

FISAF

AEROBIC / STEP

TECHNICAL REGULATIONS

2010 - 2012



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1 Introduction

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

FISAF was formed in 1995 and concentrated on Sport Aerobic competition and Fitness Education. FISAF created the Fitness aerobic competition in 1999 at international level; known today as the Fitness & Hip Hop competition.

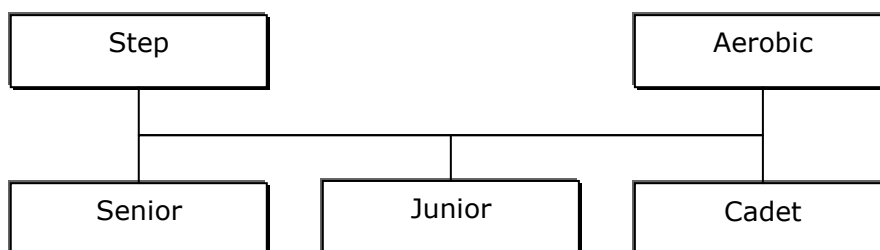
The Fitness Technical Regulations and appendices govern all FISAF international Fitness Championships in Aerobic and Step.

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 competition structure by Age Divisions for Fitness Championships.



1.3 Implementation

These FISAF Technical Regulations will supersede all Technical Regulations and will be implemented for the period 1 January 2010 to 31 December 2012. 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 three rounds of competition, dependent upon the number of registrations in the competition division:

Preliminary round / Semi-final round / Final round

Preliminaries:

- 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-finals:

- 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 or 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.

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.

Finals:

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



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2.2 Performance Order

Preliminary Round

The performance order of the preliminary round is randomly assigned by a drawing of numbers done by the computer system. The number assigned to each team will be their team number and the order of performance for the preliminary round.

Semi-final Round

Following the preliminary round a semi-final round will take place and the performance order will again be randomly drawn by the computer.

If there is grouping in the preliminary round, the computer will randomly draw the order of the teams within each group and this will be the performance order for the semi-final round. The group that displayed the least ability will compete first, followed by the group with the best level.

If there are 7 to 12 entries in the competition division, the starting order will be drawn for the semi-finals without grouping.

Final Round

Following the semi-final round a final round will take place. The performance order of teams will be again randomly drawn by the computer or manually on stage by the finalists.



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3 Performance Requirements

3.1 Competition divisions

There are two competition divisions: Step and Aerobic.

3.2 Team Size

A team consists of 6 to 8 members and the minimum of 6 must be retained through all rounds of competition. Any changes to the composition of a team must be authorized by the Head Judge.

3.3 Substitution of Team Members

A total of two members can be substituted from the preliminary round to the final round but any change must be authorized by the Head Judge.

3.4 Age Divisions

The ages of team members must adhere to the Age Requirements for Fitness Championships. The requirements are detailed in Age categories documents which are published yearly, announced in FISAF official bulletins and can be seen on FISAF extranet.

3.5 Performance Choreography

For a competitor to obtain a maximum possible score, their performance must include:

Step

One routine of 2 minutes with a grace period of +/- 5 seconds using suitable stepping music with a discernable BPM, which is the baseline of Step Aerobics. There are no compulsory elements. Competitors should take care to avoid any movement that risks injury to a team member.

Aerobic

One routine of 2 minutes with a grace period of +/- 5 seconds using aerobic music with a discernable BPM, which is the baseline of Fitness Aerobics. There are no compulsory elements. Competitors should take care to avoid any movement that risks injury to a team member.

3.6 Performance Attire

Competitors are required to wear appropriate attire for their performance 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 performance 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 Performance Attire/Props

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

- Costume which is too brief and not considered to be appropriately concealing
- 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, etc
- Attire must not be removed at any time during the performance, including hats, sunglasses or clothing
- Competition outfits can't represent or carry a trade mark.

3.8 Performance Area

The performance area will be of 9m x 9m.

Athletes will be notified of the specification of the performance area prior to the commencement of the event.

3.9 False Start/Interruption

A false start is defined as:

1. A technical problem preventing commencement of a performance after the team has entered the stage
2. A technical problem preventing continuation of a performance 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.

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 an athlete or the 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.

3.10 Performance Time

Performance Time is 2 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 performance will be timed during the preliminary round to ensure that it adheres to the technical regulations.



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A tolerance of plus/minus 5 seconds will be accepted outside the performance length of two (2) minutes. Those teams whose performance music falls outside the period of one minute fifty five seconds to two minutes five seconds (1:55 to 2:05) will be penalized by the Technical Specialist judges.

Where a team wishes to substitute another recording of their performance music, it must first be approved by the Head Judge and this new recording will be timed during the next round. If this new recording is not according to the time regulation, (1:55 to 2:05), the team will be penalized by the Technical Specialist Judges.

3.11 Performance Music

Teams are required to supply their performance music on the medium prescribed by the event organizer. Prior to the competition, the event organizer will notify athletes of the medium required for their event. Performance music and its covers will be labeled, as required by the event organizer, being clearly identified with the following:

Category and division, Name of Team, Country, Total Time.

When using a CD, there must be only one track with the competition music on it. All music will be retained by the event organizer until the end of the event.

All music will be timed during the preliminary round to ensure adherence to the technical regulations. (Length of music as for performance time mentioned above).

In the case where the Head Judge or a team requests submission of another recording of music, approval must be given by the Head judge to do so. The new recording will be re-timed before the next round, to verify that it complies with the Technical Regulations and when done, it must be authorized for use by the Head Judge.

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. Teams will have the opportunity of replacing their performance music following the Preliminary round if necessary.

Music and songs belonging to a trade mark can't be used as competition music.

3.12 Equipment

The event organizer will provide steps for the use in the step category. All athletes will be notified of the specifications of these steps no later than one month prior to the commencement of the event.

For senior competition the minimum height of the steps will be 20cm.

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 15cm.

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%.

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

3.13 Judging Panel

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

There are two panel configurations which can be used

A. Seven Judging Panel:

Four Technical Specialist judges, three Artistic judges + one Head Judge

B. Five Judging Panel:

Three Technical Specialist judges, two Artistic judges + one Head 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 Specialist Judge

The Technical Specialist Judge will determine the ability of the team 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 Specialist Judge will apply a score for each team, after considering the technical specialist 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 Specialist Judge will be appointed to each panel. The ranking applied by this judge will decide any tied ranking which may occur between teams.

Artistic Judge

The Artistic Judge will consider 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.

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.

3.14 Ranking

The goal of the ranking system is to determine the winner by the majority of placing given by the judging panel, rather than an addition of scores.

For example using a 7 judging panel:

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

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



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Competitor A is the winner

The tabulation system will find the competitor with the most first places then the most second and third etc, to determine the final ranking.

Application of Scores and Ranks

Each scoring judge will consider their specific criteria to determine a score out of ten (10) points representing a team's performance. From this score a team's rank for each judge is derived.

The ranks applied by all judges for each team, will determine the placing of the teams for the competition. The team with the best ranking will be determined the winner.

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

3.15 Notification

As soon as possible, following a performance, 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 Championships Policy.

3.16 Tied Ranking

Where two or more teams have exactly the same ranking in a competition round, the positioning will be decided by the ranking from the lead Technical Specialist Judge.



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.

PLATFORM HEIGHT

Regardless of fitness level or skill, participants should not use a platform that causes the knee joint to flex deeper than 90 degrees when the knee is fully loaded (when all the body weight is on the leg of the first upward step). At no time should the knee joint of the first leg to step up flex beyond a 90 degree angle.

For senior competition the minimum height of the steps will be 20cm.

For cadet and junior competition the minimum height of the steps will be 15cm and should be suitable to each team member if not using this height. All steps must be of the same height for all team members.

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.

PROPULSION STEPS

All propulsion / 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.

MUSIC

For general step classes, music speeds above 122 beats per minute (bpm) are not recommended as technique and safety are seriously compromised when music speed is too fast. For competition, the speed of the music should be such that each member can perform the stepping action according to the above guidelines.

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 Specialist Criteria

A Seven judging panel will have four judges with one lead.

A Five judging panel will have three judges with one lead.

Definition: Stepping action is defined as the transfer of TOTAL BODY WEIGHT from the floor to the step, followed immediately by transfer of the body weight from the step to the floor.

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 choreography (vertical) levels: touch, 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 (minimal "floor" choreography)

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
- Variety in transitions from one step to another
- Variety in step changes (formations), without compromising stepping action



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- Variety of the positioning of team members (swapping with each other often)
- 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%

- Suitable choice and speed of music to permit correct stepping execution
- High level of technique and quality of the stepping action
- Same skill level of team members: all members should perform movements with the same precision
- 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 shoulder 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

A seven judging panel will have three Artistic judges.
A five judging panel will have two Artistic judges.

Definition: Stepping action is defined as the transfer of TOTAL BODY WEIGHT from the floor to the step, followed immediately by transfer of the body weight from the step to the floor.

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 in stepping action and transitions
- 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, low, 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
- All members should perform the routine with the same intensity
- Synchronized team showmanship
- Solo performances are not rewarded



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Presentation 20%

- Dynamic physical and facial energy throughout performance
- Ability 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
- Good physical condition
- Appropriate, customized, athletic attire suitable to the choreography (not theatrical attire)

4.4 Acceptable moves

- ✓ Aerials landing on two feet (step and floor)
- ✓ Transitional (not held) flexibility moves
- ✓ Lifts as beginning and ending pose (standing position or on the floor)

4.5 Unacceptable moves

- × Two arm and one arm push-up
- × Two arm and one arm presses
- × Standing free fall to push-up
- × Aerial landing in push-up or split position
- × Aerial landing on one foot
- × Self propulsion or assisted propulsion
- × Gymnastic/Acrobatic movements (Back flip, Handspring, cartwheel.....)
- × Lifts and supports during the routine
- × Power moves from the step to the floor
- × Power moves from one step to another
- × Stepping forward off 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)

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



5 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 sport aerobic skill movements. There is a focus on non-stop high impact aerobic combinations which are enhanced by creative sequencing.

5.2 Technical Specialist Criteria

A seven judging panel will have four judges with one lead.
A five judging panel will have three judges with one lead.

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 teams 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, touch, 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 aerobic movements
- Variety in arm lines using combinations of short and long levers
- Variety in choreography levels: floor to standing, standing to floor etc



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- 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
- Avoiding repetition of movements and sequences in the upper body

Execution 25%

- High level of technique and quality in all moves including execution of any chosen skill moves
- Same skill level of team members: All members should perform movements with the same precision
- 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

A seven judging panel will have three Artistic Judges

A five judging panel will have two Artistic Judges

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 sport aerobic movement
- Originality and creativity in high impact aerobic movements
- Creativity in arm lines as well as lower body 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 in formations and changes of placement of team members in the formations, which should be done often

Music interpretation 25%

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



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- 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
- All members should perform the routine with the same intensity
- Synchronized team showmanship
- Solo performances are not rewarded

Presentation 20%

- Dynamic physical and facial energy throughout performance
- Ability 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
- Good physical condition
- Vibrant, customized, athletic attire suitable with the choreography (not theatrical attire)

5.4 Acceptable moves

- ✓ Aerials landing two feet
- ✓ Two arm push up
- ✓ Two arm transitional presses (not turning)
- ✓ Transitional flexibility moves
- ✓ Standing free fall to push up
- ✓ Lifts as beginning and ending pose (standing position or on the floor)
- ✓ Supports during the routine
- ✓ Self propulsion

5.5 Unacceptable moves

- × One arm push-up
- × One arm presses
- × Aerial landing in push-up or split position
- × Assisted propulsion
- × Gymnastic/Acrobatic movements (Back flip, Handspring, cartwheel.....)
- × Lifts during the routine
- × Aerial landing on one leg



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6 General Requirements

6.1 FISAF Anti-Doping Policy

FISAF 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.

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.

Those found to have engaged in a doping practice are liable to sanctions by FISAF.

When drug testing is conducted at an FISAF sanctioned event, all teams must make themselves available for testing. Please check Appendix 3: FISAF Anti-Doping Policy and Ethical Code

6.2 Disqualification Procedure

In order to disqualify a team a Head Judge must comply with the following procedure. Disqualification only applies to those circumstances as specified in the Technical Regulations.

Preliminary Round

The Head Judge gives a written warning to a team that they are in breach of the Technical Regulations and that pursuing this breach may lead to disqualification. This written warning must be signed by the Head Judge, the original given to the team and a copy kept for the competition records.

Semi Final Round

Where a team, previously warned by the Head Judge, continues to breach the Technical Regulations, the Head Judge is authorized to disqualify a team from a competition.

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

6.3 Protests

Where extraordinary circumstances occur a protest must be brought forward to the Head Judge maximum 1 hour after ending of the category. Fee of the protest is 100 EUR.

Protest of appeals received after the event will not be considered unless there are extenuating circumstances that are approved by the president of FISAF.

The protest will be taken into consideration by the Head Judge, by a representative (decided before the event) of the Technical committee and by a representative of the Executive Committee (decided before the event). The decision of this group is final. If the protest is approved the fee of 100€ is returned back to the person/federation which brought it forward.

Appendix 1: Glossary of terms and movements

Assisted Propulsion

One Team member propels another member

Back flip

A move in which the body is propelled backward passing through an aerial supine position to an inverted position. Then the hands are pushed off the floor as the legs flick down to land upright on both feet.

Cartwheel

A move in which the body travels sideways through a straddled handstand position.

Front Splits

A seated split in which one leg is extended forward and the other behind, whilst the torso remains vertical.

Handspring

A move in which a strong propulsion off the front leg propels the body through an inverted position. Then the hands push off the floor so that the body moves through an aerial supine position to land upright.

Lift

One or more team member/s using one or both arms to take the weight of another team member, thereby picking that team member up and making their feet/body leave the floor.

Power move/Power step

A jump or run up onto the step or a hop on top of the step.

Push-Up, Two Arm

A move in which the chest is lowered to within 10cm of the floor while the body maintains a straight position.

Self Propulsion

One Team member using the body of another member to propel themselves.

Stationary

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

Standing Free Fall to Push Up Position

A move in which the body remains straight as it "falls" forward to land on the hands in a push up position. The feet stay in contact with the floor throughout the entire movement.

Straddle Splits

A seated split in which the legs are extended sideways.



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Support

One Team member, using the body of another team member, 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.

Swap

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

Transition

- Changing of position of team members to create a new formation, especially used in step.
- To get from one move to another.

Transitional flexibility

Any flexibility movement that is not held and used to get to another movement e.g. splits, needlepoint

Transitional press

Any press (2 arms) that is not held and used to get to another movement e.g. straddle or pike press



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Appendix 2: Point Scoring Guide

FISAF FITNESS CHAMPIONSHIP

ALL DIVISIONS

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



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Appendix 3: FISAF Anti-Doping Policy and Ethical Code

FISAF Anti-Doping Rules compiled in accordance with The World Anti-Doping Code.

FISAF follows-up Wada's Anti-doping policy.

In the case that the World Anti-Doping Code is amended, FISAF International will follow those amendments accordingly. You will find anti-doping information in [Wada's WebPages](#), and [WADA Prohibited Substances and Prohibited Methods in Sport/ year](#).

The FISAF Anti-doping Policy shall apply to FISAF, each FISAF Member Federation, and each participant in the activities of FISAF or any of its Members, by virtue of the participant's membership, accreditation, or participation in FISAF, or its Members, activities or events. Anti-Doping programs seek to preserve what is intrinsically valuable about sport.

This intrinsic value 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 to following values:

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

It is the responsibility of each Member to ensure that all national level testing on the Member's athletes complies with the FISAF Anti-Doping Rules/Policy. FISAF condemns the use of performance enhancing drugs and doping practices in sport because it is contrary to the ethics of sport and potentially harmful to the health of athletes.

For the purpose of this Policy a doping practice is: the taking of substances or use of methods prohibited by the World Anti-Doping Agency doping Policy as referred to on the WADA List of Doping Classes and Methods; or assisting, or being involved in a doping practice.

In our Sanctioned International Events all competitors must sign the competitor's release. This document is a commitment to follow the WADA Anti-Doping rules. The competitor cannot compete without signing this commitment. See appendix: Competitors Release Form

Those found to have engaged in a doping practice are liable to sanctions by FISAF Executive committee. FISAF Executive committee may also fine that person or member in amount of up to 10 000. When drug testing is conducted at an FISAF sanctioned event, all athletes must make themselves available for testing.

Appendix 4: Athlete Code of Conduct

Athletes are obligated to follow the good spirit of the sport, the ethical values of the sport, the principles of Fair Play, National Anti-Doping Codes, FISAF International Anti-Doping Code and other rules and regulations that are in force. Violations will be penalized according to these rules. The penalties will be:

- Notification
- Warning
- Fine
- Prohibition to compete or act as official for a limited time or permanently
- Closing out of the action of FISAF for a limited time
- Severance for a limited time or permanently

Authorities of disciplinary measures

Official bodies

Violations of the rules that will demand instant action of the athletes, team, assistant, coach, official, judge or audience of the competition will be penalized or interfered by *the Executive Committee, The responsible judge or The head judge of the competition in that order. The Executive Committee, The responsible judge or The head judge* is obligated to report the decision made and the reasons for it within 3 days after the decision has been made. The report will be given to the Technical Committee, who will introduce this report to the Executive Committee.

Executive committee

The Executive committee will give the penalties for the competition arranger if the violation has happened in the competition action and by the local organiser who is FISAF member. The penalties will be maximum notification, warning or fine. The penalty for the athletes, team or member is prohibition to compete, participate or severance. All complaints of the penalties will be complained to the Executive Committee and decided by the Executive Committee.

The Executive Committee is always the body that gives or is responsible for the penalties.

The Court of Arbitration for Sport (CAS), Lausanne

An athlete can appeal a decision of FISAF Executive committee and/or other decision against her/his rights to the Court of Arbitration for Sport.

Spirit of Fair Play

For behaviour that goes against Fair Play or shows non-sportsmanship during a competition, the main penalty is notification or warning. If the case is outrageous the penalty can be a fine or temporary prohibition from competing.

Doping rules

It's a condition of participation in FISAF activities that athletes and their assistants and representatives will follow up the national and FISAF international Anti-Doping Code. All athletes and their assistants and representatives are obligated to know the FISAF Anti-doping rules. 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/en/index.ch2>

The minimum penalties of a doping violation are:

- Temporary prohibition to compete (mainly 2 years) for the first violation of doping.
- Permanent prohibition for a repeated violation of doping
- Written warning
- Fine up to 10 000 Euros