



FISAF
AUSTRALIA

2021 NATIONAL STREAM

Information &
Guidelines

www.fisafaaustralia.com.au

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FISAF AUSTRALIA

NATIONAL STREAM

The FISAF Australia National Stream provides an opportunity for athletes wishing to develop to an elite level, or who are continuing to consolidate their skills. The dedicated National Stream is designed to assist athletes of a higher ability to develop towards international level through experience, performance, and feedback by the National Judging Panel.

National Stream rules follow closely to the rules set out by FISAF International (International Stream), however some categories and sections have been adapted to suit Australian competition needs.



A NOTE TO COACHES

The 2021 National Stream rules & regulations supersede all previous technical regulations and will be implemented for the period 1 January 2021 to 31 December 2021. If necessary, during this period, possible amendments or minor changes will be informed via FISAF Australia official email communications &/or social media.

GENERAL RULES & REGULATIONS

- There is no restriction on any athlete competing in a combination of School, Elementary, National and International streams.
 - E.g. an athlete may compete in a School Stream pre-choreographed team, compete in an Elementary Stream small team, a National Stream pair and an International Stream single.
- Teams/individuals may **not** compete in the same section twice across all four (4) Streams
 - E.g. an athlete cannot compete in both a School Stream individual & National Stream individual section.
 - E.g. an athlete may not compete in two pre-choreographed school sections.
 - The only exception to the above rule is in regards to school stream athletes competing in pairs, trios (small teams/sport aerobic teams) & fitness teams to represent a club:
 - An individual athlete may compete in a pair, trios or fitness section with their school as well as in the Elementary/National/International Streams, when competing as a part of a club, permitting that the team make up of both teams does not include more than 50% of the same members.
- Coaches are expected to carefully place their athletes/teams in the stream most appropriate to ability & skill level (coaches are strongly urged to consider the values of FISAF Australia when making these decisions).
- The FISAF Australia judging panel has the right to request a change of section for athletes/teams that are believed to be well above or well below the expected standard. E.g. if an athlete is significantly more capable than the expected standard a novice individual section, the panel may stipulate that the athlete to compete in the advanced individual section. Coaches will be notified of this request in their feedback during the Super Series events. Coaches will have the right to appeal the decision, however the Head Judge will have the final say.
 - *National Stream sport aerobics sections:* Athletes will not be requested to move between different Streams. E.g. a National Stream advanced individual will not be asked to move compete in the International Stream.
 - *National Stream fitness sections:* The panel may request fitness teams' move to the International Stream if they appear to be significantly more capable than the expected standard of a national stream fitness team. This will not automatically mean that the team will be considered for the Australian World Team if they do not wish to.
- Placing 1st, 2nd or 3rd in a section in National stream, does not mean an athlete / team must move into the International Stream the following year.
- Streams & sections entered by athletes and teams in 2020 do not have any bearing on their choices for 2021.
- Substitute Members:
 - In the case of a team member withdrawal & or injury, which may affect a Nationals or Worlds qualification (International Stream only), a team may substitute that particular member with another athlete.
 - FISAF Admin must be made aware of all substitute members prior to any events.
 - Substitute members must be included on all FRFs (if applicable)
 - A minimum of 50% of the original team must remain the same at all times.
- FRF Skill Forms received by FISAF Australia by clubs & coaches are reflective of the coaches and athletes' choices for their routine. Coach's / athletes are responsible for checking their FRF Skill form with competition rules & regulations before submission. FISAF Australia is not responsible for incorrect choreography or FRF's, which may result in deductions or disqualifications.
- It is strongly advised that one person should not perform more than four times during one competition. FISAF Australia and the Event Organiser are not responsible for the individual scheduling of athletes. Please consider your personal health and fitness if wishing to enter many categories/divisions.
- FISAF Australia is required to abide by all set rules at each venue and we ask all spectators, athletes & Coaches to ensure rules are not broken.
- Please do not rely on the 2021 FISAF Event Dates as exact. These are preliminary dates/venues. FISAF Australia reserves the rights to amend any event details at their discretion. In the instance there should be any changes, you will be notified of these as soon as possible.
- The FISAF Australian team has done its best to contact and work with other codes in order to assist our coaches and athletes in the busy competition season. We have been only able to work with the information provided.

DESCRIPTION OF SECTIONS

SPORT AEROBICS

Sport Aerobics is a fun fitness routine using similar choreography to that seen in an aerobics class at a gym. Different sections require different skills and cater for varying ability levels. Read the section description and allowed skills list carefully when choosing the appropriate section for your athletes.

PERFORMANCE TEAMS

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.

FITNESS TEAMS

Fitness is a high intensity routine that is performed in a dedicated section. This section eliminates skills and compulsory moves, and focuses on high impact aerobics content. This section is judged in line with the FISAF International Grande Fitness Regulations.

STEP TEAMS

Throughout a step routine, each member will use a 'step'. The routine is typically performed on/around the step by using various actions, see page 28 for more information.

2021 NATIONAL STREAM COMPETITION SECTIONS

SECTIONS	# ATHLETE/S ALLOWED
X-Mini National Individual - Male	1
X-Mini National Sport Aerobic Team	3 – 4
Mini National Individual - Male	1
Mini National Individual (5 – 6) - Female	1
Mini National Individual (7 – 8) - Female	1
Mini National Individual (9 – 10) - Female	1
Mini National Pairs (5 – 6)	2
Mini National Pairs (7 – 8)	2
Mini National Pairs (9 – 10)	2
Mini National Sport Aerobic Team	3 – 4
Mini National Fitness Team	5 – 9
Cadet National Novice Individual – Female	1
Cadet National Advanced Individual - Female	1
Cadet National Individual – Male	1
Cadet National Pairs (Mixed or Same Sex)	2
Cadet National Sport Aerobics Team	3 – 4
Cadet National Performance Team	5 – 9
Cadet National Fitness Team	5 – 9
Junior National Novice Individual - Female	1
Junior National Advanced Individual – Female	1
Junior National Individual – Male	1
Junior National Pairs (Mixed or Same Sex)	2
Junior National Sport Aerobics Team	3 – 4
Junior National Performance Team	5 – 9
Junior National Fitness Team	5 – 9
Adult Novice Individual – Female	1
Adult Advanced Individual – Female	1
Adult National Individual – Male	1
Adult National Pairs (Mixed or Same Sex)	2
Adult National Sport Aerobics Team	3 – 4
Adult National Performance Team	5 – 9
Adult National Fitness Team	5 – 9
Over 25's Step Team	5 – 10
Over 25's Fitness Team	5 – 10

Please Note:

- In the event that the above age categories become larger or smaller than anticipated, FISAF Australia reserves the right to combine or split age categories as they see fit.
- In the event that a National Stream Performance Category has less than 3 in a particular age category Australia wide, FISAF Australia reserves the right to combine these categories with the International Stream for 2021.

NATIONAL STREAM AGE REQUIREMENTS

SPORT AEROBICS SECTIONS

AGE DIVISION	BORN IN YEAR	AGE	SECTION
X-MINI	2016, 2015, 2014	5,6 or 7	Individual Men Sport Aerobic Teams
MINI	2013, 2012, 2011	8,9 or 10	Individual Men Sport Aerobic Teams
MINI (5-6 Yrs.)	2016 or 2015	5 or 6	Individual Women Pairs
MINI (7-8 Yrs.)	2014 or 2013	7 or 8	Individual Women Pairs
MINI (9-10 Yrs.)	2012 or 2011	9 or 10	Individual Women Pairs
CADET	2010, 2009, 2008	11,12 or 13	Individual (Women & Men) Pairs Sport Aerobic Teams
JUNIOR	2007, 2006, 2005	14,15 or 16	Individual (Women & Men) Pairs Sport Aerobic Teams
ADULT	2004 or earlier	17 or Older	Individual (Women & Men) Pairs Sport Aerobic Teams

FITNESS SECTIONS

AGE DIVISION	BORN IN YEAR	AGE	SECTION
MINI	2016, 2015, 2014, 2013, 2012, 2011	5, 6, 7, 8,9 or 10	Fitness Team
CADET	2010, 2009, 2008	11,12 or 13	Performance Team Fitness Team
JUNIOR	2007, 2006, 2005	14,15 or 16	Performance Team Fitness Team
ADULT	2004 or earlier	17 or Older	Performance Team Fitness Team
Over 25's	1994 or earlier	25 or Older	Over 25's Step Team Over 25's Fitness Team

NATIONAL STREAM AGE RESTRICTIONS & GUIDELINES

SPORT AEROBICS AGE GUIDELINES

- Ages will be based on the age of the athlete on September 30 2021. This means that the athlete will compete in the section that best represents their age during the competition season, concluding with the final FCC events in September.
 - Any athlete/s that have their birthday prior to September 30th 2021 **must** compete in the age group that they are turning during this period.
 - E.g. an athlete turning 11 years old on the 1st of July 2021 is considered as a Cadet aged athlete.
 - Any athlete/s that have their birthday on or after 1st October 2021 have the option of choosing which age group they want to compete in that best represents their age.
 - E.g. an athlete turning 11 years old on 15th November 2021 can compete in the Individual Mini (9-10) category, or they may choose to compete in the individual Cadet category.
- The team must compete in the age group of the oldest athlete.
- Younger members of a team may also compete in other sections within their own age category.
 - E.g. it is possible for a 13 year old athlete to compete in the Junior Pairs section as well as the Cadet Sport Aerobics Team section. It is NOT possible for the same athlete to compete in the same section across more than one age category. For example a 13 year old athlete cannot compete in the Junior Pairs section and the Cadet Pair section.
 - **Athletes can move up & down age categories as per below:**
 - *Individuals* - Must be in the stated age range as per above age rulings.
 - *Pairs* - One member can be one age category younger than the stated age range.
 - *Trios* - Two members can be younger than the stated age range. One member can be in the age group above, as long as they are in their first year of that age category, E.g. A junior turning 14 can compete in a cadet team where two members are cadet age.



FITNESS & STEP AGE GUIDELINES

- The younger members of the team may also compete in other sections within their own age category. E.g. it is possible for a 13 year old athlete to compete in the junior pairs section as well as the Cadet Fitness team section.
- It is NOT possible for the same athlete to compete in the same section across more than one age category. E.g. a 13 year old athlete cannot compete in both the Junior Grande Aerobic section and the Cadet Grande Aerobic section.
- Ages will be based on the age of the athlete on September 30 2021. This means that the athlete will compete in the section that best represents their age during the competition season, concluding with the final FCC event in September.
 - Any athlete/s that have their birthday prior to September 30th 2021 **must** compete in the age group that they are turning during this period.
 - E.g. an athlete turning 13 years old on the 1st of July 2021 is considered as a Cadet aged athlete.
 - Any athlete/s that have their birthday on or after 1st October 2021 have the option of choosing which age group they want to compete in that best represents their age.
 - E.g. an athlete turning 13 years old on 15th November 2021 can compete in the Fitness Cadet Age category or they may compete in the Fitness Junior age category.
- Athletes can move **down & up** age groups as per below:

AGE DIVISION	AGE OF COMPETITOR	COMPETITION SECTIONS
Mini	5, 6, 7, 8,9 or 10	Performance Teams Fitness Teams
	<ul style="list-style-type: none"> For a team of 5, two members can be cadet age For a team of 6 – 7 three members can be cadet age For a team of 8, four members can be cadet age. 	
Cadet	10 ^{**} ,11, 12 or 13	Performance Teams Fitness Teams
	<ul style="list-style-type: none"> For a team of 5, two members can be mini or junior age For a team of 6 – 7 three members can be mini or junior age For a team of 8, four members can be mini or junior age. 	
Junior	13 ^{**} ,14, 15 or 16	Performance Teams Fitness Teams
	<ul style="list-style-type: none"> For a team of 5, two members can be cadet or adult age For a team of 6 – 7 three members can be cadet or adult age For a team of 8, four members can be cadet or adult age. 	
Adult	16 ^{**} or 17 years or over	Performance Teams Fitness Teams
	<ul style="list-style-type: none"> For a team of 5, two members can be junior age For a team of 6 – 7 three members can be junior age For a team of 8, four members can be junior age. 	
Over 25's	25 years or over	Over 25's Grande Aerobic Team Over 25's Step Team
	<ul style="list-style-type: none"> For a team of 5, two members can be a minimum of 20 years old For a team of 6 – 7, three members can be a minimum of 20 years old For a team of 8 – 9, four members can be a minimum of 20 years old For a team of 10, five members can be a minimum of 20 years old. 	



MUSIC REGULATIONS

Music should have a strong discernible beat, be well mixed and edited and have a variety of structure within the music. Sound effects should be kept to a minimum. Music should be age appropriate and free from illicit language or content.

Sport Aerobics Categories: The BPM **must** be submitted with the FRF skill list and it will be shown on that list for the Judges.

SPORT AEROBICS MUSIC REGULATIONS		
AGE DIVISION	MUSIC/ PERFORMANCE LENGTH	MUSIC BPM
X MINI - <i>Individual Men & Sport Aerobics Teams</i>	1:30 MINS	148-160
MINI - <i>Individual Men & Sport Aerobic Teams</i>	1:30 MINS	148-160
MINI (5-6) - <i>Individuals & Pairs</i>	1:30 MINS	148-160
MINI (7-8) - <i>Individuals & Pairs</i>	1:30 MINS	148-160
MINI (9-10) - <i>Individuals & Pairs</i>	1:30 MINS	148-160
CADET	2 MINS	150-160
JUNIOR	2 MINS	150-165
ADULT	2 MINS	150-165
FITNESS MUSIC REGULATIONS		
FITNESS (Mini)	1:30 MINS	150-160
FITNESS & PERFORMANCE (<i>Cadet, Junior, Adult</i>)	1:45 - 2 MINS	150-160
STEP (<i>All ages</i>)	1:45 - 2 MINS	130-140

PERFORMANCE TIME

Performance 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 competitor to verify the length of music prior to the competition. Every competitor's performance will be timed prior to the start of competition. A tolerance of plus/minus 5 seconds will be accepted outside the performance length. Those competitors whose performance music falls outside the length listed above, will incur a reduction in score by all judges.

GENERAL MUSIC REQUIREMENTS

1. Music changes between rounds of competition at an event (E.g. Semi Finals to Finals) will not be permitted. In the case that a piece of music may be unacceptable due to offensive language, the competitor can apply for permission, from the Head Judge, to replace it.
2. If the wrong piece of music is played whilst a competitor is performing, they are asked to stop on the spot (**DO NOT RUN OFF**) and wait for an official to fix the issue. The Head Judge may let the next athlete perform whilst the issue is being addressed.
3. Music submission requirements will be provided in early 2021.



STAGE SIZE

7m X 7m
Sport Aerobics Sections
9m X 9m
Fitness & Step Team Sections

COSTUMING

SPORT AEROBICS COSTUMING

- Leotard for girls (may be one piece leotards, or a two piece bikini style)
- Singlet with bicycle pants/shorts for boys
- White socks
- White sneakers
- Stockings for girls
- Matching hair accessories can be worn (e.g. scrunchie, hair jewels etc.)

FITNESS & STEP COSTUMING

- Bootleg pants and bikini tops or singlets are acceptable.

For more information regarding costume requirements, please refer to the artistic criteria.



SPORT AEROBIC TECHNICAL REGULATIONS

MINIMUM & MAXIMUM SKILL REQUIREMENTS

COMBINATION ELEMENTS – ALL CATEGORIES



- If less than 11 additional skill elements = a deduction of 0.5 will be used by all judges (per skill element missing)
- If more than 15 additional skill elements = the judges will only consider the first 15

SETTING OF ELEMENTS

	ADULTS	JUNIORS	CADETS
COMPULSORY ELEMENTS	3	3	3
PUSH-UP GROUP	Min. 2 – Max. 4	Min. 2 – Max. 3	Min. 1 – Max. 3
STATIC STRENGTH GROUP	Min. 2 – Max. 3	Min. 2 – Max. 3	Min. 2 – Max. 3
JUMP GROUP	Min. 6	Min. 5	Min. 5
FLEXIBILITY GROUP	Min. 1 – Max. 2	Min. 2 – Max. 3	Min. 2 – Max. 3

EXAMPLE OF SKILL COMBINATIONS

ADULT CATEGORY: 18 ELEMENTS

	Example 1	Example 2	Example 3	Example 4
COMPULSORY	3	3	3	3
PUSH-UP	2	2	3	4
STATIC STRENGTH	3	2	2	3
JUMPS	9	10	8	6
FLEXIBILITY	1	1	2	2

MINIMUM

MAXIMUM

SPORT AEROBICS SKILLS CHART

Please use the following chart to select the appropriate skills for your routine/s.

ELEMENT	Value	X-Mini SA Teams & Male Individual	Mini 5-6 Pairs & Female Individual	Mini 7-8 Pairs & Female Individual	Mini 9-10 Pairs & Female Individual	Mini SA Teams & Male Individual	Cadet NOV Individual	Cadet ADV Individual	Cadet SA Teams, Pairs & Male Individual	Junior NOV Individual	Junior ADV Individual	Junior SA Teams, Pairs & Male Individual	Adult Nov Individual	Adult ADV Individual	Adult SA Teams, Pairs & Male Individual
PUSH UPS															
Two Arm Push Up on Knees	0.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Two Arm Triceps Push Up on Knees	0.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Two Arm Push Up	0.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Two Arm Triceps Push Up	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Two Arm Triceps Hinge	1.5				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Two Arm Triceps Double Hinge	1.5							✓	✓	✓	✓	✓	✓	✓	✓
Free Fall to Push Up Landing	1									✓	✓	✓	✓	✓	✓
Two Arm Circular (Lateral) Hinge	2									✓	✓	✓	✓	✓	✓
One Arm Push Up Right	2.5										✓	✓	✓	✓	✓
One Arm Push Up Left	2.5										✓	✓	✓	✓	✓
One Arm Triceps Push Up Right	3													✓	✓
One Arm Triceps Push Up Left	3													✓	✓
One Arm Triceps Hinge Push Up Right	3.5													✓	✓
One Arm Triceps Hinge Push Up Left	3.5													✓	✓
STATIC															
Tuck Press	0.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pike Press Bottom Lift Only	0.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Straddle Press Bottom Lift Only	0.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pike Press	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Straddle Press (one hand in front)	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Straddle Press (both hands in from)	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Two Arm Supported Planche Open	1				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Two Arm Supported Planche Closed	1.5							✓	✓	✓	✓	✓	✓	✓	✓
Pike Press 180 Turn	1.5							✓	✓	✓	✓	✓	✓	✓	✓
Straddle Press 180 Turn	1.5							✓	✓	✓	✓	✓	✓	✓	✓
Pike Press 360 Turn	2										✓	✓		✓	✓
Straddle Press 360 Turn	2										✓	✓		✓	✓
V Press Open	2							✓	✓	✓	✓	✓	✓	✓	✓
One Arm Planche Open	2													✓	✓
One Arm Planche Closed	2.5													✓	✓

ELEMENT	Value	X-Mini SA Teams & Male Individual	Mini 5-6 Pairs & Female Individual	Mini 7-8 Pairs & Female Individual	Mini 9-10 Pairs & Female Individual	Mini SA Teams & Male Individual	Cadet NOV Individual	Cadet ADV Individual	Cadet SA Teams & Pairs	Junior NOV Individual	Junior ADV Individual	Junior SA Teams & Pairs	Adult Nov Individual	Adult ADV Individual	Adult SA Teams & Pairs
FLEXIBILITY															
Prone Straddle Sit	0.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Supine Straddle Sit	0.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Prone Straddle <u>SPLIT</u>	1				✓	✓		✓	✓	✓	✓	✓	✓	✓	✓
Supine Straddle <u>SPLIT</u>	1				✓	✓		✓	✓	✓	✓	✓	✓	✓	✓
Front Split Right	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Front Split Left	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Needle Point Right	1			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Needle Point Left	1			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Supine Split Right	1				✓	✓		✓	✓	✓	✓	✓	✓	✓	✓
Supine Split Left	1				✓	✓		✓	✓	✓	✓	✓	✓	✓	✓
Standing Front Split Right	1.5										✓	✓	✓	✓	✓
Standing Front Split Left	1.5										✓	✓	✓	✓	✓
Standing Straddle Split	1.5										✓	✓	✓	✓	✓
Sit Through	2				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Standing Front Split Right & Left Sides Consecutively	3										✓	✓		✓	✓
Standing Front Split Left & Right Sides Consecutively	3										✓	✓		✓	✓
JUMPS															
Air Jack	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Straight Jump	0.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pirouette Jump 180 Turn	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pirouette Jump 360 Turn	1.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Air Jack to Prone Straddle Sit Landing	0.5				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Air Jack to Prone Straddle <u>SPLIT</u> Landing	1				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Air Jack to Front Split Landing	1				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pirouette Jump 180 Turn to Prone Straddle Sit Landing	0.5				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pirouette Jump 180 Turn to Prone Straddle <u>SPLIT</u> Landing	1				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pirouette Jump 180 Turn to Front Split Landing	1				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Front Leap	0.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Straddle Leap	0.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Cossack Leap	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Cossack Leap to Prone Straddle Sit Landing	0.5				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Cossack Leap to Prone Straddle <u>SPLIT</u> Landing	1							✓	✓	✓	✓	✓	✓	✓	✓
Cossack Leap to Front Split Landing	1							✓	✓	✓	✓	✓	✓	✓	✓
Pike Leap	2										✓	✓	✓	✓	✓
Pike Leap to Prone Straddle Sit Landing	1.5										✓	✓	✓	✓	✓
Pike Leap to Prone Straddle <u>SPLIT</u> Landing	2										✓	✓	✓	✓	✓
Pike Leap to Front Split Landing	2										✓	✓	✓	✓	✓
Tuck Jump	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Tuck Jump to Prone Straddle Sit Landing	0.5				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Tuck Jump to Prone Straddle <u>SPLIT</u>	1				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Tuck Jump to Front Split Landing	1				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

ELEMENT	Value	X-Mini SA Teams & Male Individual	Mini 5-6 Pairs & Female Individual	Mini 7-8 Pairs & Female Individual	Mini 9-10 Pairs & Female Individual	Mini SA Teams & Male Individual	Cadet NOV Individual	Cadet ADV Individual	Cadet SA Teams & Pairs	Junior NOV Individual	Junior ADV Individual	Junior SA Teams & Pairs	Adult Nov Individual	Adult ADV Individual	Adult SA Teams & Pairs
JUMPS (Cont.)															
Tuck Jump 180 Turn	1.5							✓	✓	✓	✓	✓	✓	✓	✓
Tuck Jump 180 Turn to Prone Straddle Sit Landing	1							✓	✓	✓	✓	✓	✓	✓	✓
Tuck Jump 180 Turn to Prone Straddle <u>SPLIT</u> Landing	1.5							✓	✓	✓	✓	✓	✓	✓	✓
Tuck Jump 180 Turn to Front Split Landing	1.5							✓	✓	✓	✓	✓	✓	✓	✓
Tuck Jump to Push Up Landing	1.5									✓	✓	✓	✓	✓	✓
Tuck Jump 180 Turn to Push Up Landing	2										✓	✓	✓	✓	✓
Tuck Jump 360 Turn	2										✓	✓		✓	✓
Tuck Jump 360 Turn to Prone Straddle Sit Landing	1.5													✓	✓
Tuck Jump 360 Turn to Prone Straddle <u>SPLIT</u> Landing	2													✓	✓
Tuck Jump 360 Turn to Front Split Landing	2													✓	✓
Tuck Jump 360 Turn to Push Up Landing	2.5													✓	✓
Pirouette Jump 360 Turn to Prone Straddle Sit Landing	1				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pirouette Jump 360 Turn to Prone Straddle <u>SPLIT</u> Landing	1.5				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pirouette Jump 360 Turn to Front Split Landing	1.5				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Front Split Jump	2				✓			✓	✓	✓	✓	✓	✓	✓	✓
Front Split Jump to Prone Straddle Sit Landing	1.5				✓			✓	✓	✓	✓	✓	✓	✓	✓
Front Split Jump to Prone Straddle <u>SPLIT</u> Landing	2				✓			✓	✓	✓	✓	✓	✓	✓	✓
Front Split Jump to Front Split Landing	2				✓			✓	✓	✓	✓	✓	✓	✓	✓
Front Split Jump 180 Turn	2.5										✓	✓	✓	✓	✓
Front Split Jump 180 Turn to Prone Straddle Sit Landing	2										✓	✓	✓	✓	✓
Front Split Jump 180 Turn to Prone Straddle <u>SPLIT</u> Landing	2.5										✓	✓	✓	✓	✓
Front Split Jump 180 Turn to Front Split Landing	2.5										✓	✓	✓	✓	✓
Front Split Jump to Push Up Landing	2.5										✓	✓	✓	✓	✓
Front Split Jump 180 Turn to Push Up Landing	3													✓	✓
Front Split Jump 360 Turn	3													✓	✓
Cossack Jump	2.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Cossack Jump to Prone Straddle Sit Landing	2				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Cossack Jump to Prone Straddle <u>SPLIT</u> Landing	2.5				✓	✓		✓	✓	✓	✓	✓	✓	✓	✓
Cossack Jump to Front Split Landing	2.5				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Cossack Jump 180 Turn	3										✓	✓	✓	✓	✓
Cossack Jump 180 Turn to Prone Straddle Sit Landing	2.5										✓	✓	✓	✓	✓
Cossack Jump 180 Turn to Prone Straddle <u>SPLIT</u> Landing	3										✓	✓	✓	✓	✓
Cossack Jump 180 Turn to Front Split Landing	3										✓	✓	✓	✓	✓
Cossack Jump 360 Turn	3.5										✓	✓		✓	✓
Cossack Jump 360 Turn to Prone Straddle Sit Landing	3										✓	✓		✓	✓
Cossack Jump 360 Turn to Prone Straddle <u>SPLIT</u> Landing	3.5										✓	✓		✓	✓
Cossack Jump 360 Turn to Front Split Landing	3.5										✓	✓		✓	✓
Cossack Jump and 180 Barrel Roll to Push Up Landing	4													✓	✓
Cossack Jump 180 Turn & 180 Barrel Roll to Push Up	4.5													✓	✓
Pike Jump	3.5										✓	✓		✓	✓
Pike Jump to Prone Straddle Sit Landing	3										✓	✓		✓	✓
Pike Jump to Prone Straddle <u>SPLIT</u> Landing	3.5										✓	✓		✓	✓
Pike Jump to Front Split Landing	3.5										✓	✓		✓	✓

ELEMENT	Value	X-Mini SA Teams & Male Individual	Mini 5-6 Pairs & Female Individual	Mini 7-8 Pairs & Female Individual	Mini 9-10 Pairs & Female Individual	Mini SA Teams & Male Individual	Cadet NOV Individual	Cadet ADV Individual	Cadet SA Teams & Pairs	Junior NOV Individual	Junior ADV Individual	Junior SA Teams & Pairs	Adult Nov Individual	Adult ADV Individual	Adult SA Teams & Pairs
JUMPS (Cont.)															
Straddle Jump	3.5							✓	✓	✓	✓	✓	✓	✓	✓
Straddle Jump to Prone Straddle Sit Landing	3							✓	✓	✓	✓	✓	✓	✓	✓
Straddle Jump to Prone Straddle <u>SPLIT</u> Landing	3.5							✓	✓	✓	✓	✓	✓	✓	✓
Straddle Jump to Front Split Landing	3.5							✓	✓	✓	✓	✓	✓	✓	✓
Straddle Jump 180 Turn	4										✓	✓	✓	✓	✓
Straddle Jump 180 Turn to Prone Straddle Sit Landing	3.5										✓	✓	✓	✓	✓
Straddle Jump 180 Turn to Prone Straddle <u>SPLIT</u> Landing	4										✓	✓	✓	✓	✓
Straddle Jump 180 Turn to Front Split Landing	4										✓	✓	✓	✓	✓
Straddle Jump to Push Up	4									✓	✓	✓	✓	✓	✓
Straddle Jump 180 Turn to Push Up Landing	4.5										✓	✓		✓	✓
Front Jete	1.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Front Switch Jete	2									✓	✓	✓	✓	✓	✓
Front Switch Jete to Prone Straddle Sit Landing	1.5										✓	✓		✓	✓
Front Switch Jete to Prone Straddle <u>SPLIT</u> Landing	2										✓	✓		✓	✓
Front Switch Jete to Front Split Landing	2										✓	✓		✓	✓
Half Turning Front Switch Jete (180 Turn)	2.5										✓	✓		✓	✓
Half Turning Front Switch Jete to Prone Straddle <u>Sit</u>	2.5										✓	✓		✓	✓
Half Turning Front Switch Jete to Prone Straddle <u>SPLIT</u>	2.5										✓	✓		✓	✓
Half Turning Front Switch Jete to Front Split Landing	2.5										✓	✓		✓	✓
Straddle Jete	1.5				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Straddle Switch Jete	3.5										✓	✓		✓	✓
Straddle Switch to Prone Straddle Sit Landing	3										✓	✓		✓	✓
Straddle Switch to Prone Straddle <u>SPLIT</u> Landing	3.5										✓	✓		✓	✓
Straddle Switch to Front Split Landing	3.5										✓	✓		✓	✓
Straddle Switch to Push Up Landing	4													✓	✓

COMPULSORY MOVES

For a competitor to obtain a maximum possible score their performance **MUST** include the completion of four (4) consecutive, identical and stationary repetitions of each of the following three (3) Compulsory Exercise categories.

1. **Push Ups**
2. **Jumping Jacks (Stride jumps)**
3. **Alternating High Leg Kicks**

Consecutive

Each of the four (4) repetitions of a Compulsory Exercise is performed without interruption. An interruption is defined as the primary muscle group resting or being involved in another exercise during, or in between, each repetition of a Compulsory Exercise.

Identical

Each of the four (4) repetitions of a Compulsory Exercise are performed with the same i.e. no discernible difference, starting and finishing position, rhythm, range and direction of motion, speed and use of the primary muscle group. Each member of a Pair or Trio must perform each of their repetitions of a Compulsory Exercise identically, simultaneously, in unison and facing the same direction with the other members of the Trio or Pair.

Stationary

Each of the four (4) repetitions of a Compulsory Exercise shall be performed in the same place without discernible travelling or turning. “Discernible travelling” is defined as travelling greater than 0.5 meters and “discernible turning” is defined as turning greater than 45 degrees.



PUSH-UPS

- The shoulders, arms and hands are the targeted body parts therefore each movement of the shoulders, arms and hands must be identical.
- Variations of leg movements for each repetition are allowable.
- Facing the side of the performance area is mandatory. Each member of a Pair/Trio must face the same side.
- Start and finish positions for each repetition is with both hands in contact with the floor and the elbows in the extended position, but not locked.
- The minimum level of execution is where both arms are flexed at the elbow to a position of no less than 90 degree flexion.
- The hands shall remain in the starting position throughout the completion of each repetition and must maintain contact with the floor throughout the completion of each repetition. Therefore one arm push ups and travelling push-ups do not qualify as compulsory push-ups.
- One or both feet must remain in contact with the floor at all times. The position of the feet can move during the push up but the feet must not move to a point higher than the hip position laterally during the muscular contraction which is the actual movement of pushing up from the base of the push up
- During the muscular contraction (pushing up) help with knees or hips is not allowed and alignment between shoulders hips and feet is required.

JUMPING JACKS

- The lower body is the targeted body part therefore each movement of the feet, calves, thighs and hips must be identical.
- Variations of arm movements for each repetition are allowable.
- Facing the front of the performance area is mandatory.
- Starting and finishing position for each repetition is with the feet together. Heels must be in contact with the floor.
- Minimum level of execution is:
 - The outside landing position of the feet must be at least as wide as the outside of the shoulders, i.e. at least shoulder width apart and heels in contact with the floor.
 - The inside landing position must be no greater than the discernible width of the competitor's shoe width.
 - Feet may be in a turned out or parallel position but must be the same for each repetition.

ALTERNATING HIGH LEG KICKS

- The lower body is the targeted body part therefore each movement of the feet, calves, thighs and hips must be identical.
- Variations of arm movements for each repetition are allowable.
- Facing the side of the performance area is mandatory. Each member of a Pair/Trio must face the same side.
- Starting and finishing position for each repetition is with both feet in contact with the floor.
- Lifting the leg to at least waist level is the minimum level of execution.
- Height of leg during the kicks must not be discernibly different.
- Alternate legs must be used, i.e. LRLR or RLRL
- The direction of each kick must be straight forward (in the sagittal plane). Sidekicks (turned out) do not qualify as compulsory alternating high leg kicks.

UNACCEPTABLE MOVES

All Categories

All Judges take the unacceptable moves into consideration and will deduct 0.5 for any unacceptable move in a routine. If there is an unacceptable element/move the Head Judge will notify the coach after the each round of competition. General unacceptable moves are described and listed below;

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.

Backflip

A gymnastic 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, one foot, on kneeling and sitting position.

Bridge

A gymnastic move in which the body is pushed up into a hyper extended arched supine position with the weight on the hands and feet.

Cartwheel

A gymnastic move, with the hands/hand in contact with the floor, in which the body travels sideways through a straddled handstand position. A cartwheel done on the forearms (with the hands also on the floor) is still considered to be a cartwheel and is unacceptable.

Dive Roll

A gymnastic move in which the body is propelled into the air prior to landing in forward roll.

Floor Turns on Knees

A move in which the body spins more than one revolution with the weight supported entirely on the knees only.

Handspring

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.

Handstand

A gymnastic move in which the weight is supported entirely on the hands/hand and the body held in a vertical position. It is not considered to be a handstand if the body passes through the handstand position with continual movement.

Jete Dive Roll

A transition from the airborne phase of a jete in which the body completes the landing as a dive roll.

Static strength elements with a turn of more than 720 degrees

A move in which the body spins more than 720 degrees in the static strength elements in one motion.

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.

Cadet Category

- Free falls landing on one hand
- Aerial free fall to push up position
- One arm push ups
- One arm press
- One arm planche

N.B. Transitional one hand position changing from planche to press or press to press is allowed.

Junior Category

- Free falls landing on one hand

SPORT AEROBIC JUDGING PANEL CONFIGURATION

The panel configurations that will be utilised throughout the 2021 competition season are:

- **Super Series & State Championships:**
 - **5 Judge Panel (Small Panel Configuration)**
 - 1 x Head Judge, 1 x Aerobic Judges, 2 x Technical Judge, 1 x Artistic Judge, 1 x Skills Judge
- **National Championships:**
 - **7 Judge Panel (Full Panel Configuration)**
 - 1 x Head Judge, 2 x Aerobic Judges, 2 x Technical Judge, 2 x Artistic Judge, 1 x Skills Judge
 - **5 Judge Panel (Small Panel Configuration)**
 - 1 x Head Judge, 1 x Aerobic Judges, 2 x Technical Judge, 1 x Artistic Judge, 1 x Skills Judge
- **Future Champions Cup:**
 - **3 Judge Panel**
 - 1 x Head Judge, 1 x Aerobic Judge, 1 x Technical Judge, 1 x Artistic Judge

1. The 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, overseeing the correct implementation of the judging systems and the tabulation of results. Head judges may also rank when required.

2. Aerobic Judge

The Aerobic Judge will apply a score for a competitor, after considering the Aerobic Criteria, in comparison to all other competitors. The ranking of an athlete will be derived from this score.

3. The Technical Judge

The Technical Judge will apply a score for a competitor, after considering the Technical criteria and in comparison to all other competitors. The ranking of an athlete will be derived from this score. A Lead Technical Judge will be appointed to each panel. If a tied ranking occurs between two or more competitors and the computer has made all comparative procedures, the ranking of the lead technical judge will determine the tied ranking.

4. The Artistic Judge

The Artistic Judge will apply a score for a competitor, after considering the Artistic criteria and comparison to all other competitors. The ranking of an athlete will be derived from this score.

5. Specialist Skills Judge

The skills judge will be judging the execution of the skills in the routine only. They will decide if each skill receives a full score, half score or no score based on the execution requirements of each skill. The final score from the skills judge will then be added to the scoring system and will give a ranking per athlete like all judges on the panel to decide on the overall ranking of the athletes.



SPORT AEROBICS JUDGING CRITERIA

The following criteria has been drawn from the international judging criteria, and has been modified to suit the Australian National Stream.

TECHNICAL JUDGING CRITERIA

Execution is the main focus. – This is how well you perform every move you have in your routine. Moves should be safe and precise showing good form, ease of movement, good posture and control. The compulsory exercises will provide the baseline for scoring.

Strength – Your compulsory push ups will give a baseline score which you can increase performing extra push-ups and or static strength moves. Power which is strength and speed together, can be shown in transitions and aerial moves. Strength can be displayed in the upper and lower body as well as the right and left sides.

Flexibility – Your compulsory high leg kicks will give a baseline score which you can increase by doing other flexibility moves. Try to show a balance of flexibility in a large range of joints, such as the hip. Teams should be synchronized and will be assessed as a single unit, therefore each member should exhibit similar strength, flexibility and ability.

ARTISTIC JUDGING CRITERIA

Choreography – This is about creativity, originality and innovative selection of aerobic movement and patterns with unpredictable sequencing. Arm lines are important and need as much attention as foot patterns. Individual style and the use of the whole stage will enhance a score. Teams should utilise each other to create many formations while staying close together to allow movement as one unit.

Performance - This is about generating excitement, projecting confidence and communicating positive emotions by using physical gestures and facial expressions throughout the entire performance. Teams should acknowledge that they have team members and display interaction with each other.

Perform the 'choreography criteria' as written above:

- 'Dance' the routine and 'express' the music with dance/movement
- Project confidence and ease of movement
- Incite emotion and excitement from an audience
- Be synchronized in ability, range of motion and performance when in a pair or a trio o Have quality of movement
- Athletes should display a healthy physical appearance

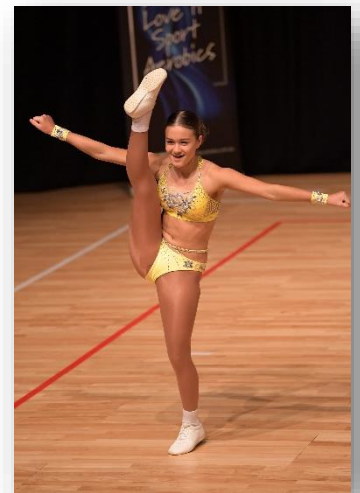
Music Interpretation – Your routine should fit your piece of music and yours only. Use the natural structure and phrasing of the music which incorporates highs and lows, rhythms, vocals, instruments, pre choruses, choruses and counter tempos. In the case of teams, it is important to stay in time with the music as well as each other. Music should be motivating and energetic, so we suggest the music speed to be no slower than 152 beats per minute. If your music is outside the required length stated, you will incur a reduction in the artistic score.

This is about generating excitement, projecting confidence and communicating positive emotions by using physical gestures and facial expressions throughout the entire performance. Teams should acknowledge that they have team members and display interaction with each other.

Costuming –

Costuming also impacts the artistic score. A score will be reduced where attire does not meet the following criteria:

- Costumes may be one-piece leotards, or a two piece bikini style.
- Costumes should be age-appropriate. Costumes must not be too brief and must be appropriately concealing.
- Long hair must be tied back neatly in a bun, with fringe hair sprayed or pinned off the face.
- You may not discard any item of clothing or accessory during the performance
- Bike pants or skin coloured tights must be worn under all leotards or two piece costumes (boys exempt).
- The outfit should reflect the sporting nature of competitive aerobics rather than being too theatrical (e.g. skirts, too many sequins, dresses, feathers, tassels etc.
- G-string leotards are not permitted.
- Shoes should be lace up, well fitted, supportive sports shoes, preferably in white.
- Wristbands and unobtrusive strapping is permitted.
- For maximum points, outfits should be styled so the judges can see 'form'.
- Short and T-Shirts may be worn provided they are not too baggy.
- A good supporting aerobic shoe must be worn (white is recommended).
- Props are not allowed such as gloves, musical instruments, scarves etc.
- You must wear adequate body support.
- Jewellery is not permitted. Studs earrings may be worn.
- Headbands, accessories and excessive sequins/diamantes in the hair are not acceptable.
- Subtle glitter on the face and hair is allowed.
- No body oil or paint is permitted.
- No bulky wrist supports (such as foam blocks) are permitted.
- Competition outfits may have one space for sponsor's name or logo, which must be no bigger than 10cm by 10 cm.



AEROBIC JUDGING CRITERIA

Appropriate – Ultimately the performance must reflect the 'aerobic' basis of sport aerobics. The majority of the choreography should be high impact, aerobic content.

Impact – This is the use of strength and fitness to create height in aerobic movements. Distance between feet and floor should remain consistently high, to demonstrate a high level of fitness and intensity. Adequate demonstration of varying leg levels throughout performance of routine. E.g. lifting knees, high kicks. Adequate height in jumps will also increase impact and intensity

Intensity – Judges will consider the athlete's ability to maintain a high level of intensity by using a large range of sport aerobic movements, together with full coverage of the stage area, floor, standing and aerial space. A cardiovascular output should be shown throughout the entire routine.

Complexity – Choreography should show complex patterns in the upper and lower body at the same time. The more muscles you use at one time will add to the intensity of a routine. You should show good quality and speed of leg and arm movements together with the ability to transition smoothly and quickly. Note - an overall high standard of performance will enhance an aerobic score.

SKILL JUDGING CRITERIA

This judge will consider the correct execution of a skill element, and award each skill in the routine a value of full, half, or zero value.

The skill element judge considers only the compulsory and skill elements listed in the skill list. They do not consider the variety or difficulty of the routine.

Application of a skill element score:

In assessing a performance, the skill element judge considers the execution criteria of the compulsory and skill elements. Also assessed are the deviations from a perfect performance, which would lead to a less than perfect score.

Appendix 1, *Description of Skill elements and Families* and Appendix 2, *Execution Errors of Skill Elements*, show the precise description of skill elements and how errors will affect their evaluation. These appendices are available to download from <http://www.fisafinternational.com/en/about/fisaf-int-technical-regulations>.

Skill Element Judging Criteria;

1. Precise posture
2. Control
3. Precise alignment
4. Ease of movement
5. Static and flexibility elements held
6. Good range of motion
7. Knees are over the soles of the feet in taking off and landing of jumps
8. Must be according to the description of each skill element and execution errors of skill elements.

FRF SKILL FORMS

Please Note: FRF Skill Forms are **NOT** Entry Forms. These forms are used by the judging panel during the event.

- The FRF program can be downloaded via our website or click here: <http://www.polarcz.com/frf/>
- FRF Skill Forms are compulsory for all National Stream & International Stream *sport aerobics* categories.
 - The following categories are exempt from completing/submitting FRFs in 2021:
 - *National Stream*
 - *X-Mini categories (male individuals & sport aerobics teams)*
 - *Mini (5-6) individuals & pairs*
 - *Mini (7-8) individuals & pairs*
- FRFs **MUST** be submitted via email to frf@fisafaaustralia.com.au on the due date. No Grace Period Applies.
- FRFs are required in TWO (2) formats:
 - .PDF format
 - .FRF format (necessary for skills judge)
- FRFs (PDF ONLY) must be clearly labelled/named as:
 - **(Athlete/s Name/TeamName)_(Section)_(Stream).pdf**
 - **Example:**
 - Sandi Heard_ Adult Individual Female _ International Stream.pdf

FRF's sent in are reflective of the coaches and athletes choices for their routine. Coach's / athletes are responsible for checking the FRF with competition rules & regulations before entering. FISAF Australia is not responsible for incorrect choreography or FRF's, which may result in deductions or disqualifications.

Failure to follow the above guidelines will result a non-submission and will not be accepted.

PERFORMANCE TECHNICAL REGULATIONS

PERFORMANCE COMPULSORY MOVES

There are no compulsory or obligatory elements as skill elements are not a feature of this category.

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.

PERFORMANCE JUDGING PANEL CONFIGURATION

The panel configurations that will be utilised throughout the 2021 competition season are:

- **Super Series, State Championships, National Championships:**
 - **7 Judge Panel (*Full Panel Configuration*)**
 - 1 x Head Judge, 2 Technical Specialty Judges, 4 Artistic Judges, 1 Performance Judge
 - **5 Judge Panel (*Small Panel Configuration*)**
 - 1 x Head Judge, 1 Technical Specialty Judge, 3 Artistic Judges, 1 Performance Judge
- **Future Champions Cup:**
 - **3 Judge Panel**
 - 1 x Head Judge, 1 Technical Specialty, 1 Artistic Judge, 1 Performance Judge

PERFORMANCE JUDGING CRITERIA

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



ARTISTIC CRITERIA

Choreography & 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



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.



FITNESS TECHNICAL REGULATIONS

FITNESS COMPULSORY MOVES

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

ACCEPTABLE MOVES

- ✓ Aerials landing on one or two feet
- ✓ Two arm 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



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

FITNESS JUDGING PANEL CONFIGURATION

The panel configurations that will be utilised throughout the 2021 competition season are:

- **Super Series, State Championships, National Championships:**
 - **7 Judge Panel (Full Panel Configuration)**
 - 1 x Head Judge, 4 x Technical Specialty Judges, 3 Artistic Judges
 - **5 Judge Panel (Small Panel Configuration)**
 - 1 x Head Judge, 3 x Technical Specialty Judges, 2 Artistic Judges
- **Future Champions Cup:**
 - **3 Judge Panel**
 - 1 x Head Judge, 2 x Technical Specialty Judges, 1 Artistic Judge

FITNESS JUDGING CRITERIA

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.

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).

STEP TECHNICAL REGULATIONS

STEP COMPULSORY MOVES

There are no compulsory elements for step categories. Competitors should take care to avoid any movement that risks injury to a team member.

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.

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.

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 Top (T)
From the End (E)

From the Side (S)
From Astride the step (A)
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

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)

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
- ✗ 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 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: Logos or trademarks are not allowed to be added to any surface of the step.

STEP JUDGING PANEL CONFIGURATION

The panel configurations that will be utilised throughout the 2021 competition season are:

- **Super Series, State Championships, National Championships:**
 - **7 Judge Panel (Full Panel Configuration)**
 - 1 x Head Judge, 4 x Technical Specialty Judges, 3 Artistic Judges
 - **5 Judge Panel (Small Panel Configuration)**
 - 1 x Head Judge, 3 x Technical Specialty Judges, 2 Artistic Judges
- **Future Champions Cup:**
 - **3 Judge Panel**
 - 1 x Head Judge, 2 x Technical Specialty Judges, 1 Artistic Judge

STEP JUDGING CRITERIA

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: 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 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

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 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).

REGISTRATION & MEMBERSHIP REQUIREMENTS

In 2021 all Clubs & Schools must register their school with FISAF in order to be associated with FISAF Australia as well as participate in any FISAF event. As per previous years, coaches, athletes and judges must also complete a FISAF Australia membership. The FISAF Membership assists management by ensuring FISAF has a database of all its members Australia-wide and allowing FISAF to provide its members with beneficial goods & services. FISAF Australia exists to serve its members and is dedicated to the development, promotion & regulation of sport aerobics and fitness in Australia.

More information on FISAF registration & memberships can be found in the 2021 Event Guide.



If you have any questions or concerns please email admin@fisafaustalia.com.au.

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