



# FISAF INTERNATIONAL SPORT AEROBICS & FITNESS

# FISAF INTERNATIONAL FITNESS & STEP TECHNICAL REGULATIONS

# 2025

The rules and regulations contained in this document supersede all past technical regulations and are valid from 31st January 2025-31st December 2025. If amendments are made during this period, these will be communicated by email to country members through the official newsletter, or via the official FISAF International Facebook page.

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# FITNESS & STEP TECHNICAL REGULATIONS

**2025**

## Introduction

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

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

## International Competition System

The European and the World Championships for Cadet, Junior, Youth and Adult age divisions are held annually by FISAF International. The winners in each competition division and age division of the European Fitness Championships will be known as the European Champions. The winners in each competition division and age division of the World Fitness Championships will be known as the World Champions.

## National Competition Structure

Currently countries who hold a FISAF International membership can run different levels of competitions for their members as either a stepping stone process into the International level or as a separate entity to grow the sport within their own country. More assistance and guidance will be made available to any country looking to expand FISAF within their own countries. Please don't hesitate to contact the FISAF International Technical Committee.

### FISAF INTERNATIONAL TECHNICAL COMMITTEE

The Sport Aerobics & Fitness Technical Committee are a group of volunteers who work within the FISAF International organization.

The main purpose is to develop and organize the international competition structure and everything concerning 'competition/championship' activities.

It is also responsible for the growth of the sport, it's exposure worldwide, and education for judges, athletes, choreographers and coaches etc.

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## 2 EVENT REQUIREMENTS

### 2.1 Competition Divisions, Age Categories & Requirements

#### Fitness & Step Competition Divisions

Sections/Divisions	Number of Team Members
Step	5-7 members
Grande	6-7 members
Petite	5 members

#### Fitness & Step Age Categories and Requirements

Age Categories	Age
Mini (only national level)	7, 8, 9 year old's
Cadet	10, 11, 12, 13 year old's
Junior	14, 15, 16, 17 year old's
Adult	18 year old's or over

	2025
<b>MINI</b>	2018, 2017, 2016
<b>CADET</b>	2015, 2014, 2013, 2012
<b>JUNIOR</b>	2011, 2010, 2009, 2008
<b>ADULT</b>	2007 and earlier

- Age range-Teams can have a mixture of ages as long as the majority is in the correct age.
- Athletes cannot jump 2 age categories. They can go up or down one age category but no more. For example, a Junior athlete could go in a cadet or an adult team. However, an adult athlete could only go down to a junior team, not a cadet, like a cadet could only go to a junior team, not an adult team.
- If there was an even split with no majority of ages the team must go to the highest age group.
- Go off majority age off athletes in the team when selected teams
- More than half of the athletes should be in the right age category
- No more than 2 age categories per team
- Can't be more than 5 years older than the age boundary, if one member is more than 5 years older the team must move to the oldest age category
- Do not add up the ages of the athletes to get an average just go with the majority
- No member of the team may be younger in Mini division.

**Accepted examples** (If unsure please send enquiries to FISAF International Technical Committee Chair)

- Example 1: A Junior step could have 4x Junior aged, 3x Cadet age
- Example 2: A Adult Grande team could have 3x Adult and 3x Junior
- Example 3: A Cadet Petite Performance Team could have 3x Cadet and 2x Junior
- Example 4: A Junior Grande Team could have 4x Junior and 3x Adult
- Example 5: A Junior Grande Team could have 3x Junior and 3x Cadet
- Example 6: A Petite Team could have 3x Adult and 2x Junior

#### Not accepted

- Example 7: A Cadet Grande team couldn't have 6x Cadet and 1x Adult
- Example 8: An Adult Step team couldn't have 4x Adult and 1x Cadet
- Example 9: A Junior team with 6x Junior aged athletes and 1x 25 year old athlete (As more than 5 years passed the age category)

#### General Notes to Age Requirements Accepted

Team members can be both a Petite Aerobic and Grande Aerobic Team in one event. For example a Cadet Petite Aerobic Team has athletes A,B,C,D,E and a Cadet Grande Aerobic Team has athletes A,B,G,D, E, F, G.

## 2.2 FISAF Registration Form (FRF)

Registration, using the FRF, is to be done five weeks prior to commencement of each competition, and includes registration of any substitutes. The FRF is used to create the entry form for athletes.

For access to this program please visit: [www.polarcz.com/FRF](http://www.polarcz.com/FRF)

## 2.3 Rounds of Competition

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

Number of entries	Rounds of Competition
1 - 12	Semi-final + final
13 - 24	Preliminary + semi-final (6A + 6B grouping) + final
25 +	Preliminary + semi-final (8A + 7B grouping) + final

- 5 routines per country per section will continue to be allowed to enter
- Top 8 routines will be sent through to finals in every category

#### Preliminary Round:

1. The purpose of this round is to find the 12/15 highest ranked competitors to proceed to the semi-final round. This round will be used to check compliance with the technical regulations including attire. If the routine doesn't comply, the competitors will be informed, straight after the conclusion of

this round, by the Head Judge. The preliminary round will be used to group the competitors for the semi-final round if necessary (refer Semi-Finals).

If there are 12 or less entries in the competition division, there will be no preliminary round and the routines will be checked for compliance to the Technical Regulations in the Semi-final round. The performance order of the preliminary round is randomly assigned by a drawing of numbers done by the computer system. The number assigned to each team, will be their specific number showing their order of performance for the preliminary round.

### **Semi-finals:**

Following the preliminary round, a semi-final round will take place and the performance order will again be randomly drawn by the computer. The purpose of this round is to find the 8 top ranked competitors to proceed to the final round.

A system of grouping will be used when there are 12/15 teams in a competition division in the semi-final round.

Teams will be placed in either group A or B according to their level of ability. Group B will be those ranked with less ability and will compete first in the semi-final round. Group A will be those ranked with most ability and will compete straight after group B. The computer will randomly draw the order of the competitors within each group and this will be the performance order for the semi-final round.

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

### **Finals:**

Following the semi-final round, a final round will take place. The purpose of this round is to find the order of the top 8 teams. The performance order of teams will be again randomly drawn by the computer, immediately after the end of the semi-final round.

## **2.4 Substitutions**

### **Before commencement of the competition**

Registration, using the FISAF Registration Form (FRF), is to be done approximately five weeks prior to commencement of each competition, and includes registration of any substitutes.

Registration, using the FRF, is to be done 5 weeks prior to the commencement of each competition, and includes registration of any substitutes. The substitution of two members for any team is allowed after registration and up to 2 weeks prior to the commencement of a competition. For extenuating circumstances, such as injury, illness or compassionate reasons, a request for a substitution can be made to the Sport Aerobics and Fitness Technical committee chair within the two-week period prior to a competition. If this is necessary, a medical certificate will be required in the case of injury to an athlete who needs to be replaced.

### **During a competition**

A total of 2 members can be substituted from the preliminary round, the final round if necessary and if on the FRF as a substitute.



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

Teams are required to send their performance music on the Cloud. Prior to the competition more information will be made available by the event organizers to upload competitor's music.

### **3.3 Performance Area**

The performance area is a 9 meter by 9-meter square and is clearly marked by a line of contrasting color that is between 5 cm and 10 cm in width. The outside edge of the line forms the boundary of the performance area, i.e. the line is inside the performance area.

It is highly recommended that all athletes/teams are to make full use of the square, but to remain inside the marked/taped competition area.

Please Note: Deductions may apply for stepping outside these areas during competition. Depending on the extent of the breach, the Head Judge may advise the Artistic Judge/s to deduct 0.5 off their ranking – this will be at their discretion.

### **3.4 Fitness & Step Attire**

Whilst athletes are encouraged to display creativity in their attire, a competitor's appearance will reflect the appropriateness and unique qualities of sports aerobics and adequate coverage of the body to enhance a performance.

- Costumes should be age-appropriate.
- Outfits should be styled so the judges can see 'form'.
- The outfit should reflect the sporting/fitness nature of competitive aerobics rather than being too theatrical (e.g., skirts, too many sequins, dresses, feathers, tassels etc. are not allowed)
- Competitors can change their competition attire for each performance but should be aware that if the outfit chosen is not acceptable then a reduction in the artistic score/rank will occur.

Competitors are required to wear appropriate attire such as:

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

#### **Unacceptable attire/props**

The following are considered to be unsatisfactory attire:

- Costume which is too brief and not considered to be appropriately concealing
- Body oils, body paint, or excessive hair products that may jeopardize the safety of any competitor or change the floor surface.
- No props will be accepted. This includes but is not limited to chairs, balls, chains, motor bikes, etc.
- G-string leotards are not permitted
- Theatrical attire including hair accessories, hats, gloves, sunglasses, etc.
- Medium length or long hair not held back or held securely, close to the head
- Dirty clothes, torn or damaged attire
- Footwear not suitable for Sports Aerobics
- Inadequate body support
- Items of clothing or accessories may not be discarded during the performance
- Jewelry except wedding rings and small stud earrings
- Any body piercing jewelry must be removed or properly covered with skin color tape
- For women, leotards worn without tights
- Competition outfits can't represent or carry a trademark
- A sponsor logo measuring more than 5cm x 10cm maximum is NOT allowed
- Parts of attire which fall off, or could potentially damage the floor surface, e.g. feathers or large and sharp decorative accessories. You may be asked to review your attire before the next round if it is deemed to be a risk to the floor surface or an athlete.

#### **Footwear**

- White crew or ankle socks should be worn with footwear
- Shoes should be lace up, well fitted, supportive sports shoes, in white

#### **Costume Deductions Guidelines**

Any costumes that breach any of the above set rules, will incur a reduction of 0,5 points by the artistic judge/s. Depending on the extent of any of the above breaches, the Global Judge (head) may also deduct **0.5 points** – this will be at their discretion.

### **3.5 Entry/ Exit**

After the competitor/s are introduced they should enter the performance area and promptly assume their starting position. The competitor may briefly greet or acknowledge the audience prior to assuming their starting position.

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

Excessive posing or choreographed movements will not be permitted prior to a competitor assuming their starting position or prior to their exit. Adhering to this rule shows respect and ensures the timetable is not compromised. Competitors who breach this rule will be penalized by the Artistic judges and the competitor/s score will be reduced by 0.5 each time the rule is breached.

### **3.6 False Start/Interruption**

A false start is defined as:

1. A technical problem preventing commencement of a performance after the competitor/s has entered the stage.
2. A technical or medical problem preventing continuation of a performance once it has started.

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

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

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

#### **Injury during a routine**

- The team should stop the performance immediately
- First aid should be administered

#### **Injury or illness between rounds of competition**

- Competitor's injury needing medical attention, where it is unsafe to immediately continue performing.
- The team has the option to continue to the next round of competition (if they have qualified) with or without a team member if there is still the correct number of team members for their category.
- The team has the option to continue with a substitute member/s but must let the Head Judge know at least two hours prior to the next round of competition who they will substitute.
- The team has the option to withdraw from the competition. If this option is taken the team must notify the Head Judge as soon as possible and within at least two hours before the next round.
- In the case where a team withdraws during a competition the next qualifying team will have the option to compete, e.g. 8 Grande Step Teams qualified for finals, one team withdraws due to injury prior to finals = the 9th ranking team has the option to compete in the finals.
- The next qualifying team will be informed as soon as possible and within two hours of the next round

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

### 3.7 Step Equipment

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

- For adult competition the minimum height of the steps will be 20 cm.
- For junior competition the step height must be suitable to each team member with a minimum of 15 cm.
- For cadet competition the step height must be a maximum of 15 cm.
- The number of steps on the floor must be equal to the number of athletes on the floor
- Guidelines for step height should take into consideration the fitness level, current stepping skill and the degree of knee flexion when the knee is fully loaded while stepping up. All steps must be of the same height for all team members. At no time will the knee joint of the first leg to step up flex beyond a 90-degree angle. However current industry guidelines recommend no greater than 60 degrees.
- Please note that logos or trademarks are not allowed to be added to any surface of the step.

## 4 JUDGING

### 4.1 Judging Panel

Judges are obligated to adhere to the Technical Regulations in an unbiased and conscientious manner and according to the FISAF International Judges Position and Code of Ethics. It is the responsibility of a judge to assess each performance, in each round of competition, without prejudice and predetermination of the outcome. The judging system, used in the application of scores in FISAF sanctioned events, is a comparative process. This means a team’s routine is evaluated and compared with the routines of the other team within that particular category. The team who is able to apply the Technical Regulations, in a manner superior to all other teams, will win their competition division.

The judging panel will consist of four classifications of scoring judges, Technical, Artistic X Factor & Global.

<b>Fitness &amp; Step Judging Configurations</b>	
<b>5 panel Grande Fitness &amp; Step*</b>	<b>5 panel Petite Fitness*</b>
1x Global Judge (Head Judge) 2x Technical judge (T1 Lead) 2x Artistic judge	1x Global Judge (Head Judge) 1x Technical judge 2x Artistic judge (A1 Lead) 1x X Factor Judge
<b>7 panel Grande Fitness &amp; Step*</b>	<b>7 panel Petite Fitness*</b>
1x Global Judge (Head Judge) 3x Technical Judge (T1 Lead) 3x Artistic	1x Global Judge (Head Judge) 2x Technical Judge 3x Artistic (A1 Lead) 1x X Factor Judge

\*Where available an additional judge can be added to panels. This judge will serve as a standalone non-ranking head judge. Their role will be to oversee the panel and take away the pressure from the Global judge to rank and run the panel.

## 4.2 The ranking system

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

Team A: 4 judges have 1st / 3 judges have 2nd  
 Team B: 3 judges have 1st / 4 judges have 2nd  
 Team A is the winner

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

For example;

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

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

First Place	Judges	J1	J2	J3	J4	J5	J6	J7	Description
	Team A	3	4	2	3	1	1	1	Team A has a majority of first and second positions (in green) therefore is ranked first
	Team B	1	3	5	4	2	3	3	Team B only has 2 first and second positions
	Team C	6	5	1	1	3	2	4	Team C only has 3 first and second positions
	Team D	2	1	3	2	5	4	5	Team D only has 3 first and second positions
	Team E	4	2	4	5	6	5	2	Team E only has 2 first and second positions

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

Second Place	Judges	J1	J2	J3	J4	J5	J6	J7	Description
	Team B	1	3	5	4	2	3	3	Team B has 5 which is the biggest majority of first, second and third positions

	Team C	6	5	1	1	3	2	4	Team C has 4
	Team D	2	1	3	2	5	4	5	Team D has 4
	Team E	4	2	4	5	6	5	2	Team E has 2

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

J1 J2 J3 J4 J5 J6 J7

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

Tied Ranking;

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

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

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

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

Calculation method of the Judge's rankings:

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

### Ranking sheet for judges

Point Scoring Guide	
Point	Reference
10.0	Perfect
9.0	Exceptional

8.0	Excellent
7.0	Very Good
6.0	Good
5.0	Above Average
4.0	Average
3.0	Below Average
2.0	Poor
1.0	Very Poor or Performed but missing a member on stage
0.0	Not attempted

### 4.3 Judging Criteria Breakdown

The aim of this chapter is to explain the characteristics of a FISAF Fitness & Step routine and how the judges evaluate it.

#### 4.3.1 GLOBAL JUDGE (HEAD JUDGE) CRITERIA

Global Judge (Head Judge): The Global 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. The Head Judge will give a global score for the routine, allowing the head judge to assist further with the panel of judges when making informed decisions about routines.

The Global judge will look at routines with this breakdown:

Technical: 45%

Artistic: 45%

Visual Image: 10% (The image that the athletes portray to the audience and judges when they are on stage to make the choreography visually (musical interpretation and choreography together; the feeling they portray and how attractive they make the choreography look through movement and facial expression). Appealing, X Factor feeling, music, choreography, costume, team work, the full aerobics package).

**Pull apart = Difficulty after execution. This is what the global judge will use to pull apart two routines that are very close and after they have applied all the judging criteria.**

#### 4.3.2 TECHNICAL JUDGE CRITERIA

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

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

**Pull apart = Difficulty after execution. This is what the technical judges use to pull apart two routines that are very close and after they have applied all the judging criteria.**

#### **4.3.2.1 Technical Judge Criteria: Step**

All movement must be appropriate to and reflective of Step

<b>Complexity (difficulty)</b>	<b>25%</b>
<b>Intensity</b>	<b>25%</b>
<b>Variety of stepping action and transitions</b>	<b>25%</b>
<b>Execution</b>	<b>25%</b>

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

#### **Complexity (difficulty) 25%**

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

#### **Intensity 25%**

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

#### **Variety of stepping action and transitions 25%**

- Variety of step patterns using wide range of different steps
- Variety in the orientation and different approaches to the step including length ways
- Variety in transitions from one step to another
- Variety in step changes (formations), positioning of team members (swapping with each other often) without compromising stepping action
- Avoiding repetition of movements and sequences in the lower body
- Using a variety of taps, flicks, curls, knee lifts and kicks (leg levels)
- Avoiding repetition of movements and sequences in the upper body

#### **Execution 25%**

- High level of technique and quality of the stepping action
- Correct foot placement on and off the step
- Precise placement and control of all movements
- Speed and control of stepping action and transitions
- Postural control (joint and limb) and body alignment
- Ease of movements
- Display an overall 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 hyperextending the back.
- Avoid too much forward lean when stepping up and down on the platform.

#### **4.3.2.2 Technical Judge Criteria: Grande**

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

<b>Complexity (difficulty)</b>	<b>25%</b>
<b>Intensity</b>	<b>25%</b>
<b>Variety of moves</b>	<b>25%</b>
<b>Execution</b>	<b>25%</b>

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 overall high standard in delivery of the whole routine
- Adherence to the acceptable and unacceptable movement lists.

#### ***4.3.2.3 Technical Judge Criteria: Petite***

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

**Execution** **50%**

**Execution of all movement** **50%**

**Execution** **50%**

- 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 overall high standard in delivery of the whole routine
- Display of an even level of ability and execution between all members

**Execution of all movement** **50%**

- 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.

### **4.3.3 ARTISTIC JUDGE CRITERIA**

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

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

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

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

**Pull apart = creativity/different/impression (choreography)**

### **4.3.3.1 Artistic Judge Criteria: Step**

All movement must be appropriate to and reflective of Step

<b>Appropriate Choreography</b>	<b>30%</b>
<b>Musical interpretation</b>	<b>25%</b>
<b>Synchronization</b>	<b>25%</b>
<b>Presentation</b>	<b>20%</b>

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

#### **Choreography 30%**

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

#### **Music interpretation 25%**

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

#### **Synchronization 25%**

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

#### **Presentation 20%**

- Dynamic physical and facial energy throughout performance
- Ability to generate excitement and enthusiasm
- Ability to project confidence and emotion
- Eye contact with audience

- Variety and continuity of presentation skills
- Appropriate and animated expressions
- Interaction and acknowledgement that you are a team, rather than individuals on stage
- Sincerity and naturalness of expression rather than forced theatrics
- Personality and vitality integrated into the routine with a group presentation
- Appropriate, customized, athletic attire suitable to the choreography (not theatrical attire).

#### **4.3.3.2 Artistic Judge Criteria: Grande**

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

<b>Choreography</b>	<b>30%</b>
<b>Musical interpretation</b>	<b>25%</b>
<b>Synchronization</b>	<b>25%</b>
<b>Presentation</b>	<b>20%</b>

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).

#### **4.3.3.3 Artistic Judge Criteria: Petite**

**Choreography and Use of Music 50%**

**Variety of moves 25%**

**Visual Image 25%**

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

**Choreography and Use of Music 50%**

- 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

**Variety of moves (showing as many different moves as possible) 25%**

- 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 25%**

- 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

#### 4.3.4 X FACTOR JUDGE – PETITE ONLY

The X Factor Judge will look for the most significant impact on stage. The routine that is the most appealing to watch as the music, choreography, costume, team work incorporates the full aerobics package and would showcase the X Factor feeling. Can be a specialist judge from other genres of dance or sport.

The X Factor judge will consider the overall performance of the routine looking at the ability of the entire team to ‘dance’ and connect with the audience creating entertainment value of the choreography. The X Factor Judge will consider the choreography, the use of the music, technique and synchronization. The X Factor judge will apply a score for each team, after considering the overall impact in comparison to all other teams. The ranking of a team will be derived from a score out of 10.

<b>Performance of the routine</b>	<b>75%</b>
<b>Synchronization</b>	<b>25%</b>

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

<b>Performance of the routine</b>	<b>75%</b>
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- 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

<b>Synchronization</b>	<b>25%</b>
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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.

## 5 ROUTINE REQUIREMENTS

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

### 5.1 Step

#### Introduction and General Step Guidelines

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

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

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

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

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

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

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

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

#### Approaches to Basic Step movements

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

From the Front (F)	From the Side (S)
From the Top (T)	From Astride the step (A)

<b>BASIC STEP MOVEMENTS</b>			
<b>Terminology</b>	<b>Leg Lead</b>	<b>Approach</b>	<b>Description</b>
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

## 5.2 Grande aerobic

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

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

## 5.3 Petite aerobic

### Petite explanation

A Petite Aerobic routine is focused on performance, connecting with the audience and entertainment. A combination of High Impact Aerobics is 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. Judges will consider the overall performance of the routine looking at the ability of the entire team. It should still reflect the discipline of Grande aerobic. Choreography is weighted higher over the technical score for Petite allowing more creativity. The basis of the Fitness Teams attire requirements is to acknowledge both the sport and performance aspects of this category. Petite Teams must adhere to the Fitness Teams attire requirements.

- Should be a fitness style routine. It should still feel like a fast and interactive fitness routine with only 5 people.
- Not a musical theater show, needs to still have a fitness base where energy is exhausted throughout the routine.
- The BPM should be within 150 – 160 BPM and this will be checked when the music is submitted, prior to the competition. The music speed is to remain at the same BPM throughout the entire routine.
- Jumps can be showcased and allowed. They must not take away from the artistic intention of the routine however can be used to create height and impact in the routine. This is not the main focus of Petite however teams are allowed to use the same options as Grande.
- Add in more costume limitations to assist in keeping in line with the fact that we are a sport and not a dance competition
- No theatrical outfits and makeup, it must reflect the sport discipline of Fitness and not dance.

- Musicality of the song is paramount
- Grande is equal weighting in judging-Tech & Artistic. Petite is more weighted to Artistic

Misconceptions about performance which lead to a change.

- Performance has been quite vague with the direction from the beginning making it difficult to create new ideas and to judge.
- Direction wasn't clear and has turned into a theatrical Eisteddfod piece rather than a sport competition.

## 5.4 Glossary of Terms of movement

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

**Power move/Power step:** A jump, hop or run up onto the step.

**Swap:** Changing of position of team members without changing the complete formation.

**Stationary:** Standing on one or two feet, without any discernible traveling, stepping or turning.

**Self-Propulsion:** One team member using the body of another member/s to propel themselves.

**Assisted Propulsion:** One or more team members propel another member/s.

## 6 ACCEPTABLE & UNACCEPTABLE MOVES

First priority is that lifts and transitions are completed safely and well executed to ensure all athletes are safe on stage. Any movements that are not executed well and risk the health of the athlete are deemed unacceptable. Giving athletes and coaches more flexibility and freedom in routines.

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 of 0.5 per judge which can risk a reduction in ranking.

Athletes/coaches can send in lifts/transitions prior to competition to get approval from the Technical Committee.

NB: Lifts and supports can add to the interaction, visual image and creativity of a routine but should not risk reducing the aerobic sequences in a routine.

### Lifts

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

In lifts stepping will be allowed by supporting team members max of 3 steps, pivoting is allowed. The lift should not limit the intensity of the routine and must be safe for all team members. Clean execution and safety must be shown otherwise penalty could be enforced by the judging panel 0.5.

### **Acceptable Supports**

Definition: In a support, the body weight of the supported athlete is not totally held with the hands or arms of the supporting athlete/s thereby the supporting person is not 'lifting' the athlete.

The supporting athlete/s are to act as the base for another athlete/s to elevate themselves from the ground. For example, two members uses another member to elevate themselves off the floor by rolling over the back of another member

The supporting person can be in either a standing or floor (kneeling, sitting, lying etc.) position. The number of supports is unlimited during the routine.

**Assisted 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. Must be in contact with other team members.

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

**Unassisted Cartwheel:** A gymnastic move, where the body travels sideways, as the legs go through a straddle handstand position. A cartwheel done on the forearms (elbows bent) or done using the body of another athlete as the base (as a support) is allowed.

**Forward/ Backwards walkover variations:** A gymnastics move where the athlete starts on one foot travels their body through an inverted position to land on the ground. Athletes must not land in standing position unless supported by teammates. The final position in a deep squat, kneeling, sitting, lying is allowed. At least one hand must be in contact with the floor when completely on your own. No flick.

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

**Unassisted Back-flip variations:** A gymnastic move in which the body is propelled backward passing through an aerial supine position to an inverted position. Then the hands/forearms are pushed off the floor as the legs flick down to land standing upright or in a floor position. If the backflip (of any form) is done using the body of another athlete as the base, as in a support or lift, it is still considered to be a backflip and is unacceptable.

**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.

## **6.1 Acceptable and Unacceptable: Step**

### **Acceptable moves**

- ✓ Aerials landing on one or two feet (step and floor)
- ✓ Transitional (not held) flexibility moves
- ✓ Lifts allowed at the beginning and end of the routine (standing position or on the floor).
- ✓ Self-propulsion
- ✓ Floor roll, kip, and handstand as a transition only that is without a discernible hold
- ✓ Cartwheel assisted or unassisted
- ✓ Assisted backward walkover variations
- ✓ Assisted forward walkover variations
- ✓ Power moves from the step to the floor
- ✓ Power moves from one step to another

### **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
- × Unassisted backward walkover variations
- × Unassisted forward walkover variations
- × Aerial somersault of any form
- × Round-off of any form
- × Assisted propulsion
  
- × Unassisted Handspring variations
  
- × Unassisted Back-flip variations
  
- × Stepping forward off the step or stepping backward onto the step
- × Lifting or tilting a step with a team member on it
- × Lifts while on a step
- × Placing the steps on top of each other (stacking)

## **6.2 Acceptable and Unacceptable: Grande**

### **Acceptable moves**

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- ✓ Aerials landing on one or two feet
- ✓ Transitional flexibility moves
- ✓ Two arms push up
- ✓ Two arm transitional presses (not turning)
- ✓ 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 backward walkover variations
- ✓ Assisted forward walkover variations

### Unacceptable moves

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

## 6.3 Acceptable and Unacceptable: Petite

Any movements that are not executed well and risk the health of the athlete are unacceptable.

## 7 GENERAL REQUIREMENTS

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

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

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

## **7.1 Code of Conduct**

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

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

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

## **7.2 Disqualification**

### **Reasons for disqualification**

A team can be disqualified for breaching the following conducts; (see, Code of Conduct).

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

### **Procedure**

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

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

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

### **7.3 FISAF International Anti-Doping**

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

For the purpose of this Policy a doping practice is: the taking of substances or use of methods prohibited by WADA as referred to on the WADA List of Doping Classes and Methods, or assisting, or being involved in a doping practice. The information of the prohibited substances and methods can be found on the WADA (World Anti-Doping Agency), www-pages: <http://www.wada-ama.org/en/index.ch2>

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