

FISAF

FITNESS TEAMS CHAMPIONSHIPS
&
HIP HOP TEAMS CHAMPIONSHIPS

TECHNICAL REGULATIONS

2008

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1 Introduction

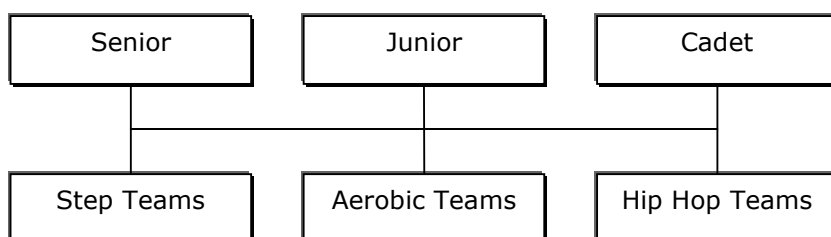
The Federation of International Sports Aerobics & Fitness, FISAF, is an international, independent, democratic, non-profit, federation dedicated to sports aerobics and the development of the aerobic/fitness industry, internationally.

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 Teams & Hip Hop Teams competition.

The Fitness Teams & Hip Hop Teams Technical Regulations and appendices govern all FISAF international Fitness Teams & Hip Hop Teams Championships.

1.1 Competition System

Below is a diagram which explains the competition structure by categories for Fitness Teams & Hip Hop Teams Championships.



Below is a diagram which explains the competition structure by Age Divisions for Fitness Teams & Hip Hop Teams Championships.



1.2 Implementation

These FISAF Technical Regulations will supersede all Technical Regulations and will be implemented for the period 1 January 2006 to 31 December 2007, unless changed in the interim.

1.3 Championship Resources

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

2 Event Requirements

2.1 Structure

All international competitions will have a pre-judging round and a minimum of one subsequent round of competition, dependent upon the number of teams in the category:

1-6 Teams

Where there are 6 or less registrations in any category of the event, the competition structure will include a prejudging round and a final round. The prejudging round permits observation of the correct use of the technical regulations and in this case will qualify all teams for the final round with no other subsequent round of competition. (There is an exception if the event organizer has scheduled a preliminary and /or semi-final round. In this case, competitors may have to compete in all rounds, even if there are less than six competitors in a category.)

7-19 Teams

Where there are between 7 and 19 registrations in any category of the event, the competition structure will include a minimum of 3 rounds: A prejudging round, a preliminary round and a final round. The six highest ranked teams from the preliminary round are eligible to compete in the final round. (There is an exception if the event organizer has scheduled a semi-final round. In this case, competitors may have to compete in all rounds, even if there are 7 to 19 competitors in a category.)

20-30 Teams

Where there are 20 to 30 registrations in any category of the event, the competition structure will include four rounds of competition: A prejudging round, a preliminary round, a semi-final round and a final round. The 12 highest ranked teams from the preliminary round are eligible to compete in the semi-final round with the 6 highest ranked teams from the semi-final round being eligible to compete in the final round.

More than 30 teams

Where there are over 30 registrations in any category of the event, the competition structure will include four rounds of competition: A prejudging round, preliminary round, semi-final round and a final round. Half of the teams from the preliminary round are eligible to compete in the semi-final round and these will be the highest ranked teams for that round. The six highest ranked teams from the semi-final round are eligible to compete in the final round.

2.2 Prejudging/Grouping

The purpose of the pre-judging round is to determine the abilities of the Teams and to determine if a Teams performance complies with the Technical Regulations. Following each performance, the Head Judge will inform each team if their performance does or does not comply with the Technical Regulations.

Competitors are required to complete their performance to the best of their abilities during the pre-judging. The routine must be the same in the pre-judging and in the preliminaries round, few changes can occur for the semi-finals and finals. No scores will be applied during the pre-judging.

Pre-judging is also used to group the Teams by level of performance and ability. This is done to help the judges make a better comparison between Teams that show a similar level. Grouping is used when there are 12 or more teams in one category. Each group will

have a minimum of 6 and a maximum of 8 teams. The group with the most ability will be group A, the next level will be group B etc. The group which has the highest level of ability will be the larger group.

For example:

If there are 15 teams in a category, there will be two groups, one of 8 and one of 7. Group A will have 8 teams and group B will have 7 teams.

If there are 18 teams there will be three groups, and each will have 6 teams, group A, B & C.

Once the groups have been chosen, the computer will randomly draw the order of the teams within each group and this will be the performance order for the preliminary round. The group that displayed the least ability will compete first, followed by the group/s with the next best level, eg Group C,B,A.

Because there are no rankings applied during the Grouping process, any team can change its position by the performance in the preliminary round – they are not automatically locked into the group first given.

2.3 Rounds of Competition

Prejudging Round

The performance order of the prejudging 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 prejudging. The purpose of this round is detailed above in pre-judging/grouping.

Preliminary Round

When there are less than 12 teams competing, the performance order for the preliminary round will be the same as the prejudging round. The performance order for the preliminary round that has more than 12 teams will be determined by the outcome of the pre-judging round and the grouping allocated to the teams. (See prejudging and grouping above).

Semi-Final

Following the preliminary round a semi-final round will take place. The performance order of teams will be again randomly drawn by the computer. The purpose of this round is to find the top six teams to compete in the finals.

Final

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 by the finalists on stage. The purpose of this round is to rank the six teams and find the medal winners.

3 Performance Requirements

3.1 Categories

There will be three categories of event: Step Fitness Teams, Aerobic Fitness Teams and Hip Hop Teams.

3.2 Team Size

A team consists of 6 to 8 members and must retain this number through all rounds of competition, unless authorized by the Head Judge.

3.3 Substitution of Team Members

A total of two members can be substituted from the prejudging 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 Teams Championships or Hip Hop Teams Championships. The requirements are detailed in Appendix 3.

3.5 Performance Choreography

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

Step Fitness Teams

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.

Aerobics Fitness Teams

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.

Hip Hop Teams

One routine of 2 minutes with a grace period of +/- 5 seconds using suitable music. 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;

Step and Aerobic

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 8cm maximum is allowed
Adequate personal support

Hip Hop

Any clothing suitable to the culture and many styles of Hip Hop

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

3.8 Performance Area

The performance area will be a minimum of 9m x 9m and a maximum of 12m x12m. Athletes will be notified of the specification of the performance area prior to the commencement of the event.

3.9 False Starts

A false start is defined as:

when the team is unable to start their performance after assuming their starting position, or
when the performance is interrupted prior to its intended conclusion.

The team will only be allowed to repeat their performance if the Head Judge deems it an acceptable false start which is when the circumstances causing the false start 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.

An unacceptable false start is when the circumstances causing the false start are within the team's control. This would include, but is not limited to, the team forgetting their performance, falling down.

The decision as to whether the false start will be acceptable or not acceptable will be at the sole discretion of the Head Judge. If acceptable the team will have the option of performing immediately or at the end of the category. If unacceptable 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 pre-judging round to ensure that it adheres to the technical regulations.

A tolerance of plus/minus 5 seconds will be accepted outside the performance length of two (2) minutes. Those competitors 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 for Step and Aerobics or the Hip Hop Judges for Hip Hop.

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: 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 pre-judging 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 Prejudging if necessary.

3.12 Equipment

The event organiser will provide steps for the use in the step teams 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 cadet and junior competition the step height must be suitable to each team member with a minimum of 15 cm.

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 Judge Panel:

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

B. Five Judge 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.

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 (especially for Hip Hop). Synchronisation 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.

Hip Hop Judge

The Hip Hop Judge will consider the choreography and styles shown and the way they are interpreted and expressed with the music, performed and presented. The Hip Hop Judge also considers the technical ability of the team and their ability to look and move together as a team.

The Hip Hop Judge will apply a score for each team, after considering the Hip Hop 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 placings given by the judging panel, rather than an addition of scores.

For example using a 7 judge panel:

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

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

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 three, 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 Fitness Teams - 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 armlines, 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 speeds are 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 judge panel will have four judges with one lead.

A Five judge 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 Aerobics

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

Complexity (difficulty) 25%

- Use of complex/difficult stepping patterns appropriate to steps aerobics
- 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 armlines 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
- 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 hyperextending the back.
- Avoid too much forward lean when stepping up and down on the platform.

4.3 Artistic Criteria

Seven judge panel will have three Artistic judges.
Five judge 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 Aerobics

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

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 penalized

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 en 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
- × 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 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 Fitness Teams - 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

Seven judge panel will have four judges with one lead
 Five judge panel will have three judges with one lead

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

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

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
- 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

Seven judge panel will have three Artistic Judges

Five judge panel will have two Artistic Judges

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

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

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 teams 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
- 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 penalized

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

6 Hip Hop Teams - routine evaluation

6.1 Introduction

Hip Hop culture originated in New York amongst young Hispanic and African American communities during the late 1960's. Synonymous with rap, scratch music and graffiti art, the style encompasses the movements of break-dancing and body-popping, and has been internationally recognised since the 1970's.

The 1980's saw the emergence of a new style of hip-hop into rap videos, distinguished from original break dancing styles by its concentration on footwork as opposed to acrobatics. Hereafter, the emergence of house music saw hip-hop re-invent itself again with a broader range of influences and freer expression.

Old School / New School, General History

The Old School Hip Hop Styles such as Locking, Popping and Breakdancing emerged from the USA in the 1970's, and were a result of improvisational steps and moves from the streets and clubs. Old-school music had fast beats which matched the breaking moves. Music videos of artists such as Bobby Brown, Bell Biv Devoe, Heavy D, and M.C. Hammer proved that a new way of dance was coming alive and young dancers were ready to explore this new form. New moves were and are continually being invented by creative and innovative versions and mixing of the Old School Styles. Current trends, cultures and disciplines such as Martial Arts, Reggae and Soul Train also had an affect and resulted in New School Hip Hop styles evolving in the late 1980's. Moves were very simple with steps such as the Wap, Running man, Roger Rabbit, and Robocop were popular in this era. These were moves that everybody could do unlike the Old School Styles. However, new school dance in present time is much more evolved and complex. Many dancers have 'twisted' popping or electric boogie and put in their own moves.

Today, Funk and Hip Hop have many individualised styles but the roots are still in Old School Hip Hop and in New School Hip Hop. The blending of music styles and dance moves influenced by many factors which are then personalized by a choreographer, makes it impossible to define Funk and Hip Hop styles unambiguously.

FISAF Hip Hop Teams, General History

Funk and Hip Hop became very popular and found its way to the fitness clubs in the 1990s, and proved to be a popular, exciting alternative to exercise helping to improve the cardiovascular system, general strength, and flexibility. This is where the concept of FISAF Competitive Hip Hop Teams originated. This category places emphasis not only on the expression of dance, but on the physical aspects of wellbeing in accordance to it's roots. A Hip Hop Team routine should therefore show both the physical ability and skill of all team members and their use and expression of the moves and music.

Unlike Fitness Step and Aerobic Team categories, this category should express the mood and attitude of the Fitness Subculture of Hip Hop while avoiding the use or offensive language of gestures.

6.2 General description of styles

GENERAL – LOCKING AND POPPING

Both locking and popping, or ticking, originally came from Los Angeles. Popping was created by street dance crew Electric Boogaloo. Locking was created by The Lockers. Both locking and popping existed a long time before breaking was born.

During the breaking era, b-boys started to put popping and locking into their dance. Nowadays, so-called "Breakdance" consists of breaking, locking, and electric boogie or popping.

LOCKING

The best way to describe the movement of locking would be thus: Imaging the little-figured toys that are like inside-out puppets on small plastic circular platforms or pedestals, and if you press the bottom of the platform the figure collapses really fast, then when you let your finger up it goes back into shape?... Well that's what locking looks like. The body moves out of control then back into control snapping into position, collapsing then snapping back. Locking is basically American street dance and an example of the movement is used by Janet Jackson in her Rhythm Nation video. This style is very energetic and is characterised by very precise and clean moves with difficult co-ordination between the arms and legs. A party dance – a celebration!

POPPING

The best way to describe the movement of popping would be to imagine a force of energy going through the body causing it to move like a wave. This style is difficult to manage at the technical level as it requiring command of isolations, a perfect knowledge of the body, and a good sense of the rhythm with major use of counter-tempo. The style demands continuous contraction of the muscles to the beat to give a jerky/snapping effect – a bouncy style.

ELECTRIC BOOGIE

Electric boogie is a style of popping (ticking) but the major difference is that Popping creates a soft wave whereas Electric Boogie creates more jerky waves with micro wave moves, executed with a high velocity more difficult than classical popping. The Robot, and the more smooth and controlled movements of mime are characteristic. Instead of throwing the body in and out of control like locking, or in total hydraulic control like The Robot, energy is passed through the body popping and snapping elbows, wrists, necks, hips and just about all the body joints along the way. Electric Boogaloo is more like mime in the sense that it imitates a live wire of electrical current or rippling river, but it still needs the control of The Robot to give it style.

BREAKDANCING

Breakdancing, also known as breaking and b-boying by its practitioners and followers, is a dynamic style of dance that is part of the Hip Hop culture and emerged out of the Hip-Hop movement in the South Bronx of New York City during the late 20th century. Breakdancing is one of the four original elements of Hip Hop culture (the others being Emceeing, Deejaying, and Graffiti). This unique form of dancing is very acrobatic and creative. It is more 'out of control' and anti-nature or anti-gravitational than other styles.

FUNK

Funk dancing originated on the West coast of the United States, where it developed in the late 60's as a reaction to the fusion of Soul and Disco, as well as early R'n'B and Hip Hop music.

It is a highly choreographed dance form, similar to dances seen on commercial video clips. It features a mixture of sharp and fluid movements, popping & locking and animated expression.

UPROCK

Uprock is a soulful, competitive street dance using the rhythms of Soul, and Funk music. The dance consists of foot shuffles, spins, turns, freestyle movements, sudden body movements called "jerks" and hand gestures called "burns". Uprock is said to be mastered with discipline, patience, heart, soul, and knowledge.

STREETDANCE

Streetdance is very physical and incorporates dance moves from all over the world. Various dance styles are mixed with a multi-cultural influence and funky tunes. Generally a Streetdance routine can include locking and popping, street style and funk. Streetdance is a FUSION of styles from the Hip Hop genre.

TUTTING

Tutting is a dance style that mimics the angular poses common to ancient Egyptian art. Whoever coined the term probably imagined that this was how King Tut danced. The style is rapidly evolving but there are some constant rules that define it. The most important stylistic convention is that limbs form 90 degree angles. While this constraint is fundamental, and for the most part is not violated, other aspects of the dance are in flux. Dancers used to utilize a limited set of static hiero-inspired poses, but they now have begun to create more complex geometric patterns involving interaction between multiple limbs.

BATTLES

A battle is a freestyle where dancers 'fight' against each other on the dance floor without contact. They form a circle and take turns trying to show each other up by using either a better style, more complex combinations, or harder moves.

LIQUID DANCING

Liquid dancing (or liquiding) is a form of gestural dance that sometimes involves pantomime. The term invokes the word liquid to describe the fluid-like motion of the dancers body and limbs. It is primarily the dancers arms and hands which are the focus, though more advanced dancers work in a full range of body movements. Liquid dancing is similar to the styles of popping or locking.

BOOGALOO

A fluid style, that uses every part of the body and involves using angles and smooth movements to make everything flow together. It often uses rolling of the hips, knees, and the head and is often used as a transition.

RAGGAJAM

This is a dance style originating from street dance by Afrojamaicans, Afrocarabians, which uses music which evolved from classical Reggae with a hip hop influence. The style used is a combination between hip hop moves, afro moves with latin influences with sensuality. It requires very good physical condition, as many muscles are involved in the Raggajam, particularly in the lower part of the body. Correct execution requires good technique.

CAPOEIRA

Capoeira is a unique Brazilian art form, which incorporates acrobatic style movements, rhythm and music.

There are endless moves and styles, more are listed below:

Waving	Air posing	Animation	Bopping	Centopede
Crazy Legs	Cobra	Dime Stopping	Floating/gliding	Filmore
Hitting	Puppet	Robot	Saccin	Scarecrow
Snaking	Spiderman	Sticking	Strobing	Ticking
Classic	Martial Art styles	House		

6.3 Hip Hop Teams Criteria

This category will have a five judge panel who will apply a global score out of 10 to give a ranking for each team. Two judges will have current Hip Hop experience with one being the lead judge. The remaining three judges will have extensive dance backgrounds in more than one dance discipline.

All movement must be appropriate to and reflective of the various Hip Hop styles and 'moves'

Choreography/Styles	30%
Music Expression and Interpretation	25%
Technique/Synchronisation	25%
Performance/Presentation	20%

Choreography/Styles 30%

- Movement should be appropriate to the various hip-hop styles
- Creative, unpredictable movement using the entire body
- Use of a variety of different hip hop styles and moves
- Originality and creativity in formations and changes of placement of teams members
- Use of entire floor space and orientations
- Interactive choreography with team members
- Use of complex/difficult moves and isolations specific to the various hip hop styles
- Using many parts of the body and many muscles together at one time
- Movement should require high energy expenditure and effort and continuous without long pauses
- To demonstrate a good physical condition
- Solo performances are discouraged, team choreography is required

Music Expression and Interpretation 25%

- Ability to express the music with the dance and styles chosen
- Expression of the culture of hip hop
- Use of music appropriate to the various hip hop styles
- Music and movements should be inseparable
- Use of highs, lows, rhythms, counter tempos and vocals
- Good musical timing

Technique/Synchronisation 25%

- High level of technique and quality in all hip hop movements
- Same execution level of team members: All members should perform movements with the same precision
- Precise, purposeful placement and control of all movements and body parts
- Ease of movement
- Ensuring movements chosen are safe and do not risk injury to any team member

Performance/Presentation 20%

- Display of an over-all high standard in delivery of the entire routine
- Dynamic energy and intensity throughout performance (selling the routine)
- Ability to generate excitement, enthusiasm and the mood in relation to the culture of hip hop
- Interaction as a team
- Good physical condition
- Attire and appearance suitable to the hip-hop category

6.4 Acceptable moves

- ✓ Standing free fall to push up
- ✓ Lifts as the beginning or end position of a routine (with attention to safety of the dancers)
- ✓ Unlimited supports (standing or in a 'floor' position)
- ✓ Self propulsion

6.5 Unacceptable moves

- × Assisted propulsions
- × Acrobatic aerial movements (e.g. front or back flips)
- × Head or neck spins or rolls
- × Any movement that risks injury to a team member

7 General Requirements

7.1 FISAF Doping 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 International Olympic Committee (IOC) as referred to on the IOC 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.

7.2 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.

Prejudging Round

The Head Judge gives a verbal warning to a team that they are in breach of the Technical Regulations and that pursuing this breach may lead to disqualification. This verbal warning must be witnessed by another judge from the panel.

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.

7.3 Protests

Where extraordinary circumstances occur these will be taken into consideration by the Head Judge. The decision of the Head Judge is final.

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.

Head Spin

A move where the weight of the body is supported entirely by the head and the body is rotating in a circle.

Hurdle Position

A seated split position in which one leg is extended forward and the other is bent to the side

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.

Standing

Standing on two feet, stationery, without any discernible traveling, 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.

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.

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

Appendix 2: Point Scoring Guide

FISAF FITNESS TEAMS & HIP HOP TEAMS CHAMPIONSHIP

ALL CATEGORIES

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

Appendix 3: Age Requirements

FISAF 2008 Fitness Teams Categories by Age			
Age Division	Born in year	Age competitor will attain during 2007	Competition Categories

FISAF Official Championships Categories

Senior	1991 or earlier	17 years or over (see note below)	Step Aerobic
Note to Senior Division: For a team of 6 or 7, one member can be 16 years of age. For a team of 8, two members can be 16 years of age.			

Junior	1992 1993 1994	14,15,16 years	Step Aerobic
Note to Junior Division: For a team of 6 or 7, one member can be either 13 or 17 years of age For a team of 8, two members can be either 13 or 17 years of age			

International Open Category

Cadet	1995 1996 1997	11,12,13 years	Step Aerobic
Note for Cadet Division: For a team of 6 or 7, one member can be either 10 or 14 years of age For a team of 8, two members can be either 10 or 14 years of age			

Notes to the appendix;

- You must compete in your Age division - Cadet Teams cannot compete in the Junior Age-Division and Junior teams cannot compete in the Senior Age-Division.
- You may enter different competition categories but you must stay in your age division. The competition categories are; Aerobic, Fitness Teams, Hip Hop and the Fitness and Hip Hop Trophy.
- Due to scheduling for each athlete, it is strongly advised that one person should not enter more than 4 competition categories.

FISAF 2008 Hip Hop Teams Categories by Age			
Age Division	Born in year	Age competitor will attain during 2007	Competition Categories

FISAF Official Championships Categories

Senior	1991 or earlier	17 years or over (see note below)	Hip Hop Teams
Note to Senior Division: For a team of 6 or 7, one member can be 16 years of age. For a team of 8, two members can be 16 years of age.			

Junior	1992 1993 1994	14,15,16 years	Hip Hop Teams
Note to Junior Division: For a team of 6 or 7, one member can be either 13 or 17 years of age For a team of 8, two members can be either 13 or 17 years of age			

International Open Category

Cadet	1995 1996 1997	11,12,13 years	Hip Hop Teams
Note for Cadet Division: For a team of 6 or 7, one member can be either 10 or 14 years of age For a team of 8, two members can be either 10 or 14 years of age			

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