event.

- For adult competition the minimum height of the steps will be 20 cm.
- For junior competition the step height must be suitable to each team member with a minimum of 15 cm.
- For cadet competition the step height must be a maximum of 15 cm.
- The number of steps on the floor must be equal to the number of athletes on the floor

Guidelines for step height should take into consideration the fitness level, current stepping skill and the degree of knee flexion when the knee is fully loaded while stepping up. All steps must be of the same height for all team members. At no time will the knee joint of the first leg to step up flex beyond a 90-degree angle. However current industry guidelines recommend no greater than 60 degrees.

Please note that logos or trademarks are not allowed to be added to any surface of the step.

3. 13 Judging Panels

The judging panel will consist of two or three classifications of scoring judges plus a Head Judge. These classifications are Technical Judge, Artistic Judge and Performance Judge.

Grande Aerobic Teams and Step Teams:

There are two panel configurations which can be used;

Panel	Head Judge	Technical	Artistic
Seven Judging Panel	1 judge	4 judges	3 judges
Five Judging Panel	1 judge	3 judges	2 judges

Performance Aerobic Teams:

There are two panel configurations which can be used for Performance Aerobic Teams;

Panel	Head Judge	Technical	Artistic	Performance
Seven Judging Panel	1	2 judges	4 judges	1 judge
Five Judging Panel	1	1 judge	3 judges	1 judge

Head Judge

The Head Judge will oversee the judging panel and is the highest technical authority at a FISAF International Competition. The Head Judge is responsible for ensuring consistent and fair application of the Technical Regulations by the judging panel and overseeing the correct implementation of the judging systems and the tabulation of results. If the situation arises the Head Judge may be a ranking Head Judge.

Technical Judge; Grande Aerobic and Step Teams

The Technical Judge criteria includes the following but is dependent upon the actual category; ability of Teams to perform and display a variety of movements which are specific to the fitness discipline. Also considered is the execution, placement and control of all movement and the complexity and intensity of those movements and the choreography.

The Technical Judge will apply a score for each Team, after considering the technical criteria and, in comparison to all other teams. The ranking of a Team will be derived from a score out of 10. A Lead Technical Judge will be appointed to the panel of the Grande Aerobic and Step Teams. The ranking applied by this judge will decide any tied ranking which may occur between teams.

Technical Judge; Performance Teams

The Technical Judge considers the execution, placement and control of all movement during the routine. A score will be applied for each Team, after considering the technical criteria and, in comparison to all other teams. The ranking of a Team will be derived from a score out of 10.

Artistic Judge

The Artistic Judge criteria includes the following but is dependent upon the actual category; the originality and creativity of the choreography and the use of the music. Synchronization is also considered, this being the ability of the Team to perform at the same level as each other and to stay in time with each other and the music. The Artistic Judge will consider the appearance and presentation and team interaction.

For Step and Grande Aerobic Teams; if the music is outside the approved range of BPM the Artistic Judges will reduce their score and this can affect a ranking.

The Artistic Judge will apply a score for each team, after considering the artistic criteria and, in comparison to all other teams. The ranking of a team will be derived from a score out of 10.

A Lead Artistic Judge will be appointed to the panel of the Performance Aerobic Teams. The ranking applied by this judge will decide any tied ranking which may occur between teams.

Performance Judge

The performance judge will consider the overall performance of the routine looking at the ability of the entire team to 'dance' and connect with the audience creating entertainment value of the choreography. The Performance Judge will consider the choreography, the use of the music, technique and synchronisation. The performance judge will apply a score for each

team, after considering the performance criteria and, in comparison to all other teams. The ranking of a team will be derived from a score out of 10.

3. 14 Ranking

The goal of the ranking system is to determine the placing of the teams, after each round, by finding the majority of places given by the judging panel, rather than an addition of scores. For example, first position is gained by the majority of the panel agreeing on which team they have awarded first place too, with the majority being 4 out of 7 judges. For example, using a 7-judging panel for Grande Aerobic Teams competition:

Team A: 4 judges have 1st / 3 judges have 2nd

Team B: 3 judges have 1st / 4 judges have 2nd

Team A is the winner

All judges will consider their specific criteria to determine a score, out of ten (10) points, which represents a team's performance. From this score a team's rank is derived.

For example;

Ranking	Judges	J1	J2	J3	J4	J5	J6	J7
	Team A	3	4	2	3	1	1	1
	Team B	1	3	5	4	2	3	3
	Team C	6	5	1	1	3	2	4
	Team D	2	1	3	2	5	4	5
	Team E	4	2	4	5	6	5	2

There is no majority for first place (Team A only has 3 first positions) therefore first position is not found. In this case the ranking system will then find a majority of first and second positions.

First Place	Team A	3	4	2	3	1	1	1	Team A has a majority of first and second positions (in green) therefore is ranked first
	Team B	1	3	5	4	2	3	3	Team B only has 2 first and second positions
	Team C	6	5	1	1	3	2	4	Team C only has 3 first and second positions
	Team D	2	1	3	2	5	4	5	Team D only has 3 first and second positions
	Team E	4	2	4	5	6	5	2	Team E only has 2 first and second positions

Because the first and second rankings have been used, the ranking system will now find a majority of three or better (3,2,1) for 2nd place as shown in yellow below;

Second Place	Team B	1	3	5	4	2	3	3	Team B has 5 which is the biggest majority of first, second and third positions
	Team C	6	5	1	1	3	2	4	Team C has 4
	Team D	2	1	3	2	5	4	5	Team D has 4
	Team E	4	2	4	5	6	5	2	Team E has 2

Now the ranking system finds the third place. Team C and Team D both have 4 positions of first, second and third which are both majorities, so the ranking system finds 'who is better than who' between these two. This is shown in purple below;

J1 J2 J3 J4 J5 J6 J7

Third place	Team C	6	5	1	1	3	2	4	Judges 3,4,5,6 and 7 think that Team C is better than Team D therefore is ranked 3 rd
Fourth place	Team D	2	1	3	2	5	4	5	Judges 1 and 2 think that Team D is better than Team C therefore is ranked 4 th

Tied Ranking;

In the very rare case where two or more teams have exactly the same rankings in a competition round, the ranking of the Lead judge will decide the outcome. For example;

	J1 Lead Judge	J2	J3	J4	J5	J6	J7
Team XXX	2	1	3	4	4	3	5
Team YYY	1	2	5	3	3	4	4

Both have exactly the same rankings without one being better than the other therefore the lead judge ranking decides the outcome, Team YYY is better than Team XXX.

Appendix two is the point scoring guide used by the Judging panel when applying a score.

Calculation method of the Judge's rankings:

1. When four or more judges award a team with the same or better ranking, this is called 'Achievement of majority'.
2. If no team achieves majority for a certain position, a new comparison will be made and will include all rankings from the next lowest position and above. (See green sections above).
3. If more than one team achieves majority, the following applies;
 - a. Those teams achieving majority, are put into a group.
 - b. The team with the greatest 'power of majority' is found, e.g. the one with the most rankings achieving majority. (See yellow section above).
 - c. If the teams in the group have the *same* majority then the highest ranking from each judge is counted, e.g. how many times a team is better than another or the others, (who is better than who). (See the purple section above).
4. If the parameter, "more times better" occurs in more than one case within the group, the teams will be ranked according to the LEAD judge.

3. 15 Notification

As soon as possible, following a routine, a team's score and rank from each judge will be displayed and/or announced. Requirements for the notification of results for specific events are contained in the Event Policy.

3. 16 Entry/Exit

After the Team is introduced, they are to enter the routine area and promptly assume their starting position. The Team may briefly greet or acknowledge the audience prior to assuming their starting position.

For all rounds of competition, the Team is to promptly exit from the routine area, following completion of their routine. The Team may briefly thank or acknowledge the audience prior to their exit.

Excessive posing or choreographed movements will not be permitted prior to a team assuming their starting position or prior to their exit. Adhering to this rule shows respect and ensures the timetable is not compromised. Teams who breach this rule will be penalized by the Artistic judges and the Team/s score will be reduced each time the rule is breached.

4 Step - routine evaluation

4. 1 Introduction and General Step Guidelines

Universal Step guidelines describe very clearly how to perform step training with correct stepping technique. Despite the physical condition of the athletes participating in competitions, the guidelines must be considered so as to not cause physical stress or injury during training and competition.

STEPPING ACTION

This is defined as the transfer of TOTAL BODY WEIGHT from the floor to the step, followed immediately by a transfer of the body weight from the step to the floor.

POSTURE

The head should be up, shoulders down and back, chest up, abdominals slightly contracted, and buttocks gently tucked under the hips. Do not hyperextend the knees or back at any time. When stepping up, lean from the ankles and not the waist to avoid excessive stress on the lumbar spine.

STEPPING UP

Contact the platform with the entire sole of the foot. To avoid Achilles tendon injury, do not allow the heel to land over the edge of the platform. Step softly and quietly to avoid unnecessary high impacts. Watch the platform periodically to ensure proper foot placement.

STEPPING DOWN

Step close to the platform (no more than one shoe length away) and allow the heels to contact the floor to help absorb shock. Stepping too far back, while pressing the heel into the floor, could result in Achilles tendon injury. If a step platform requires stepping a significant distance from the platform such as a lunge step or a repeater, do not push the heel into the floor. Keep the weight on the forefoot.

LEADING FOOT

Change the leading foot (the foot that begins the step pattern) often. The leading leg experiences greater musculoskeletal stress than the non-leading leg.

POWER STEPS

All power steps should be performed up onto the platform and not down from the platform. It is therefore appropriate to run or jump up onto the platform, but not down. Propulsion steps result in higher vertical impact forces.

INTENSITY

Can be enhanced by use of power stepping, a higher platform, continual arm lines, and differing the approaches to the step.

APPROACHES & BASIC STEP MOVEMENTS

The following is a list of approaches to the Step and the basic step movements:

From the Front (F) From the Side (S)
 From the Top (T) From Astride the step (A)
 From the End (E) From the Corner (C)

BASIC STEP MOVEMENTS			
Terminology	Leg Lead	Approach	Description
Basic Step	Single	F T E C	Up, Up, Down, Down or Down, Down, Up, Up
V-Step	Either	F	A wide Basic Step
Lift Step	Either	any	Up, Lift, Down, Down, or Down, Down, Up, Lift
Tap Up - Tap Down	Single	F S E C T	Up, Tap, Down, Tap or Down, Tap Up, Tap
Tap Up	Alternating	F E C	Up, Tap, Down, Down
Tap Down	Alternating	F E C	Up, Up, Down, Tap
Turn Step	Alternating	S F	Up, Up, Down, Tap facing side - approach depends on prior step skills
Straddle Down	Either	T	Down, Down, Up, Up or Down, Down, Up, Tap
Straddle Up	Either	A	Up, Up, Down, Down or Up, Up, Down, Tap
Over the Top	Alternating	S	Up, Up, Down, Tap
T-Step	Either	E	Up, Up, Straddle Down, Up, Up, Down off end also known as a mixed approach
Across the Top	Alternating	E	Up, Up, Down, Tap
Corner to Corner	Alternating	C	Up, Up, Down, Tap (travel diagonally & tap down to the side)
Lunges	Alternating	T	1-minute time limit
U-turn	Either	S E C	A small turn step "in Place" or a small turn step from side to side
A-Step	Either	F S	An "inverted V-step" or a "giant" over the top
L-step	Either	F to E E to S S to E	Up, Tap, Down, Tap or Up, Up, Down, Tap also known as a mixed approach
Repeater	Either	any	Variation of a lift step

4. 2 Technical Criteria

All movement must be appropriate to and reflective of Step

Complexity (difficulty)	25%
Intensity	25%
Variety of stepping action and transitions	25%
Execution	25%

Please note that the percentages relate to the structure and choreography of a routine and the equal importance each criteria has within a routine. They are not a breakdown of criteria for judging purposes.

Complexity (difficulty) 25%

- Use of complex/difficult stepping patterns appropriate to Step
- Use of complex/difficult arm lines
- Use of complex transitions
- Use of arm lines in conjunction with stepping action
- Use of opposing planes
 - with arms
 - with legs
 - with team members
- Using many parts of the body and many muscles together at one time

Intensity 25%

- Movement should require high energy expenditure and effort
- Use of different vertical levels: 'squat or lunge' level, low impact step, power step
- Continual use and balance of the step movements, taps, flicks, curls, knee lifts and kicks etc.
- Use of long and short levers (arms and legs)
- Continual arm lines throughout the routine
- Speed of movement (not music)
- Display of high cardiovascular endurance and demonstrate perfect physical condition
- Use of power movements
- Use of all the different approaches to the step including 'lengthways'
- Maximum stepping action to enhance intensity

Variety of stepping action and transitions 25%

- Variety of step patterns using wide range of different steps
- Variety in the orientation and different approaches to the step including length ways
- Variety in transitions from one step to another

- Variety in step changes (formations), positioning of team members (swapping with each other often) without compromising stepping action
- Avoiding repetition of movements and sequences in the lower body
- Using a variety of taps, flicks, curls, knee lifts and kicks (leg levels)
- Avoiding repetition of movements and sequences in the upper body

Execution 25%

- High level of technique and quality of the stepping action
- Correct foot placement on and off the step
- Precise placement and control of all movements
- Speed and control of stepping action and transitions
- Postural control (joint and limb) and body alignment
- Ease of movements
- Display an over-all high standard in delivery of the whole routine
- Adherence to the acceptable and unacceptable movement lists
- Adherence to universal step guidelines
- Proper body alignment is important in the prevention of sport-related injuries and athletes should be reminded to maintain appropriate posture during all Step Reebok movements.

The following are guidelines for proper stepping posture:

- Keep the shoulders back, chest up, buttocks tucked under, the hips and knees soft.
- Avoid locking the knee joint at the top or bottom of the stepping pattern.
- Avoid hyper extending the back.
- Avoid too much forward lean when stepping up and down on the platform.

4. 3 Artistic Criteria

All movement must be appropriate to and reflective of Step

Appropriate Choreography	30%
Musical interpretation	25%
Synchronization	25%
Presentation	20%

Please note that the percentages relate to the structure and choreography of a routine and the importance each criteria has within a routine. They are not a breakdown of criteria for judging purposes.

Choreography 30%

- Movement should be appropriate to step and involve the stepping action with minimal "floor" choreography
- Originality
- Creativity in step patterns with different orientations/approaches
- Originality and creativity in formations and changes of step (without compromising the stepping action)
- Creativity in the swapping of positions of the team members
- Even and purposeful spacing between members
- Showing creativity within the step choreography in arms and legs
- Unpredictable sequencing and transitions
- Choreography with interactions
- Creativity in the different vertical choreography levels and space given

Music interpretation 25%

- Suitable choice and speed of music
- Music and movements should be inseparable
- Use of highs, lows, rhythms and vocals
- Movements should reflect a theme if chosen
- Ability to use the music/tempo by all team members

Synchronization 25%

- Display of an even level of ability between all members
- All members should perform movement in time with each other and with the same intensity
- Synchronized team showmanship
- Solo performances are not rewarded

Presentation 20%

- Dynamic physical and facial energy throughout performance
- Ability to generate excitement and enthusiasm
- Ability to project confidence and emotion
- Eye contact with audience
- Variety and continuity of presentation skills
- Appropriate and animated expressions
- Interaction and acknowledgement that you are a team, rather than individuals on stage
- Sincerity and naturalness of expression rather than forced theatrics
- Personality and vitality integrated into the routine with a group presentation

- Appropriate, customized, athletic attire suitable to the choreography (not theatrical attire).

4. 4 Acceptable moves

- ✓ Aerials landing on one or two feet (step and floor)
- ✓ Transitional (not held) flexibility moves
- ✓ Lifts and supports allowed at the beginning and end of the routine (standing position or on the floor).
- ✓ Self-propulsion

4. 5 Unacceptable moves

- ✗ Two arm and one arm push-up
- ✗ Two arm and one arm presses
- ✗ Standing free fall to push-up
- ✗ Aerial to push up
- ✗ Aerial to sit or split landing
- ✗ Any assisted or unassisted Gymnastic/Acrobatic movements (Back flip, Handspring, Cartwheel etc.)
- ✗ Power moves from the step to the floor
- ✗ Power moves from one step to another
- ✗ Stepping forward off the step or stepping backward onto the step
- ✗ Lifting or tilting a step with a team member on it
- ✗ Lifts while on a step
- ✗ Placing the steps on top of each other (stacking)
- ✗ Assisted propulsion

Please note that logos or trademarks are not allowed to be added to any surface of the step.

5 Grande Aerobic – routine evaluation

5. 1 Introduction

Fitness Aerobics uses the basis of high impact aerobics together with music that has a very strong, clear, fast beat. It does not have any compulsory movements and does not encourage sports aerobics skill movements. There is a focus on non-stop high impact aerobics combinations which are enhanced by creative sequencing.

The BPM for this category should be within 150 – 160 BPM. If the music is faster than 160 BPM the Artistic Judges will reduce their score, and this can affect a ranking.

5.2 Technical Criteria

All movements must be appropriate to and reflective of High Impact Fitness Aerobics.

Complexity (difficulty)	25%
Intensity	25%
Variety of moves	25%
Execution	25%

Please note that the percentages relate to the structure and choreography of a routine and the equal importance each criteria has within a routine. They are not a breakdown of criteria for judging purposes.

Complexity (difficulty) 25%

- Use of complex/difficult leg and footwork reflective of high impact aerobics
- Use of complex/difficult arm lines
- Use of complex and fast transitions in conjunction with leg and footwork
- Use of opposing planes
 - with arms
 - with legs
 - with team members
- Using many parts of the body and many muscles together at one time.

Intensity 25%

- Movement should require high energy expenditure and effort
- Use of different vertical choreography levels (floor, 'squat' level, standing, high impact and aerial) and muscular contraction
- Use of long and short levers (arms and legs)
- Continual use of leg levels by differing the use of flicks, knee lifts and kicks
- Speed of movement (not music)
- Display of high cardiovascular endurance and demonstrate perfect physical condition
- Continual use of the floor space used throughout the routine
- Choreography should involve as much high impact content as possible.

Variety of moves 25%

- Avoiding repetition by choosing a wide range of high impact aerobics movements
- Variety in arm lines using combinations of short and long levers
- Variety in choreography levels: floor to standing, standing to floor etc.
- Variety in direction of travel, formations and orientation
- Variety of footwork and leg levels by using flicks, knee lifts and kicks
- Avoiding repetition of movements and sequences in the lower body and the upper body.

Execution 25%

- High level of technique and quality in all moves including execution of any chosen skill moves
- Precise placement and control of arm lines, leg and footwork
- Speed and control of high impact action and correct execution of the transitions
- Postural control (joint and limb) and body alignment
- Ease of movements
- Display an over-all high standard in delivery of the whole routine
- Adherence to the acceptable and unacceptable movement lists.

5. 3 Artistic Criteria

All movements must be appropriate to and reflective of High Impact Fitness Aerobics

Choreography	30%
Musical interpretation	25%
Synchronization	25%
Presentation	20%

Please note that the percentages relate to the structure and choreography of a routine and the importance each criteria has within a routine. They are not a breakdown of criteria for judging purposes.

Choreography 30%

- Movement should be appropriate to fitness aerobic movement and not sports aerobics movement
- Originality and creativity in high impact aerobics movements
- Use of different travel directions and orientation
- Even and purposeful spacing between team members
- Unpredictable sequencing
- Choreography with interactions
- Use of different vertical choreography levels and space to show creativity
- Originality and creativity.

Music interpretation 25%

- Music appropriate to fitness aerobics
- Music and movements should be inseparable
- Use of highs, lows, rhythms and vocals
- Movements should reflect a theme if chosen

- Ability to use the music/tempo by all team members.

Synchronization 25%

- Same skill level of team members: all members should perform movements with the same precision and in time with each other
- All members should perform the routine with the same intensity
- Solo performances are not rewarded.

Presentation 20%

- Dynamic physical and facial energy throughout performance
- Ability to generate excitement and enthusiasm
- Ability to project confidence and emotion
- Eye contact with audience
- Variety and continuity of presentation skills
- Appropriate and animated expressions
- Interaction and acknowledgement that you are a team, rather than individuals on stage
- Sincerity and naturalness of expression rather than forced theatrics
- Personality and vitality integrated into the routine with a group presentation
- Vibrant, customized, athletic attire suitable with the choreography (not theatrical attire).

5. 4 Acceptable moves

- ✓ Aerials landing on one or two feet
- ✓ Two arms push up
- ✓ Two arm transitional presses (not turning)
- ✓ Transitional flexibility moves
- ✓ Standing free fall to push up
- ✓ Lifts and supports (with the lifting or supporting person/s in a standing position or on the floor)
- ✓ Self-propulsion (with the lifting or supporting person/s in a standing position or on the floor)
- ✓ Floor roll, kip, and handstand as a transition only that is without a discernible hold
- ✓ Unassisted or assisted Cartwheel of any form including executed on the forearms
- ✓ Assisted backflip or backward walkover variations
- ✓ Assisted handspring or forward walkover variations

5. 5 Unacceptable moves

- ✗ One arm push-up
- ✗ One arm presses

- ✖ Aerial to push up
- ✖ Aerial to sit or split landing
- ✖ Unassisted Back-flip or backward walkover variations
- ✖ Unassisted Handspring or forward walkover variations
- ✖ Aerial somersault of any form
- ✖ Round-off of any form
- ✖ Assisted propulsion

6 Performance Aerobic - routine evaluation

6.1 Introduction

A Performance Aerobic routine is focused on performance, connecting with the audience and entertainment. A combination of High Impact Aerobics and Dance are used to show the dynamics, artistry and fitness ability of a small group. There are no compulsory or obligatory elements as skill elements are not a feature of this category.

6.2 Technical Criteria

Execution of all movement

100%

- Postural alignment and control
- Control and purposeful placement of the joints and limbs
- High level of technique and quality in all moves and dance styles
- Precise placement and control of arm lines, leg and footwork
- Ease of movement
- Display an over-all high standard in delivery of the whole routine
- Display of an even level of ability and execution between all members

Skill elements are discouraged and do not add any value to the routine.

6.3 Artistic Criteria

Choreography and Use of Music 50%

Variety of moves 25%

Visual Image 25%

Please note that the percentages relate to the structure and choreography of a routine and the importance each criteria has within a routine. They are not a breakdown of criteria for judging purposes.

Choreography and Use of Music

- Being different to others and creating an impression
- Creative group choreography that does not compromise the flow of routine or the amount of aerobic and dance movements
- Unpredictable choreography and travel patterns
- Using complex choreography patterns such as opposing planes with legs and arm lines plus counter tempo movements
- Enhancing the music with the movement which includes any theme chosen

Variety of moves (showing as many different moves as possible)

- Avoiding repetition by choosing a wide range of aerobic and dance movements
- Variety in arm lines using combinations of short and long levers, linear, circular, tempo and counter tempo movement
- Variety of footwork and leg levels by using flicks, knee lifts, kicks, lateral and frontal movement
- Variety of travel patterns

Visual Image

- Using vertical levels within the routine structure and placement of chosen moves and transitions
- Space, travel and orientation
 - Interaction with the entire group
 - Formations and swaps
 - What you can create visually to the audience/judges
- Creative use of attire to enhance the choreography, music and performance of a routine without being too theatrical
- Continual use of the floor space

6.4. Performance Criteria

Performance of the routine	75%
Synchronization	25%

Please note that the percentages relate to the structure and choreography of a routine and the importance each criteria has within a routine. They are not a breakdown of criteria for judging purposes.

The Performance Judge is a specialist in both Artistic and Technical criteria; therefore, considers all aspects of these criteria together with the following:

Performance of the routine

- The ability of the team to entertain an audience
- The ability of the team to incite emotion and excitement from the audience
- The ability to 'Dance' the routine and 'express' the music with dance/movement related to aerobics
- The ability to project confidence and ease of movement
- The originality and innovation of combining costume, music, choreography and presentation

Synchronization

- Artistic synchronization;
 - the ability of the entire team to use the beat and stay in time with the music and each other
 - the ability of team members to present the routine with the same level of performance
- Technical synchronization;
 - display of the same level of physical ability and execution between all members

The basis of the Fitness Teams attire requirements is to acknowledge both the sport and performance aspects of this category. While Performance Teams must adhere to the Fitness Teams attire requirements, this category is able to display more of the performance aspect.

6. 5 Unacceptable moves

Any movements that are not executed well and risk the health of the athlete are unacceptable. If an unacceptable element is performed during the first round of competition, the head judge will notify the coach and no deduction will be given. If this element is included in subsequent rounds, all judges will give a deduction which can risk a reduction in ranking.

7 General Requirements

7.1 Code of Conduct

Athletes and coaches are obligated to follow the good spirit and ethical values of the sport, the principles of Fair Play, National and International Anti-Doping Codes and other rules and regulations that are in force.

Fair Play is often referred to as “the spirit of sport”, it is essence of Olympism; it is how we play true. The spirit of sport is the celebration of the human spirit, body and mind, and is characterized by the following values:

- Ethics, fair play and honesty
- Health
- Excellence in performance
- Character and education
- Fun and joy
- Team work
- Dedication and commitment
- Respect for rules and laws
- Respect for yourself and other participants
- Courage
- Community and solidarity

7.2 Disqualification

7.2.1 Reasons for disqualification

A Team can be disqualified for breaching the Code of Conduct, especially the following from that code; (see section 7.1, Code of Conduct).

- Ethics, fair play and honesty
- Respect for rules and laws
- Respect for yourself and other participants

7.2.2 Procedure

The Head Judge or a Technical Committee member issues a written warning, to an offending team; stating that they are in breach of the Code of Conduct (mentioned in above in section 7.1) and that pursuing this breach may lead to disqualification. This written warning must be signed by the Head Judge or a Technical Committee member and the original given to the team with a copy kept for official record.

Where a team has been issued a warning and continues to breach the Code of Conduct, the Head Judge is authorized to disqualify that team from a competition.

Where a team is disqualified, the Head Judge will give a written notice to the tabulator to remove the results for that team. The Head Judge will then notify the team of their disqualification.

7. 3 FISAF International and Anti-Doping

FISAF International condemns the use of performance enhancing drugs and doping practices because it is contrary to the ethics of sport and potentially harmful to the health of athletes. Those found to have engaged in a doping practice are liable to sanctions by FISAF International.

For the purpose of this Policy a doping practice is: the taking of substances or use of methods prohibited by WADA as referred to on the WADA List of Doping Classes and Methods, or assisting, or being involved in a doping practice. The information of the prohibited substances and methods can be found on the WADA (World Anti-Doping Agency), www-pages:

<http://www.wada-ama.org>

When drug testing is conducted at an FISAF International sanctioned event, all athletes must make themselves available for testing.

7. 4 Protests

Where extraordinary circumstances occur, a protest must be lodged, to the Head Judge, within one hour of the closure of the current category. The fee to lodge a protest is 100 EUR. Protests will be considered by any Technical Committee members present and the Head Judge with the decision of this group being final.

Protests lodged after the event will not be considered unless there are extenuating circumstances that are approved by the President and Technical Committee of FISAF.

If the protest is approved the fee of 100€ is returned back to the person/federation who lodged it.

Appendix 1: Glossary of terms and movements

Formation

Changing places of the team members to create a different formation (pattern) from the one they are currently in.

Power move/Power step

A jump, hop or run up onto the step.

Swap

Changing of position of team members without changing the complete formation.

Stationary

Standing on one or two feet, without any discernible travelling, stepping or turning.

Self-Propulsion

One team member using the body of another member/s to propel themselves.

Assisted Propulsion

One or more team members propel another member/s.

Support

One or more team members, using the body of another team member/s, to support their own body weight. The supporting person is not lifting or assisting the team member in any way, they are simply being used as a support. This is not a lift.

Lift

Definition: One or more team members using one or both arms to take the weight of another member/s, thereby picking that member up and making their feet/body leave the floor. The lifting athlete/s must be in a static position when the lifted partner has no contact with the floor:

- From a standing position one step is allowed but the other foot must be static during the lift.
- From a lying or kneeling position, that position must not change during the lift.

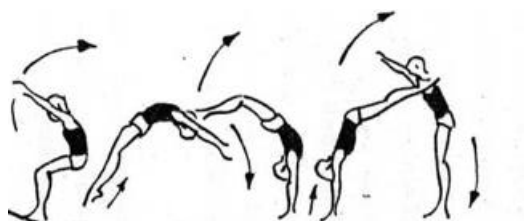
Aerial somersault

A gymnastic move, beginning in a standing position, in which the body is propelled head over heels in either a forward, backward or sideways position before landing on the feet or into various floor positions.



Unassisted Back-flip or backward walkover variations

A gymnastic move in which the body is propelled backward passing through an aerial supine position to an inverted position. Then the hands/forearms are pushed off the floor as the legs flick down to land standing upright or in a floor position. There should not be excessive backward bending in the lower body during the movement. If the backflip (of any form) is done using the body of another athlete as the base, as in a support, it is still considered to be a backflip and is unacceptable. This movement is considered an unacceptable move for Fitness Grande and Step Teams.



Assisted Back-flip or backward walkover variations, as a lift, (with hands/forearms not touching the floor)

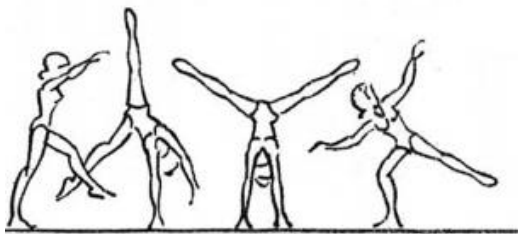
The nature of the back-flip changes if the move is assisted by another athlete/s, as a lift, and is performed without the hands or forearms touching the floor. This move is acceptable for Fitness Grande Aerobic and Performance Teams.

Bridge

A gymnastic move in which the body is supine and pushed up into a hyperextended, arched position of the back. The weight of the body is on the hands with the feet either on or off the floor. A Bridge is an unacceptable move.

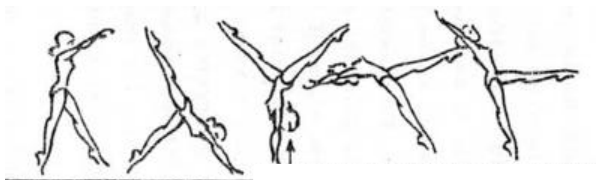
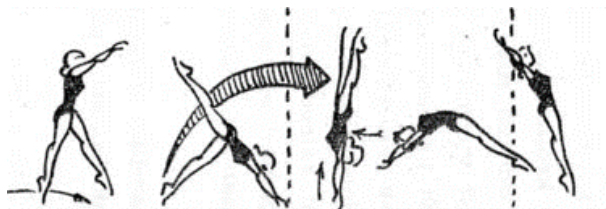
Cartwheel

A gymnastic move, with the hands/hand in contact with the floor, and the body travels sideways, as the legs go through a straddled handstand position.



Unassisted Handspring or forward walkover variations

A gymnastic move in which a strong propulsion, off the front leg, propels the body through an inverted position. The hands then push off the floor so that the body moves through an aerial supine position to land upright. If the handspring (of any form) is done using the body of another athlete as the base, as in a support, it is still considered to be a handspring and is unacceptable. This movement is considered an unacceptable move for Fitness Grande and Step.



Assisted Handspring or forward walkover variations, as a lift (with hands/forearms not touching the floor)

The nature of the handspring changes, if the move is assisted by another athlete/s, as a lift, and is performed without the hands or forearms touching the floor. This move is acceptable for Grande Aerobic and Performance Teams.

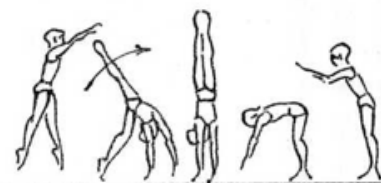
Handstand

A gymnastic move in which the body is supported entirely on the hands/hand or elbows, and the body is purposely held in a vertical position. The position of the body dictates the handstand, not the position of the legs, e.g. the legs can be bent or straight, or one bent with the other straight etc, but if the body is vertical then it is considered to be a handstand. N.B. Movements that involve going 'through' a handstand position, without a purposeful discernible hold, are considered a transition and are acceptable for Grande Aerobic Teams and Performance Teams.



Round-off

A gymnastic move in which a strong propulsion off the front leg propels the body as it turns and passes through a handstand. Then the hands push off the floor as the legs kick down to land with the body facing the opposite direction.



Appendix 2: Point Scoring Guide

10.0	PERFECT
9.5	
9.0	EXCELLENT
8.5	
8.0	VERY GOOD
7.5	
7.0	GOOD
6.5	
6.0	SATISFACTORY / (ABOVE AVERAGE)
5.5	
5.0	ADEQUATE / (AVERAGE)
4.5	
4.0	UNSATISFACTORY / (BELOW AVERAGE)
3.5	
3.0	POOR
2.5	
2.0	
1.5	VERY POOR
1.0	
0.0	NOT ATTEMPTED / DISQUALIFIED

Appendix 3: FISAF International Age Requirements

For use in FISAF International Official Fitness Championships and FISAF International Open Fitness Championships and International competition sanctioned by FISAF International.

FISAF International Fitness Teams Category Competition Divisions by Age		
Age Division	Age competitor will become during the year	Competition Divisions
Adult	17 years or over	Performance Aerobic Team Grande Aerobic Team Step Team
	Note to Performance Aerobic Adult Division: <ul style="list-style-type: none"> – One member can be 15 or 16 years of age. Note to Grande Aerobic and Step Adult Division: <ul style="list-style-type: none"> – For a team of 5 or 6, one member can be 15 or 16 years of age. – For a team of 7, two members can be 15 or 16 years of age. 	
Junior	14,15,16 years	Performance Aerobic Team Grande Aerobic Team Step Team
	Note to Performance Aerobic Junior Division: <ul style="list-style-type: none"> – One member can be 12, 13 or 17 years of age. Note to Grande Aerobic and Step Junior Division: <ul style="list-style-type: none"> – For a team of 5 or 6, one member can be 12, 13 or 17 years of age. – For a team of 7, two members can be 12, 13 or 17 years of age. 	
Cadet	11,12,13 years	Performance Aerobic Team Grande Aerobic Team Step Team
	Note to Performance Aerobic Cadet Division: <ul style="list-style-type: none"> – One member can be 9, 10 or 14 years of age. Note to Grande Aerobic and Step Cadet Division: <ul style="list-style-type: none"> – For a team of 5 or 6, one member can be 9, 10 or 14 years of age. – For a team of 7, two members can be 9, 10 or 14 years of age. 	

General Notes to Age Requirements;

1. Fitness Teams is the Competition Category and the Competition Divisions are Performance Aerobic Fitness Teams (5 members + 0-2 substitutes) and Step Fitness Teams (5-7 members + 0-2 substitutes) and Grande Aerobic Fitness Teams (6-7 members + 0-2 substitutes).

2. Teams must compete in their Age division. For example, a Cadet Team cannot compete in the Junior Age Division and a Junior Team cannot compete in the Adult Age-Division.
3. A team member cannot enter the same Age and Competition Division twice. For example, you cannot compete in two different Adult Step Teams or two different Performance Aerobic Teams. However, you can compete as a member of a Step Team and a Performance Aerobic Team.
4. Some team members will be able to enter two age divisions according to their age. For example, being a 16-year-old member of an Adult Step Team can be a member of a Junior Step Team.
5. Only two identical members can be the same in both a Performance Aerobic and Grande Aerobic Team in one event. For example a Cadet Performance Aerobic Team has athletes **A,B,C,D,E** and a Cadet Grande Aerobic Team has athletes **A,B,G,H,I, J, K**.
6. It is strongly advised that one person should not perform more than four times during one competition. FISAF International and the Event Organizer are not responsible for the individual scheduling of athletes. Please consider your personal health and fitness if wishing to enter many categories/divisions.