International Pole and Aerial Sports Federation

Pole Sports Championships

Scoring System 2022~~4~~ - 2023~~5~~

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Introduction

The IPSF Artistic system is broken down into four parts, namely Choreography, Degree of difficulty, Execution and Presentation. Performers will be judged in all four sections. The final score is a combination of all 4 parts and the performer with the highest score will be the winner. The minimum overall score a performer can be awarded is zero and the highest score is 100. Up to 40 points are awarded for difficulty and execution, with up to 60 points awarded for performance. There are no compulsory elements, and higher points are awarded for performance skills over technical skills.

Please note all IPSF judges are highly trained in the IPSF Artistic Scoring System; however, be advised that due to the nature of an artistic performance, subjectivity cannot be totally eliminated. The judges' scores are final.

Divisions

- Amateur
- Semi-Professional
- Professional

Categories

- Junior (14 – 17)
- Senior Men (18 - 39)
- Senior Women (18 - 39)
- Masters 40+ (may be gender split)
- Doubles 18+
- Groups 14+ (3 – 6 performers, regardless of age and gender)

Categories offered at individual competitions are at the discretion of the IPSF.

Listed below is a short summary of what judges will be looking for. A detailed layout of all four sections is in this document to enable performers to put together a successful performance.

Choreography

- To perform a visually effective performance.
- To be creative with combinations.
- To perform with fluidity.
- To perform with rhythm and incorporate the movement to music.
- To have a theme or association with a song.
- To be original on and off the pole.
- Perform with proper body alignment and engagement (no micro-bends at the knee, 'loose' ankles etc.

Execution

- To control movement effectively.
- To execute technical skills to the highest level.
- To present lines and body placement effectively.

Presentation

- To perform with energy.
- To perform with ease and effortlessness.
- To perform with confidence.
- To draw in the crowd and judges to the performance.

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Please see Rules and Regulations for guidance on music, hair, makeup, costume and grip aids.
Note: Performers will be penalised for not adhering to the IPSF rules, regulations and the Ethical Code of Conduct. These penalties may be given before, during, or after a performance, and may even be deducted after the completion of the competition if deemed necessary, which may affect final ranking.

Choreography

A maximum of 40 points can be awarded for choreography. This section judges 8 areas, namely:

- Visual Effectiveness
- Creative Combinations
- Creative Interpretation
- Flow
- Musical Interpretation
- Storytelling
- Theme
- Originality

The judges will look for choreography that is performed with ease and grace, and creatively on and off the pole.

This section is broken down into the following areas:

VISUAL EFFECTIVENESS

Definition: If a performance has visual effectiveness, it means that the performance has the capability of communicating the essence of your performance effectively.

What the judges are looking for:

- Intriguing to watch
- Flowing
- Entertaining
- Emotional connection with the audience
- Lights, music, costume, choreography and skill combined
- The whole package

MAXIMUM POINTS AWARDED - 5pt

CREATIVE COMBINATIONS

Definition - Creative: The creation of stage and / or pole work with the use of imaginative and original ideas.
Definition - Combinations: To combine two or move movements together seamlessly to create flowing sequences on and off the pole. This includes dance, floor and pole movements.

What the judges are looking for:

- Combinations both on and off the pole that are different, interesting or original.
- Combinations that have been creatively choreographed to the music.

MAXIMUM POINTS AWARDED - 5pt

CREATIVE INTERPRETATION

Definition - Creative: The creation of stage and / or pole work with the use of imaginative and original ideas.
Definition - Interpretation: The ability to explain the meaning of something.

What the judges are looking for:

- The ability to translate the theme.
- The ability to display or communicate a message, feeling, idea, or story in an original way.

MAXIMUM POINTS AWARDED - 5pt

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FLOW

Definition: The grace of a performer's movement or dance. Flow is also usually called as being continuous, which would mean that the stream or momentum of movement does not stop. A good dancer has flow in their movement and gives the impression that it is effortless.

What the judges are looking for:

- Seamless transitions between steps.
- Seamless transitions between stage movements.
- Seamless transitions between pole movements.
- The control of flow.
- How flow is used to reflect the music.

MAXIMUM POINTS AWARDED - 5pt

MUSICAL INTERPRETATION

Definition: Musical interpretation is the interaction between music, movement and creativity. Musicality in dance has two main components, namely **Receptivity** and **Creativity**.
Musical Receptivity is the ability to receive, comprehend, be sensitive to, and have a working knowledge of musical concepts such as rhythm, tempo, phrasing and mood.
Musical Creativity (or musical artistry) is the ability to connect with accompanying music, interpret it, or phrase and add movement dynamics that relate to music even in the absence of accompaniment, in a way that is unique and interesting.
Musicality in dance then might thus be considered the measure or degree to which a dancer is receptive and creative in their translation or rendering of music through movement. It is a key ingredient in a dancer's display of artistry.

What the judges are looking for:

- Interpretation of the music through movement.
- Interpretation of the music through costume.
- Interpretation of the music through the use of a prop (if one is used).

MAXIMUM POINTS AWARDED - 5pt

STORYTELLING

Definition - Storytelling: The activity of telling stories – conveying a message or meaning.

What the judges are looking for:

- Was the story clear and focussed?
- Was the story engaging throughout performance?

MAXIMUM POINTS AWARDED - 5pt

THEME

Definition: A unifying or dominant idea that is a recurrent element in artistic work. A theme should marry music, costume, choreography and movement together so that the concept can be understood by the audience.

What the judges are looking for:

- A clear connection between music and choreography.
- A visual communication of the theme throughout the performance.

MAXIMUM POINTS AWARDED - 5pt

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ORIGINALITY

Definition: The creation of stage and / or pole work with the use of imaginative or original ideas.

What the judges are looking for:

- Originality and / or imagination in the performers' choreography and movement.
- Originality and / or imagination in the performers' tricks, transitions and combinations.

MAXIMUM POINTS AWARDED - 5pt

Execution

A maximum of 20 points can be awarded for Execution. This section judges 4 areas:

- Stamina & Control
- Balance of Elements
- Technical Skills and Tricks
- Lines and Placement

The judges will look for moves that are performed with a high level of execution and correct alignment.

This section is broken down into the following areas:

BALANCE OF ELEMENTS

Definition - Balance: having different elements that are equal or correct proportions.

What the judges are looking for:

- The ability to use a variety of elements / tools to tell their story (e.g. floorwork, aerial, dance, acrobatics, and stillness).
- The ability to use costumes, props and the available space on stage to reinforce the theme / message / story.

MAXIMUM POINTS AWARDED - 5pt

STAMINA & CONTROL

Definition - Stamina: the ability to sustain prolonged physical effort.
Definition - Control: The ability to control your entire body throughout the performance and demonstrating conscious intent in movement at all times.

What the judges are looking for:

- Control of the limbs.
- Balance within all movements.
- The control of all movement so that choreography is cleanly performed.

MAXIMUM POINTS AWARDED - 5pt

TECHNICAL SKILLS AND TRICKS

Definition: Combining advanced and / or new skills and tricks throughout the entire routine on both floor and pole. Clean execution throughout the performance is required.

What the judges are looking for:

- Body placement on and off the pole which should be executed with the clean alignment.
- Clean entrance and exit into tricks and combinations.
- Clean technique.

MAXIMUM POINTS AWARDED - 5pt

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LINES AND PLACEMENT

Definition - Lines: A line is a term that describes the outline of a dancer's complete body while performing steps, poses or tricks. When speaking generally about a performer's lines. This means that judges will be looking for the complete look, from toes to top of the head and everything in-between. When looking specifically at the line of the foot, one is looking at the connection and shape between multiple key points of placement for the toes, ankle, shape of the foot and it's relation to the calf; the same principle is applied to the line of the legs and arms.
Definition - Placement: Placement refers to where the whole body or parts of the body are situated both on and off the pole.

What the judges are looking for:

- Feet being pointed from the ankle through to the toe at all times (except when intentionally flexed).
- No sickling of the feet.
- Arms and legs fully extended and stretched.
- Correct posture in that the chest is lifted, the back is straight, the head is lifted and the shoulders are away from the ears.
- Body placement going in and out of the movement.
- Flow and control of body placement.
- Correct positioning of the body required for the movement being executed.

MAXIMUM POINTS AWARDED - 5pt

PRESENTATION

A maximum of 20 points can be awarded for Presentation. This section judges 4 areas:

- Authenticity
- Energy: performance level
- Stamina: effortless routine
- Projections, poise and confidence

The judges will look for a performance that a high level of confidence, that draws the audience and judges into the performance. The performer must be able to sustain a high level of energy throughout their routine regardless of how fast or the slow the music is.

This section is broken down into the following areas:

AUTHENTICITY

Definition - Authenticity: sincere, truly what something is said to be; genuine.

What the judges are looking for:

- Did the performer convey that they felt and believed their story?
- Was the performer committed to every movement and gesture?
- Did the performer make you believe their story?

MAXIMUM POINTS AWARDED - 5pt

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ENERGY: PERFORMANCE LEVEL

Definition: A dance element that focuses on the weight, texture and flow of a movement; for example float, swing, sudden, smooth, sharp, percussive, vibratory and explosive are all required for a successful performance.

What the judges are looking for:

- The powerful control of movement when the performer is in control of every aspect of their body in relation to the music.
- Balance and variation throughout the performance.
- Consistency in energy levels.

MAXIMUM POINTS AWARDED - 5pt

STAMINA: EFFORTLESS ROUTINE

Definition: The ability to make the routine look effortless throughout the performance whilst demonstrating high levels of energy and stamina.

What the judges are looking for:

- Continuous levels of energy throughout.
- That the performer is not tiring at any point in their performance.
- Loss of flow or musicality due to lack of stamina.

MAXIMUM POINTS AWARDED - 5pt

PROJECTIONS, POISE AND CONFIDENCE

Definition - Projection: The ability to project the performer's inner feelings and emotion through their performance.
Definition - Poise: The ability to stay composed and graceful throughout the performance.
Definition - Confidence: The ability to perform with total ease, showing an air of self-assurance in each step they take.

What the judges are looking for:

- The level of confidence is maintained at a high level and does not drop at any point.
- That the performer keeps their composure regardless of any problems that may occur.
- That the performer does not show nerves but remain graceful throughout.

MAXIMUM POINTS AWARDED - 5pt

OVERALL PERFORMANCE

A maximum of 20 points will be awarded for the overall presentation of the performance. This section judges 2 areas:

- Impact and Memorability
- Inspirational

The judges will look for a performance that gives a lasting impression and / or is inspirational in some way.

This section is broken down into the following areas:

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IMPACT AND MEMORABILITY

Definition: A performance that affects or influences the judges, and leaves a positive lasting memory.

What the judges are looking for:

- Thought provoking choreography.
- A performance that is different in a creative, trick, music or choreography way.
- Something that is new or has been adapted in a different way so as to leave a lasting impression

MAXIMUM POINTS AWARDED - 10pt

INSPIRATIONAL

Definition: A performance that provides creative inspiration.

What the judges are looking for:

- A performance that is influential in some way.
- A performance that leaves a lasting impression on the audience.

MAXIMUM POINTS AWARDED - 10pt

DEDUCTIONS

Deductions are given per fault. This section judges 3 areas:

- Slips
- Falls
- Costume Malfunction
- Prop Malfunction

The judges deduct for obvious faults.

This section is broken down into the following areas:

SLIP

Definition: An obvious slip of the hands or legs, resulting a break of flow of movement.

What the judges are looking for:

- A leg or body slip that causes and break in flow.
- Slips must be obvious. Deductions will not be made for readjustments.

POINTS DEDUCTED PER TIME - **-1pt**

FALL

Definition: A definition of a fall is a sudden rapid uncontrolled drop onto the floor. This can be from any position on or off the pole.

What the judges are looking for:

- Where a performer needs to regain their balance by placing their hands on the floor to save themselves.
- Falls must be obvious.

POINTS DEDUCTED PER TIME - **-3pt**

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COSTUME MALFUNCTION

Definition: A costume malfunction is when a part of the costume accidentally falls down, falls off, or becomes revealing and / or indecent.

What the judges are looking for:

- Costumes that stay fixed.
- No exposure of the genitals.

POINTS AWARDED PER TIME - **-3pt**

PROP MALFUNCTION

Definition: A prop malfunction is when a prop malfunctions / breaks on stage

What the judges are looking for:

- Props that function properly
- Props that are easily removed from the stage area

POINTS AWARDED PER TIME - **-1pt**

DOUBLES

Doubles will be evaluated according to the same criteria as above. Doubles performers should be mindful that both performers will be judged in combination according to the criteria.

GROUPS

Groups will be evaluated according to the same criteria as above. Groups should be mindful that all performers will be judged in combination according to the criteria. Groups are made up of 3-6 performers. A group can continue to compete if a performer drops out, as long as the number of performers does not go below 3. Replacement performers will not be permitted.

AWARDING POINTS

In each section (with the exception of deductions), performers will be awarded points based on the overall majority of the performance.

The judging guide is as follows:

0 = Absent	Non-existent, less than 10% of the performance
1 = Poor	Almost non-existent, less than 20% of performance
2 = Fair	A small amount, between 20% -40% of performance
3 = Average	Fair amount, between 40% - 60% of performance
4 = Good	A large amount, between 60% - 80% of performance
5 = Excellent	Over 80% of performance

FEEDBACK

Judges decision is final and no further discussion/feedback will be entered into by the judges or the competition organiser. The result given will be an average of the judges scores, with any Master Judge penalties applied to this average before calculating the final score.

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SCORE CARD:

ARTISTIC POLE SCORE CARD

Performer(s):		**Date:**
Country/Region:		**Federation:**
Division:	**Category:**	**Judge Name:**

Judging Criteria	**Technical Value**	**Score**
0 = Absent; 1 = Poor; 2 = Fair; 3 = Average; 4 = Good; 5 = Excellent		
CHOREOGRAPHY	MAXIMUM: 40 POINTS	
Visual effectiveness	5	
Creative combinations	5	
Creative interpretation	5	
Flow	5	
Musical interpretation	5	
Storytelling	5	
Theme	5	
Originality	5	
	TOTAL:	
EXECUTION	MAXIMUM: 20 POINTS	
Balance of elements	5	
Stamina & Control	5	
Technical skills - Tricks	5	
Lines & placement	5	
	TOTAL:	
PRESENTATION	MAXIMUM: 20 POINTS	
Authenticity	5	
Energy: performance level	5	
Stamina: effortless routine	5	
Projection, poise & confidence	5	
	TOTAL:	
OVERALL PERFOMANCE	MAXIMUM: 20 POINTS	
Impact and Memorability	10	
Inspirational	10	
	TOTAL:	
DEDUCTIONS	- POINTS	
Slip	-1	
Fall	-3	
Costume malfunction	-3	
Prop malfunction	-1	
Master Judge Penalties		
TOTAL POINTS (100 Possible)	TOTAL:	

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Master Judge Penalties

An performer can get penalties by the decision of the Master Judge during the competition for the following infringements:

Criteria	Limitations	Penalty
Music submitted past given deadline	Between 1 – 5 days late	-1 per day
	Over 5 days late but more than 48 hours before competition date	-5
	Music received within 48 hours of competition date	Disqualification
Music not in accordance with Rules and Regulations	See Rules	-3
Theme / Technical Sheet	Not submitted in the language instructed by the competition organiser (English being the preferred standard language)	-1
	Incorrect sheet: submitted as PDF or not the official sheet is submitted, form not complete	-1
	Submitted past given deadline between 1 – 5 days late	-1 per day
	Received over 5 days late	Disqualification
	Providing false or inaccurate information about costume / props	Disqualification
Providing false or inaccurate information on the application form	False or inaccurate piece of information provided	-5 per time
	False information about age, division or category	Disqualification
Arriving late to the stage when announced	Up to 60 seconds late	-1
	Performer doesn't arrive within 1 minute	Disqualification
Performance time	5 seconds or less outside permitted time	-3
	More than 5 seconds outside permitted time	-5
Human props	Exceeding the permitted assistance time: 45 seconds	-5
	Lifting the performer	-5 per time
	Pole contact by human prop(s)	-5 per time
Disruptions	Performers caught being cued from off-stage during their performance	-1
	Performers and/or their coaches/representatives approaching the Judges' table and/or room or obstructing judges' view at any point during the competition	-3
Not starting or ending routine on stage	Not starting or ending routine on stage	-1 per time
Set up / removal of props	Exceeding 3 minutes	-1 per time
Collecting props	Props not collected after the performance	-3
Grip aids	Applying grip aid directly on the pole Pole cleaners cannot remove the residue from the pole in the allotted time	-5
	Using prohibited grips aids	Disqualification
Presence of jewellery and props not in accordance to Rules and Regulations	Presence of jewellery/piercings (excluding stud earrings/plain coloured plugs)	-3 per performer
	Use of a prop or item which assists in the performance which has not been approved by the Master Judge	-5
Inappropriate choreography, costume, hair and makeup in accordance with Rules and Regulations	- Costume not in accordance with the rules	-1 per performer
	- Promotional words, logos, religious connotations, negative connotations	-3 per performer
	- Provocative costume or choreography (including fabrics such as leather and latex)	-5 per performer
	- Aggressively provocative choreography and lewd behaviour	Disqualification

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Touching the truss system during the performance	It is strictly prohibited to touch or use the truss system during the performance. This includes touching the backdrop, any lighting that may be behind the stage area, or stepping out of bounds. Performers must only have contact with the poles (and props)	-1 per time
Tracksuits	- Tracksuits not in accordance with the rules	-1 per performer
	- Not having a tracksuit - Not wearing tracksuits while awaiting results at the designated area or during the medals ceremony.	-5 per performer
Overall rule infringements	- General rule infringements at the discretion of the Head Judge with agreement from an external Head Judge council	Range is -1 to -5
	Prohibited elements or repeated limited elements	-5 per element per performer
	- Using obscene gestures, profanity, or disrespectful language privately or publicly to any sporting participant	-10
	- Attempting to strike or striking an official, competitor, spectator or other sporting official intentionally engaging in or inciting other performers and/or spectators to participate in abusive or violent action - Using drugs (except for medical purposes), alcohol consumption before or while competing - Exhibiting nudity before, during, or after the competition. - Multiple or severe infringements of the rules and regulations	Disqualification
Opening or medal ceremony	- Performers who do not participate in the official opening or medal ceremony, without a written permission from the organizer	-1
Registration	- Performers who do not register on the official registration day, without a written permission from the organizer	-1 per athlete

Injury during a routine

If in the opinion of the Master Judge medical attention is required for the performer, the Master Judge must stop the programme if the performer has not done so already. If the performer is able to continue within one minute they must continue immediately from the point of interruption or, if that is not possible, allow a period of up to ten seconds before the continuation. If a performer is unable to complete the programme, no scores are to be awarded and the performer will be considered as withdrawn. The same applies to the situation when a performer has been given the opportunity to continue the programme from the point of interruption and once more is unable to complete the programme. Only one interruption is permitted.

No restarts of the whole programme are allowed, except for deficient music.

Theme Sheet Deductions

Deductions will be applied if the theme sheet is filled in incorrectly. The form is split into 3 sections, and an error in any of these 3 sections will result in a deduction. This is a once-off deduction and is not cumulative (i.e., the maximum deduction possible for an incorrect form is -1).

- An error in the top part of the form will result in a **-0.2** deduction. The top part is the section of the form where the performer(s) is/are required to indicate name, date, division, category, country, region, and federation.
- An error in the bottom part of the form will result in a **-0.5** deduction. The bottom part is the section of the form where the performer(s) is/are required to sign, along with an IPSF recognised coach (if applicable), and/or a parent or legal guardian in the case of youth athletes.

An error in the main part of the form will result in a **-1.0** deduction. The middle of the form is the section where the performer(s) indicates what they plan to do in their routine. If this is inaccurate (in that it does not reflect the routine and components being performed on stage, or is not filled in at all), this deduction will be applied. This also applies if the tick boxes have not been checked before submitting the form, or if the tick boxes are ticked but all supplementary material required is not submitted. Please note that the master judge deduction for unapproved props will be applied over and above this deduction.

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Theme / Technical Sheet

Instructions on how to fill in the Theme / Technical Sheet: please see the Master Judge deductions in case of late sheet and providing false information. Please note: sheet should be typed in Microsoft Word, using black print. Only the official IPSF Theme / Technical Sheet is allowed to be submitted; a deduction of -1 is made for incorrect sheet.

Naming the form for submission:
Country_Discipline_Division_Category_Compulsory form_First name_Last name

Performer(s):
Insert the full name (First Name and Last Name) of the performer in case of singles or the names of the performers (First Name and Last Name) in case of doubles. Please list first name first, and last name second.

Country/Region:
Insert the country or region of the performer's origin. For International competitions, the athlete must only indicate their country. For National competitions, the athlete must also indicate their region / province / county. Open athletes are only required to indicate their country and must not include their region.

Please refer to the following link for the list of regions in your country:
http://www.polesports.org/federation-members/ipsf-regions/

Division:
Insert division the performer is competing in from the following options: Amateur, Semi-Professional and Professional. Please refer to the Rules & Regulations for the full division breakdown.

Category:
Insert category the performer is competing in from the following options: Senior, Masters 40+, Doubles or Junior, and Men or Women, e.g. Senior Men, Junior, Doubles.

Date:
Insert the date of submission of the sheet. If a new sheet is submitted, the new submission date must be inserted.

Federation:
Insert the IPSF-endorsed National Federation the performer is representing. In the event that an IPSF-endorsed National Federation has yet to be established, leave this field blank.

Performer(s) Signature: The sheet must be typed by the performer(s).

Coaches Signature: Should performer(s) have an IPSF-endorsed coach, his or her typed name may be added. In the case of a Junior performer, if the performer does not have an IPSF-endorsed coach, the parents' or legal guardians' typed name is required.

Please refer to the coaches register to confirm whether your coach is registered as an IPSF-recognized coach:
http://www.polesports.org/courses/register/certified-coaches/

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THEME / TECHNICAL SHEET:

ARTISTIC THEME / TECHNICAL SHEET

Performer(s):	**Date:**
Country/Region:	**Federation:**
Division:	**Category:**

THEME: Please give a brief overview of your performance theme

PROPS (other than human props):
Please give full details including prop size, time to install and remove, assistance required, storage needs

HUMAN PROPS: Please give full details how it adds to your story and how many people will be used as human props

COSTUME: If you are removing costume please explain how and why

POLES: Please confirm the configuration of your poles (spinning or static) FROM THE VIEW OF THE JUDGES/AUDIENCE

Left pole:	**Right** pole:

LIGHTING: Please state your wish for lighting:

INTRODUCTION: Please indicate how you would like for your piece to be introduced:

By ticking the boxes I/we confirm that:	**By ticking the boxes I/we confirm that my/our performance:**
☐ **I/we added photo(s) of my / our costume** ☐ **I/we added photo(s) of props** ☐ **I/we added music**	☐ **does not contain any nudity** ☐ **does not contain weapons or the simulation of weapons** ☐ **does not contain anything sexist, racist or homophobic** ☐ **does not contain any violence or religious connotation** ☐ **is suitable for family viewing**

Athletes' signature(s):	**IPSF-Recognised Coach's signature:**	**Parent Signature(s) (u/18 ONLY):**

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Artistic Pole Championships

RULES AND REGULATIONS

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This is an open working document and subject to change

Definitions

Category shall refer to the age groups and gender in each division.
Competition shall refer to all IPSF endorsed competitions.
Division shall refer to the levels of difficulty within the competition.
Document shall refer to this entire document.
IPSF shall refer to the International Pole Sports Federation.
Organiser shall refer to the organiser of an IPSF endorsed competition.
Performance shall refer to the performers routine from the start to the finish and is to include choreography, spins, transitions, inverts, holds, poses, tricks, lifts, acrobatics, gymnastics, slides, climbs, catches, drops, splits and floor work.
Performer shall refer to the person invited to participate in the competition.
WAPC shall refer to the World Artistic Pole Championships.

Eligibility

1. DIVISION

- Amateur
- Semi-Professional
- Professional

1.1. Amateur

Performers who have basic experience. No applicant is allowed to enter the Amateur division if they have:

- Performed in a Semi-Professional or Professional division in any past years of any national/international IPSF Artistic pole competition and/or
- Placed twice in any of the top 3 places in an Amateur division in the past years of a national/international IPSF Artistic pole competition and/or
- Is or has been an instructor / teacher / trainer in pole sport / pole dance / pole fitness and/or
- Has received financial compensation for pole performances or promotions.

1.2. Semi-Professional

Performers who have a good amount of experience may apply to perform in the Professional division if they are:

- Students of intermediate/advanced classes and/or
- Are, or have been instructors / teachers / trainers and/or
- Performers who have not performed in a Professional division in any of past years of IPSF Artistic pole competition and/or
- Performers who have placed twice in any of the top 3 places in a Semi-Professional division in the past years of a national/international IPSF Artistic Pole competition and/or
- Performers who have received financial compensation for pole performances or promotions.

1.3. Professional

The Professional division is for top performers who strive to perform with other top performers and represent their country. Professional performers are typically:

- Students of advanced classes and/or
- Instructors / teachers / trainers, both past and present and/or
- Performers who have performed in a Professional division in any previous national/international IPSF Artistic pole competitions and/or
- Performers who have placed twice in the top 3 places in a Semi-Professional division in the past years of a national/international IPSF Artistic pole competition.

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Please note that an instructor is defined as someone who has taught the specific apparatus in any way – this includes teaching in person (regardless of the level), online classes, workshops of any kind (including group routines of any kind) or via tutorial dvd's/video instruction. This is regardless of whether or not compensation received – it is the act of instructing that qualifies someone as an instructor. If an instructor enters the amateur category, they will be disqualified and banned from competing for at least 1 year.

2. CATEGORIES

Each of the following Professional categories must be opened at national level for WAPC qualification.

- Juniors 14 – 17
- Seniors Women 18 – 39
- Seniors Men 18 – 39
- Masters 40+
- Doubles 18+
- Groups 14+ (3 – 6 performers, regardless of age and gender)

All open competitions will offer the Professional division across all categories. Semi-Professional and amateur categories are not available to performers performing in open competitions.

3. AGE

Age eligibility for each category is determined by the performer's age at the end of the competitive year, on the date of the World Artistic Pole Championships.

- Juniors – Ages 14 – 17 on the date of the WAPC
- Seniors - Ages 18 – 39 on the date of the WAPC
- Masters 40+ - Age 40+ on the date of the WAPC
- Doubles – Age 18+ on the date of the WAPC
- Groups – Ages 14+ on the date of the WAAC

**Example: A senior performer will be 39 years old for the regional and national competitions in his/her country but will be 40 years old by the date of the WAPC; the performer must perform in their category for both the regional and national competitions to be eligible to perform in their category at WAPC.*

4. PERFORMER SELECTION PROCESS

4.1. All applicants of national competitions must have citizenship or residency of the country they are performing in except when performing in Open Championships.

4.2. Deadlines must be strictly adhered to. If a performer is late in submitting their application to perform, they will not be allowed to perform. All performers will be given penalties late music.

4.3. Performer participation is by qualification, i.e. preliminaries, regional heats or videos. The selection process can be specified by the Organiser of the national/international competition.

4.4. Performers must be in the correct age category.

4.5. The performer's running order will be determined by a draw.

4.6. All eligible performers must perform in video preliminaries if required to do so to qualify for a place in the finals; performers will perform once.

4.7. A performer may only restart their performance in the following cases:

- A technical fault with music.
- A health and safety fault e.g. a problem with unsafe equipment such as a pole falling or cleaning fluid on the floor. This does not include slippery poles as this is subjective to each performer.
- At the discretion of the Master Judge.

**Please note: If a performer chooses to continue their performance regardless of the technical fault (for example music), they will not be allowed to restart their performance.*

4.8. The top performers with the highest scores in each category will go through to the finals.

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4.9. Number of finalists for all categories*:

- 10 – 15 finalists for all categories at the discretion of organiser

**The exact number of participants will be announced after applications close. All Professional categories must be held to allow performers in that category to perform for a place in the WAPC; even if only 1 performer applies.*

4.10. Winners are the performers with the highest scores in their performance category. Should two performers have the same final score the performer with the highest choreography points shall be declared the winner. Should two performers have the same final choreography score, the performer with the highest score in presentation shall be declared the winner.

4.11. The title of National or World Artistic Pole Champion 20XX or Open Artistic Pole Champion 20XX (if applicable) in all categories will be a lifetime title.

4.12. All performers who have placed 1st in the Professional category in an IPSF endorsed national Artistic pole competition will automatically be invited to compete at the WAPC. Should the first placed performer not be able to compete at the WAAC for whatever reason, the runner up (2nd placed) performer will be invited in their place as a reserve. The IPSF reserves the right to implement additional qualification criteria, which will be announced ahead of the WASC.

4.13. Performers from countries that do not have a national competition are permitted to perform at an open competition to qualify for the WAPC. The performer with the high score per country will automatically be placed on the IPSF World Ranking.

Application Process

5. INITIAL APPLICATION

Failure to comply with the following may result in disqualification from the competition.

5.1. All qualified performers must:

- Download an application form from the organisers' website, fill it in, complete, sign and return the application form to the organisers' email address by the deadline. If this is not available on the website, please contact the organiser for an application form. This also applies to performers entering an open competition.
- Pay the application fee, which is non-refundable. Application fees and payment details can be found on the application form.
- Send their music in mp3 format to the email address advised in the application pack by the given deadline
- Send their Theme / Technical Sheet by the deadline given by the organiser. (See Master Judge penalties). Performers may change their Theme / Technical Sheet between the preliminaries and the finals. The new sheets must be submitted within one hour of the conclusion of the preliminaries or by a time stated by the competition organiser

  **Please note: Handwritten forms will not be accepted unless specified by the organiser in the event of sheet changes between preliminaries and finals. Signatures may be typed.*
- Provide information about their legal gender. A copy of their birth certificate must be submitted upon request.

5.2. All applications must be completed in the national language of the host country. All applications for open competitions should be completed in English.

5.3. All performers should be fit, healthy and not knowingly pregnant. Upon request the performer may be required to produce documentation from a doctor as confirmation of good health and fitness level. All information will be held confidentially.

5.4. Performers may only perform in a National competition if they have citizenship and / or permanent residency in that country. In the case of dual citizenship, performers may only represent one country in the WAPC. Performers wishing to change their country of representation must allow for one competitive year to pass before the changeover.

5.5. Applications will not be fully processed without meeting all of the above requirements by the given deadlines.

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6. MUSIC CHOICE

6.1. Performers have a personal choice of music; this can be a mix of various music and artists, and have lyrics.

6.2. Music may not have any religious or derogatory connotation. Profanities (regardless of language) are prohibited.

6.3. Music must be submitted by given deadlines or a penalty will apply. If music has not been received 48 hours before the start of the competition, the performer will be disqualified.

6.4. Music must be submitted in MP3 format by the given deadline to the competition organiser, and must be named using the name and category of the performer.

6.5. A copy in CD or USB stick format must be clearly labelled with the performer's name and category, and submitted at time of registration. Failure to do so may result in the performer not performing.

7. THEME / TECHNICAL SHEET

7.1. Performers must adhere to the following rules:

- Performers must complete Theme / Technical Sheet by the given deadlines, and in the language specified by the competition organiser.
- Sheet must be completed in black print and typed; handwritten copies will not be accepted unless specified otherwise by the competition organiser.
- Performers must sign each form; endorsed coaches may also add their signature.
- A penalty of -1 will be given for each day the form is late up to a maximum of -5 points; after which the performer will be disqualified.
- Sheet must be completed in black ink, and be typed into the Microsoft Word documents as provided only – any other format will receive a deduction. Signatures must be typed in.
- Sheets must be submitted to the competition organiser by the given deadlines.
- The form should be completed in total, and music, costume and props should be submitted at the same time as the Theme sheet. If the tick boxes are not completed, the form is considered incomplete, and will incur a penalty. If the music, costume and props are not submitted simultaneously, the Theme sheet is considered incomplete.

Registration Process

8. PERFORMER REGISTRATION

In the case of a performer not showing up to registration without a legitimate reason, the performer will be banned from all IPSF endorsed competitions all over the world for a period of one year. Names of banned performers will be published on www.polesports.org. Performers may only cancel participation without being penalised a minimum of 21 working days prior to the competition. Exceptions are made for medical reasons and emergencies in which medical documentation and proof of travel ticket must be provided to the Organiser for confirmation a minimum of one day prior to the competition. Performers not presenting themselves on the day of registration due to an emergency will have a maximum of seven days after the competition has ended to provide necessary proof of documentation. No exceptions will be made. *See also: IPSF No Show Policy (attached below).*

8.1. All performers must arrive and register at the time designated by the Organiser unless written permission is received.

8.2. All performers, including doubles, must provide proof of citizenship or residency if requested by the organiser.

8.3. All performers must sign a confirmation of the following at the time of registration:

- Rules and Regulations were read and accepted.
- The IPSF Code of Ethics was read, accepted and the performer agrees to behave in a manner befitting a professional sports person.
- All expenses incurred by the performer are the responsibility of the performer and not the Organiser.
- Waive all image rights and agreement that the images can be used for promotion of pole sports around the world by the IPSF and/or National Federations belonging to the IPSF. Performers will not receive any compensation for photos and videos taken during the event.

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- To be interviewed, filmed and or photographed by the media approved by the Organiser.
- To enter the National or Open Championships at their own risk. Any injuries or accidents that may occur are the responsibility of the performer and not the Organiser or the IPSF.
- To respect and follow rehearsal and performance times.
- To be present at the medal ceremony unless a medical emergency has occurred.
- If a participant does not attend the medal ceremony without a legitimate excuse (anti-doping testing, medical emergency or death of a direct family member) and has placed in the top 3, they will be disqualified, and their medal will be awarded to the next athlete.
- If a participant has a legitimate excuse for missing the medal ceremony (anti-doping testing, medical emergency or death of a direct family member), a teammate or IPSF-recognised coach may step in for them in the ceremony, and will be expected to adhere to the tracksuit rules and regulations.

8.4. In the case of causing disruptions to the competition, performers will be disqualified.

Performing

These rules apply to regionals, preliminaries and the finals.

9. PERFORMANCE TIME

Performers must adhere to the following rules:

9.1. Performance time should be no shorter than 3.30 minutes and no longer than 4.00 minutes.

9.2. Music will be faded out after 4 minutes.

10. THEME

All themes must be approved by the Master Judge two (2) weeks prior to the competition, unless specified otherwise by the competition organiser. Themes that are deemed inappropriate or contrary to the IPSF Ethics guidelines will be struck down. We ask that you remember that this is a family friendly competition, with young competitors, and that there may be sensitive viewers in the audience – please ensure that your theme is appropriate.

11. COSTUME

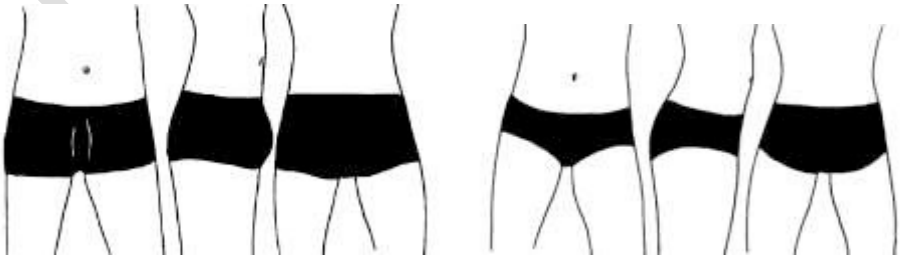
Costumes must be appropriate for an artistic competition. They must fully cover the pelvis and gluteal area for all performers and the breast area for female performers. Costumes must be checked by the Master Judge two (2) weeks prior to the competition. Performers will be disqualified should they not adhere to the following costume requirements:

11.1. A two-piece or a cut away leotard is allowed for all performers; a one-piece bottom is allowed for men only.

11.2. The top must fully cover the breast area for women and show no added or unnecessary cleavage.

11.3. The cut of the bottoms must be no higher than the fold of the hip in front (where the thigh and the hip meet), and must cover the pelvic bones fully. They must fully cover the gluteal area.

11.4. Shorts must cover the gluteal crease all the way across the body (i.e. the fold formed where the gluteal area and the thigh meet must be covered).



Male shorts Female shorts

11.5. Long shorts, leggings or trousers may be worn, skirts are also permitted.

11.6. Clothing that is used for extra grip on the body, hands or feet is forbidden unless medical documentation is provided.

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11.7. Shoes: the performer may perform either bare foot or with gymnastic/dance sole protectors/ballet shoes/trainers. Heels or boots are not permitted. Other footwear may be worn at the discretion of the head judge.

11.8. Costumes should not include:

- Underwear.
- Transparent clothing that does not cover the breast, pelvis and gluteal area.
- Leather, latex, PVC or rubber.
- Metal parts.
- Anything that interferes with the performance or can be considered a health and safety issue.
- Oil or cream on any part of the body.

11.9. Outer costumes such as jackets, capes and hats may be removed, providing that the competitor is suitably dressed underneath. Failure to adhere to these rules may result in disqualification.

11.10. Costumes must be free from sponsor logos.

11.11. No Offensive Tattoos permitted: symbols of supremacy and racism, or offensive images of violence. Inappropriate tattoos must be covered with a plain bandage. Tattoo makeup is not permitted.

11.12. No handbags / bags of any kind are allowed on stage during the medal ceremony. A tracksuit must be worn during the medal ceremony.

11.13. All performers and their IPSF-registered coaches must have tracksuits according to the requirements set out below:

- Tracksuits must be sports tracksuits and must include: matching trousers (leggings are not allowed), t-shirt/tank top and a jacket. Hoodies/hood-style tops are not allowed.
- Under hot weather conditions it is acceptable to wear the t-shirt or tank top instead of the jacket except during the medal ceremony.
- National Tracksuits for use during WAPC must follow the rules set out in the Rules & Regulations for the WAPC as stated in Addendum 2 of the IPSF Pole Sport Code of Points.
- Sports Trainers/sneakers must be worn with tracksuits. Bare feet and socks are also permissible. No other shoes are permitted, included platform trainers/sneakers.
- Members representing the same team must all wear the same tracksuit. Should the performer not be representing a specific team/club/school/studio/region, the performer will be required to purchase a Federation tracksuit (this is not the same as a National Tracksuit).
- Team/ club/school/studio/region logos must be worn on the tracksuit, either on the front or the back. The size of the logo cannot be more than 10x10cm.
- One individual sponsor's logo might be worn on the jacket and/or the trousers and up to five (5) sponsor logos may be worn on the t-shirt/tank top. The size of the logos cannot be larger than 10x10cm, and must be smaller than the team/club/school/studio/region logo.
- When the brand of the tracksuit is visible, the same rules apply as to the sponsor logos - that is that the size of the logos cannot be larger than 10x10cm, and must be smaller than the team/club/school/studio/region logo. Additionally, when the brand logo is visible, the tracksuit may then only contain an additional four (4) Sponsors' logos on the t-shirt/tank top. The brand logo can be additional to the one (1) sponsor logo allowed on the jacket.
- Sponsor logos may not take a place of prominence over the studio logo.
- The performer name is permitted on the tracksuit and on the t-shirt/tank top; the letter height must not be taller than 10cm.
- Other logos, imagery and writing cannot be displayed on the tracksuit.
- Performers competing in the Open competitions will be required to wear their national tracksuits. All Open performers representing the same country must coordinate and wear the same tracksuit. Please contact the IPSF if you need assistance with coordinating this.
- Only performers and IPSF recognised coaches are permitted to wear the official tracksuit.
- No handbags / bags of any kind are allowed on the kiss and cry or on stage during the medal ceremony.

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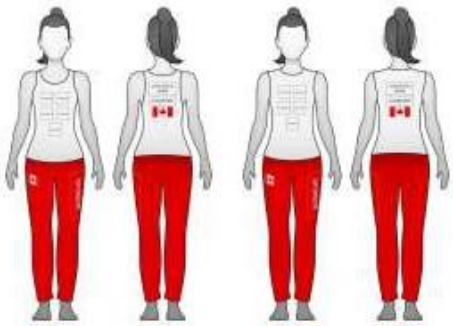

12. PROPS

Props must be checked by the Master Judge two (2) weeks prior to the competition. Props must serve the overall artistic theme of the piece. Performers have 3 minutes each for set up and removal of props. A - 1 deduction will be issued for setup and clean-up that occurs outside this time frame. Performers will be disqualified should they not adhere to the following props requirements:

12.1. Any and all accessories and or props that may jeopardise the safety of the performer or the equipment are not permitted. If in doubt, please contact the organisers.

12.2. Props will be issued a - 1 for malfunctioning - breaking, etc.

12.3. Should humans be used as props, the performer must submit in the Theme / Technical Sheets the extent to which they will use the human prop, and how it adds to the story they are telling. Not more than 3 persons in addition to the performer shall be used as a 'prop.' Human props are not allowed to touch the pole during the performance. Human props can assist the performer(s) without pole contact or lifting the performer(s) and the assistance time is limited to 45 seconds without penalty (see Mater Judge penalties). Assistance time is defined as any time at least one human prop is moving on stage, whether that movement is with direct interaction with the performer(s) or not. The Master Judge reserves the right to disallow human props if the human prop(s) does not actively contribute to the story. Human props must be at least 10 years old on the first day of the WAAC of the given year.

12.4. No weapons or props that imitate weapons are allowed as props. Renderings of weapons are not permitted (i.e. no toy guns, bow and arrow, etc.). Weapons can however be depicted using only the human body.

12.5. No Liquids are permitted - water may be used so long as it is in a sealed, non-breakable container (plastic.)

12.6. Considering 'mirror' props: A picture of the mirror must be submitted to the Master Judge for approval with the Theme / Technical Sheet. The mirror must be a frame supported mirror that can stand on its own -- not leaning on a wall, pole etc. -- and an explanation must be provided as to the mirror's function in the piece, and a description of what the mirror is made of must also be provided (porcelain, glass, wood framing etc).

12.7. Not permitted:

- Glass
- Confetti
- Glitter canons
- No props that require a connection to the venue's power/electricity system

12.8. The only apparatus permitted on stage is the one being competed on. No other aerial apparatus are permitted. An aerial apparatus is defined as any piece of equipment that allows a performer to suspend themselves in the air in some way. Examples of aerial apparatuses that may not be used as a prop include (but are not necessarily limited to):

- "Fabpole"
- "Lollipop Pole"
- "Loops" or "Circus loops"
- Hammock or silks, etc.
- Mouthpiece or "Iron Jaw"
- Any form of hanging apparatus (e.g. hair hanging)

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13. HAIR AND MAKEUP

13.1. Hair can be in any style.

13.2. Make up can be any style reflective of the performance.

14. GRIPS

14.1. Any grip product can be used except for the banned list available on the IPSF website. Please be advised that NO products are to be applied to the pole. Grip aids may only be applied to the performer's body. Please refer to the IPSF website for the full, updated list.

15. STAGE

15.1. The stage has a minimum of three (3) metres clearance in front, side and behind each pole. There are between 2.90 and 3.10 metres between the poles.

16. POLES

16.1. Competition poles are 45mm brass poles, four (4) metres of usable height and made of one piece.

16.2. All performers may choose the configuration of the poles. This must be indicated upon application.

16.3. Cleaning of the poles:

- All poles will be cleaned before each performer performs by a minimum of two (2) pole cleaners (one or two per pole). Poles will be cleaned in their entirety; first with a grease remover, then with a dry towel/cloth.
- Performers are allowed to check the poles before they perform and may ask for a second cleaning.
- Performers may clean the poles themselves if they prefer but must use the cleaning products provided by the organiser.
- Performers are prohibited from cleaning the poles with their own cleaning products. Exception to the rule being severe allergies, in which medical documentation must be provided.
- All artistic related information will be communicated by the competition organiser.

17. FILMING

17.1. All performers confirm by taking part in any IPSF Championships, that they waive all rights of filming and photography and will not receive any compensation for photos and videos taken during the event. All performers must agree that their images can be used for advertising, training, promotional and commercial purposes by the IPSF and / or National Federations belonging to the IPSF.

17.2. All performers agree to be interviewed, filmed and or photographed by IPSF approved media.

17.3. All performers must agree to filming/photography at any event in which they appear before, during or after the competition, which is related to the competition (such as workshops, interviews, performances, etc.).

17.4. Filming and photography is not permitted in the changing areas unless with express permission of the Organiser.

17.5. All photography and footage remains the property of the Organiser.

Judging

18. JUDGES AND JUDGING SYSTEM

18.1. Judging is added up by a collator.

18.2. Scores are given at the end of the competition.

18.3. Judges must be separated from the performers and spectators at all times.

18.4. Judges and performers will be disqualified if they are found discussing any matters together at any time during the competition.

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18.5. Judges may not compete in the same year in which they are judging. Similarly, judges may not be IPSF recognised coaches at competitions in the same year in which they are judging. Competition organisers / federation committee members may not compete, judge or be an IPSF recognised coach at the competition they are hosting (unless extenuating circumstances are presented to the IPSF executive in writing).

	Athlete	Coach	Chaperone	Judge	Head Judge	Competition Organiser	Federation President
Athlete	X	X	X				
Coach	X	X	X				
Chaperone	X	X	X				
Judge				X	X		
Head Judge				X	X		
Competition Organiser						X	X
Federation President						X	X

The schedule above will give you an overview of what is acceptable to have cross over (in GREEN), not acceptable to cross over at all (BLACK), subject to discussion by the IPSF executive and the below caveats (RED).

18.6. The Federation president may compete IF the IPSF Executive is informed no later than 3 months before the competition, and the following caveats are met:

- The Federation president must have no interaction with judges or performers
- The Federation president must have no interaction with performer forms / music / costumes or have any confidential information related to this
- The Federation president must not announce / visually represent the federation at your competition
- The Federation president must compete first in order to assist for the rest of the weekend
- The Federation president must provide proof of the existence of an organizing committee who has all interaction with judges and performers
- The Federation president must provide proof that the actual competition organizer is completely in charge of everything related to the competition

If these rules are broken, they will face a penalty and possible suspension.

18.7. The judges panel will be made up of a minimum of 3 judges (2 judges and one Master Judge), but can consist of more judges as long as the panel is always made up of a odd number of judges.

18.8. In case of 5 or more judges in the panel, judges will drop the lowest and highest scores to help avoid bias unless one of the scores given belongs to the Master Judge. If 2 scores are the same, only 1 will be dropped.

19. DISQUALIFICATION

A performer may be disqualified by the Master Judge at their discretion during the competition for the following (see Master Judge Penalties for the full list):

19.1. No cultural or religious appropriation will be tolerated.

19.2. No profanities will be allowed.

19.3. No weapons or props that are used to denote weapons will be allowed. No violence on stage will be allowed.

19.4. No fire will be allowed. Setting off a fire extinguisher as a prop is also not allowed.

19.5. Smoking – take from sports code

19.6. Banned or regulated substances are not allowed.

19.7. Breaking the rules, regulations and code of ethics.

19.8. Providing false or inaccurate information on the application form.

19.9. Touching the rigging or truss system whilst performing. This includes intentionally touching the backdrop on the stage at any time during the routine, the side banners/drops and the skirting around the stage (the stage demarcation).

19.10. Inappropriate choreography and costume.

19.11. Arriving late to registration and rehearsals without prior agreement, or not participating in the opening parade (without prior approval by the competition organiser).

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19.12. Arriving late backstage before performing.
19.13. Arriving late or failing to come to the stage when announced.
19.14. Unsporting behaviour or bringing the competition, Organiser, or the IPSF into disrepute.
19.15. Threatening the life or health of a performer, organiser, judge or spectator.
19.16. Using prohibited grips.
19.17. Directly contacting the judging panel to discuss the competition, or directly or indirectly influencing the judging decision prior to or during the competition.
19.18. Using vulgar language or gestures towards any IPSF official.
19.19. Failing to submit their Theme / Technical Sheet by 5 days late.

20. RESULTS

20.1. All results are collated via computer.
20.2. Scores will be announced at the end of the event. Performers will be given a breakdown of their scores per section only.
20.3. All results will be listed on the organisers' website within twenty-four (24) hours of the awards being given.
20.4. All performers who qualify for WAPC will be listed on the IPSF website within twenty-four (24) hours.

21. AWARDS

21.1. At the National Championships, each performer performs for the title of world/ National Artistic Pole Champion 20XX. At the Open Championships, each performer performs for the title of Open Artistic Pole Sports Champion 20XX.
21.2. Only sporting training shoes or bare feet are permitted on stage at the medal ceremony.
21.3. All performers will receive a certificate of participation.

Rights and responsibilities

22. RIGHTS AND RESPONSIBILITIES OF THE PERFORMERS

22.1. All performers must read the rules, regulations and any updates.
22.2. All performers must conduct themselves in accordance with the IPSF rules, regulations and Code of Ethics.
22.3. All performers must sign the IPSF code of ethics and behave accordingly.
22.4. All performers are obligated to carry identification documents to the competition.
22.5. All performers are fully responsible for their personal health condition and ability to perform. To avoid injury, all performers must not undertake tricks or combinations they are not fully confident and secure in.
22.6. All performers enter IPSF championships at their own risk and understand that any injuries or accidents that may occur are their responsibility.
22.7. Use of alcohol or banned or controlled substances before or during the competition is strictly prohibited.
22.8. All expenses incurred by the performer are the responsibility of the performer and not the Organiser. Confirmation of this will require a signature at the time of registration.
22.9. Performers who are entering any IPSF championship are required to purchase/acquire the relevant visa for entry into the country where the competition is being held. If the performer requires assistance, please contact the competition organiser.
22.10. All performers have the right to receive all available public information regarding the scoring system or to the competition in general which can be found on the IPSF website: www.polesports.org.
22.11. During the preliminaries and finals:
- All performers must perform with their same gender category except in the case of doubles and if a category is mixed.
- Performers must start off stage and wait to be announced before walking out on to the stage.

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22.12. Ultimately it is the responsibility of the athlete/performer to ensure all rules and regulations are followed. Should there be a rule that is violated but is not picked up during the Head Judge/Master Judge checking process, the athlete/performer can still face a deduction for this rule violation at the competition.

23. RIGHTS AND RESPONSIBILITIES OF THE ORGANISER

The IPSF and/or Organiser reserve the right to the following:

23.1. To alter the rules and regulations of the competition or its attachments at any time. Any change will be announced immediately on **www.polesports.org.**

23.2. To refer to the Master Judge any performer in breach of the rules and regulations or code of ethics for the consideration of penalties or disqualification.

23.3. To refer to the Master Judge any judge in breach of the rules and regulations or code of ethics for the consideration of disqualification.

23.4. To decide on any decisions not already addressed in the rules and regulations and code of ethics prior to or during the competition.

23.5. The Organiser will provide basic first aid in the case of an incident or accident and medical assistance in the event of a more serious injury. The medical representative has the final decision on whether the performer's injury should prevent them from entering or continuing the competition.

23.6. The IPSF and the Organiser cannot be held responsible for loss or damage to performers' or officials' items.

The Organiser is obligated to:

23.7. Publish all competition criteria as stated above.

23.8. Announce all changes regarding the competition on the competition organisers' website.

23.9. Provide rooms for performers to change and warm up in with toilet facilities which are separate from those being used by judges and spectators.

23.10. Check the installation of the poles and test them.

23.11. Give performers a chance to practice with the poles before the start of the competition.

23.12. Arrange the cleaning of the poles before each performance.

23.13. Provide the judges with all necessary information concerning the competition.

23.14. Provide interim first aid in the case of an incident or accident.

23.15. View Theme / Technical Sheets and ask for proof from the performer that the costume, prop, foot wear or any component of the performance will not damage the poles or stage. It is then the Organiser's prerogative to discuss these details with the Master Judge.

24. COACHES

24.1. In order to be an IPSF-registered coach, the coach must have completed at least a Code of Points course specific to the apparatus and current year they are coaching on/in (i.e. if coaching Aerial Hoop, the coach must complete the Aerial Hoop Code of Points within the competition year), as well as an Anatomy qualification (which includes warm up and cool down, and has an exam incorporated in the course - this can be either a university course or the IPSF Anatomy, Physiology and Biomechanics course). A coaching course is also highly recommended. The coach should then submit these qualifications to the IPSF and will be required to pay a registration fee. This fee is applicable per year.

24.2. All coaches that sign the athletes' artistic theme sheets must be IPSF-registered coaches. Only the IPSF-recognised coach who signs the forms will be considered the athlete's coach, and thus only this coach will be afforded the privileges that accompany the title. Coaches are only permitted to sign forms in the disciplines in which they have qualified as an IPSF-registered coach (i.e. if a coach is registered as an Aerial Hoop coach, they are not permitted to sign the forms for a Pole or Aerial Pole competition).

REVIEW DRAFT

Complaints

25. GENERAL COMPLAINTS

25.1. Performers are not permitted to appeal their scores; judges' scores are final.

25.2. Further complaints about any other issue must be made in writing to the competition organiser within 7 working days.

25.3. For more information, please contact the competition organiser.

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IPSF Scoring System

This section contains information for performers and coaches about the scoring system used for National Championships, and will explain how the scores will be given, when final results will be announced and extra information you might need to know.

Personal scores

Your total scores will be announced at the end of all performances. No other communication will be entered into with the judging panel.

Finalists (In the case of preliminaries)

The finalists from each category in the case of video preliminaries will be announced via the organiser's website within 14 day of the application closing date.

Finals

The results for all categories on finals day will be announced at the end of the competition at the award ceremony. Performers are expected to be ready to go to the stage when called approximately 15 minutes after the last performer has performed. Each category will be invited to the stage and the winners will be announced with their total scores. All total scores will also be posted on the competition website and WAPC qualifying performers on the IPSF world artistic ranking.

Guidance on your scores

Please see score sheet and accompanying rules.

REVIEW DRAFT

IPSF COMPETITIONS NO-SHOW POLICY

Purpose

This policy outlines the International Pole Sports Federation's (IPSF) approach to performers who apply for competitions both nationally and internationally and don't attend the events.

Context

This policy has been introduced as a result of the frequency of occasions where competitors do not attend and perform at competitions they have entered without informing the competition organisers. This policy will help to eliminate the following problems:

- Preventing other performers from participating in competitions
- Causing delays to the organisers
- Disappointing sporting fans and spectators
- Disrupting competition schedules
- Creating difficulties with sponsors

Expectations for Informing Competition Organisers

Performers who are unable to attend competitions they have entered need to adhere to at least **one** of the following expectations according to the reason for non-attendance and how long before the competition performers wish to cancel their attendance:

1. Performers are expected to inform national and international competition organisers that they will not be attending. The time limit for this is **three weeks** before the date of competition. It is the performer's responsibility to know the cut-off date.
2. Performers who have to cancel their attendance after the cut- off date **must** inform the competition organisers as soon as possible (it is acceptable for someone to do this on their behalf). A medical certificate (with a copy translated into English if the original certificate isn't in English) must be submitted to the competition organiser.
3. Performers who do not have a medical reason for not attending at short notice will need to submit their reasons to the competition organiser to be assessed by the IPSF Executive Committee to decide if the reason is acceptable. If not, the sanctions below will be registered to the performer.

IPSF Notification Procedures

1. Performers have up to **seven days** after the competition date to submit the appropriate as stated above.
2. If a form is not submitted after **seven days,** the IPSF will write to the performer explaining they are now being registered as a **no-show.**
3. If there is no response the IPSF will register the performer as a no-show with the current sanctions (detailed below).
4. To register an appeal, the performer must do so within **seven days** from receipt of being registered as a no show. An appeal will be assessed by the IPSF Executive Committee.

Sanctions

Performers who do not satisfy the criteria for non-attendance at an IPSF national or international competition will be registered as a no-show performer and will be banned from all regional, national and international competitions for a period of one year from the date of the competition. All details (names and competition) will be published on IPSF national and international websites.

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ADDENDUM 1

Prohibited movements and penalties

- All types of lifts and balances with extended arms and where the lifting partner is in an upright standing position are prohibited. All lifts where the partner is lifted and held above shoulder level are prohibited.
- All lifts using the pole as an aid and fixing the lifting position are prohibited. These lifts are only allowed if used as a transition onto the pole without fixing a position.
- Throwing a partner into the air and catching him or her with no contact with the pole is prohibited.
- Twisting saltos and two or more consecutive saltos without pole contact are prohibited. A twist is defined as a change of the direction of the body while mid-salto, i.e. the performer rotates on two axes instead of one.
- No rotation movements including jumps, pivots and pirouettes with more than 720° on one point are allowed.

Penalty: if the above rules are not adhered to, a penalty of -5 will be given by the Head Judge for each infringement, and no difficulty value will be awarded.

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PROHIBITED ELEMENTS/MOVEMENTS

These elements and movements are completely prohibited, and are additional to prohibited movements and elements listed above. This prohibition is subject to an agreement with FIG regarding coexistence of the two bodies, and is directly from the FIG Aerobic Gymnastics Code of Points (along with stipulations regarding other gymnastics codes already listed in this document). Please note the penalties that will apply per infringement. If in doubt, please visit the IPSF website for links to the videos of these elements (or use the links below).

PROHIBITED ELEMENTS/MOVEMENTS		
CODE NR.	**NAME**	**LINK**
A 184	EXPLOSIVE A-FRAME	https://www.fig-aerobic.com/A-184-EXPLOSIVE-A-FRAME_a600.html
A 186	EXPLOSIVE A-FRAME ½ TURN	https://www.fig-aerobic.com/A-186-EXPLOSIVE-A-FRAME-TURN_a602.html
A 194	EXPLOSIVE A-FRAME TO SPLIT	https://www.fig-aerobic.com/A-194-EXPLOSIVE-A-FRAME-TO-SPLIT_a1144.html
A 196	EXPLOSIVE A-FRAME ½ TURN TO SPLIT	https://www.fig-aerobic.com/A-196-EXPLOSIVE-A-FRAME-TURN-TO-SPLIT_a1042.html
A 198	EXPLOSIVE A-FRAME½ TURN ½ TWIST TO BACK SUPPORT	https://www.fig-aerobic.com/A-198-EXPLOSIVE-A-FRAME-TURN-TWIST-TO-BACK-SUPPORT_a1145.html
A 205	EXPLOSIVE A-FRAME TO WENSON	https://www.fig-aerobic.com/A-205-EXPLOSIVE-A-FRAME-TO-WENSON_a601.html
A 206	EXPLOSIVE A-FRAME TO LIFTED WENSON	https://www.fig-aerobic.com/A-206-EXPLOSIVE-A-FRAME-TO-LIFTED-WENSON_a1146.html
A 207	EXPLOSIVE A-FRAME ½ TURN TO WENSON	https://www.fig-aerobic.com/A-207-EXPLOSIVE-A-FRAME-TURN-TO-WENSON_a603.html
A 208	EXPLOSIVE A-FRAME ½ TURN TO LIFTED WENSON	https://www.fig-aerobic.com/A-208-EXPLOSIVE-A-FRAME-TURN-TO-LIFTED-WENSON_a604.html
A 215	STRADDLE CUT	https://www.fig-aerobic.com/A-215-STRADDLE-CUT_a607.html
A 216	STRADDLE CUT TO L-SUPPORT	https://www.fig-aerobic.com/A-216-STRADDLE-CUT-TO-L-SUPPORT_a608.html
A 217	STRADDLE CUT TO STRADDLE V-SUPPORT	https://www.fig-aerobic.com/A-217-STRADDLE-CUT-TO-STRADDLE-V-SUPPORT_a1147.html
A 218	STRADDLE CUT TO V-SUPPORT	https://www.fig-aerobic.com/A-218-STRADDLE-CUT-TO-V-SUPPORT_a609.html
A 219	STRADDLE CUT½ TWIST TO PUSH UP	https://www.fig-aerobic.com/A-219-STRADDLE-CUT-TWIST-TO-PUSH-UP_a610.html
A 220	STRADDLE CUT ½ TWIST TO WENSON OR LIFTED WENSON	https://www.fig-aerobic.com/A-220-STRADDLE-CUT-TWIST-TO-WENSON-OR-LIFTED-WENSON_a611.html
A 225	HIGH V-SUPPORT TO FRONTAL SPLIT	https://www.fig-aerobic.com/A-225-HIGH-V-SUPPORT-TO-FRONTAL-SPLIT_a1149.html
A 226	HIGH V-SUPPORT REVERSE CUT TO SPLIT	https://www.fig-aerobic.com/A-226-HIGH-V-SUPPORT-REVERSE-CUT-TO-SPLIT_a614.html
A 227	HIGH V SUPPORT ½ TURN TO FRONTAL SPLIT	https://www.fig-aerobic.com/A-227-HIGH-V-SUPPORT-TURN-TO-FRONTAL-SPLIT_a615.html
A 228	HIGH V-SUPPORT REVERSE CUT ½ TURN TO SPLIT	https://www.fig-aerobic.com/A-228-HIGH-V-SUPPORT-REVERSE-CUT-TURN-TO-SPLIT_a1150.html

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A 237	HIGH V-SUPPORT ½ TWIST TO PUSH UP	https://www.fig-aerobic.com/A-237-HIGH-V-SUPPORT-TWIST-TO-PUSH-UP_a620.html
A 239	HIGH V- SUPPORT ½ TWIST TO WENSON	https://www.fig-aerobic.com/A-239-HIGH-V-SUPPORT-TWIST-TO-WENSON_a618.html
A 240	HIGH V- SUPPORT ½ TWIST TO LIFTED WENSON	https://www.fig-aerobic.com/A-240-HIGH-V-SUPPORT-TWIST-TO-LIFTED-WENSON_a619.html
A 309	FLAIR 1/1 TWIST AIRBORNE TO PU	https://www.fig-aerobic.com/A-309-FLAIR-1-1-TWIST-AIRBORNE-TO-PU_a1160.html
A 310	FLAIR ½ TURN, 1/1 TWIST AIRBORNE TO PU (PIMPA) OR TO WENSON (KIM)	https://www.fig-aerobic.com/A-310-FLAIR-TURN-1-1-TWIST-AIRBORNE-TO-PU-PIMPA-OR-TO-WENSON-KIM_a1161.html
A 326	FLAIR TO WENSON	https://www.fig-aerobic.com/A-326-FLAIR-TO-WENSON_a625.html
A 327	FLAIR ½ TURN TO WENSON	https://www.fig-aerobic.com/A-327-FLAIR-TURN-TO-WENSON_a626.html
A 328	FLAIR 1/1 TURN TO WENSON	https://www.fig-aerobic.com/A-328-FLAIR-1-1-TURN-TO-WENSON_a627.html
A 329	FLAIR 1/1 SPINDLE TO WENSON	https://www.fig-aerobic.com/A-329-FLAIR-1-1-SPINDLE-TO-WENSON_a1044.html
A 337	FLAIR TO LIFTED WENSON	https://www.fig-aerobic.com/A-337-FLAIR-TO-LIFTED-WENSON_a629.html
A 338	FLAIR ½ TURN TO LIFTED WENSON	https://www.fig-aerobic.com/A-338-FLAIR-TURN-TO-LIFTED-WENSON_a630.html
A 339	FLAIR 1/1 TURN TO LIFTED WENSON	https://www.fig-aerobic.com/A-339-FLAIR-1-1-TURN-TO-LIFTED-WENSON_a631.html
A 364	HELICOPTER	https://www.fig-aerobic.com/A-364-HELICOPTER_a637.html
A 365	HELICOPTER TO WENSON	https://www.fig-aerobic.com/A-365-HELICOPTER-TO-WENSON_a641.html
A 366	HELICOPTER TO LIFTED WENSON BOTH SIDE	https://www.fig-aerobic.com/A-366-HELICOPTER-TO-LIFTED-WENSON-BOTH-SIDE_a1282.html
A 368	HELICOPTER 1/1 TWIST AIRBORNE TO PU	https://www.fig-aerobic.com/A-368-HELICOPTER-1-1-TWIST-AIRBORNE-TO-PU_a1163.html
A 374	HELICOPTER TO SPLIT	https://www.fig-aerobic.com/A-374-HELICOPTER-TO-SPLIT_a640.html
A 375	HELICOPTER 1/2 TURN TO SPLIT	https://www.fig-aerobic.com/A-375-HELICOPTER-1-2-TURN-TO-SPLIT_a1162.html
B 104	STRADDLE SUPPORT 1/1 TURN	https://www.fig-aerobic.com/B-104-STRADDLE-SUPPORT-1-1-TURN_a650.html
B 106	STRADDLE SUPPORT 2/1 TURN OR MORE	https://www.fig-aerobic.com/B-106-STRADDLE-SUPPORT-2-1-TURN-OR-MORE_a652.html
B 114	1 ARM STRADDLE SUPPORT	https://www.fig-aerobic.com/B-114-1-ARM-STRADDLE-SUPPORT_a653.html
B 115	1 ARM ½ TURN STRADDLE SUPPORT	https://www.fig-aerobic.com/B-115-1-ARM-TURN-STRADDLE-SUPPORT_a654.html
B 116	1 ARM 1/1 TURN STRADDLE SUPPORT (LACATUS)	https://www.fig-aerobic.com/B-116-1-ARM-1-1-TURN-STRADDLE-SUPPORT-LACATUS_a655.html
B 117	1 ARM 1 1/2 TURN STRADDLE SUPPORT	https://www.fig-aerobic.com/B-117-1-ARM-1-1-2-TURN-STRADDLE-SUPPORT_a656.html

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B 124	STRADDLE / L SUPPORT 1/1 TURN	https://www.fig-aerobic.com/B-124-STRADDLE-L-SUPPORT-1-1-TURN_a1180.html
B 126	STRADDLE / L SUPPORT 2/1 TURN (MOLDOVAN)	https://www.fig-aerobic.com/B-126-STRADDLE-L-SUPPORT-2-1-TURN-MOLDOVAN_a1181.html
B 134	L-SUPPORT 1/1 TURN	https://www.fig-aerobic.com/B-134-L-SUPPORT-1-1-TURN_a664.html
B 136	L-SUPPORT 2/1 TURN OR MORE	https://www.fig-aerobic.com/B-136-L-SUPPORT-2-1-TURN-OR-MORE_a666.html
B 145	STRADDLE V-SUPPORT 1/1 TURN	https://www.fig-aerobic.com/B-145-STRADDLE-V-SUPPORT-1-1-TURN_a672.html
B 147	STRADDLE V-SUPPORT 2/1 TURN	https://www.fig-aerobic.com/B-147-STRADDLE-V-SUPPORT-2-1-TURN_a674.html
B 157	V-SUPPORT 1/1 TURN	https://www.fig-aerobic.com/B-157-V-SUPPORT-1-1-TURN_a677.html
B 159	V-SUPPORT 2/1 TURN	https://www.fig-aerobic.com/B-159-V-SUPPORT-2-1-TURN_a679.html
B 170	HIGH V-SUPPORT 1/1 TURN	https://www.fig-aerobic.com/B-170-HIGH-V-SUPPORT-1-1-TURN_a1187.html
B 186	STRADDLE PLANCHE	https://www.fig-aerobic.com/B-186-STRADDLE-PLANCHE_a695.html
B 187	STRADDLE PLANCHE TO PUSH UP	https://www.fig-aerobic.com/B-187-STRADDLE-PLANCHE-TO-PUSH-UP_a696.html
B 200	PLANCHE TO LIFTED WENSON BACK TO STRADDLE PLANCHE	https://www.fig-aerobic.com/B-200-PLANCHE-TO-LIFTED-WENSON-BACK-TO-STRADDLE-PLANCHE_a1262.html
B 208	STRADDLE PLANCHE TO LIFTED WENSON BOTH SIDES	https://www.fig-aerobic.com/B-208-STRADDLE-PLANCHE-TO-LIFTED-WENSON-BOTH-SIDES_a1190.html
B 210	STRADDLE PLANCHE TO LIFTED WENSON BOTH SIDES BACK TO STRADDLE PLANCHE	https://www.fig-aerobic.com/B-210-STRADDLE-PLANCHE-TO-LIFTED-WENSON-BOTH-SIDES-BACK-TO-STRADDLE-PLANCHE_a1191.html
B 218	PLANCHE	https://www.fig-aerobic.com/B-218-PLANCHE_a699.html
B 219	PLANCHE TO PUSH-UP	https://www.fig-aerobic.com/B-219-PLANCHE-TO-PUSH-UP_a700.html
B 220	PLANCHE TO LIFTED WENSON	https://www.fig-aerobic.com/B-220-PLANCHE-TO-LIFTED-WENSON_a701.html
C 108	3/1 AIR TURNS	https://www.fig-aerobic.com/C-108-3-1-AIR-TURNS_a769.html
C 118	2 ½ AIR TURNS TO SPLIT	https://www.fig-aerobic.com/C-118-2-AIR-TURNS-TO-SPLIT_a774.html
C 119	3/1 AIR TURN TO SPLIT	https://www.fig-aerobic.com/C-119-3-1-AIR-TURN-TO-SPLIT_a775.html
C 153	GAINER ½ TWIST TO SPLIT	https://www.fig-aerobic.com/C-153-GAINER-TWIST-TO-SPLIT_a792.html
C 156	GAINER 1 ½ TWIST TO SPLIT	https://www.fig-aerobic.com/C-156-GAINER-1-TWIST-TO-SPLIT_a793.html
C 159	GAINER 2 ½ TWIST TO SPLIT	https://www.fig-aerobic.com/C-159-GAINER-2-TWIST-TO-SPLIT_a1210.html
C 144	GAINER ½ TWIST	https://www.fig-aerobic.com/C-144-GAINER-TWIST_a789.html
C 147	GAINER 1 ½ TWIST	https://www.fig-aerobic.com/C-147-GAINER-1-TWIST_a790.html

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C 150	GAINER 2 ½ TWIST	https://www.fig-aerobic.com/C-150-GAINER-2-TWIST_a1209.html
C 193	TUCK JUMP TO SPLIT	https://www.fig-aerobic.com/C-193-TUCK-JUMP-TO-SPLIT_a807.html
C 194	½ TURN TUCK JUMP TO SPLIT	https://www.fig-aerobic.com/C-194-TURN-TUCK-JUMP-TO-SPLIT_a808.html
C 325	STRADDLE JUMP TO SPLIT	https://www.fig-aerobic.com/C-325-STRADDLE-JUMP-TO-SPLIT_a863.html
C 326	½ TURN STRADDLE JUMP TO SPLIT	https://www.fig-aerobic.com/C-326-TURN-STRADDLE-JUMP-TO-SPLIT_a864.html
C 327	1/1 TURN STRADDLE JUMP TO SPLIT	https://www.fig-aerobic.com/C-327-1-1-TURN-STRADDLE-JUMP-TO-SPLIT_a865.html
C 328	1 ½ TURN STRADDLE JUMP TO SPLIT	https://www.fig-aerobic.com/C-328-1-TURN-STRADDLE-JUMP-TO-SPLIT_a1224.html
C 336	STRADDLE JUMP TO PUSH UP	https://www.fig-aerobic.com/C-336-STRADDLE-JUMP-TO-PUSH-UP_a866.html
C 337	½ TURN STRADDLE JUMP TO PUSH UP	https://www.fig-aerobic.com/C-337-TURN-STRADDLE-JUMP-TO-PUSH-UP_a867.html
C 338	1/1 TURN STRADDLE JUMP TO PUSH UP	https://www.fig-aerobic.com/C-338-1-1-TURN-STRADDLE-JUMP-TO-PUSH-UP_a868.html
C 339	1 ½ TURN STRADDLE JUMP TO PUSH UP	https://www.fig-aerobic.com/C-339-1-TURN-STRADDLE-JUMP-TO-PUSH-UP_a1225.html
C 347	STRADDLE JUMP ½ TWIST TO PUSH UP	https://www.fig-aerobic.com/C-347-STRADDLE-JUMP-TWIST-TO-PUSH-UP_a869.html
C 348	½ TURN STRADDLE JUMP ½ TWIST TO PUSH UP	https://www.fig-aerobic.com/C-348-TURN-STRADDLE-JUMP-TWIST-TO-PUSH-UP_a870.html
C 349	1/1 TURN STRADDLE JUMP ½ TWIST TO PUSH UP	https://www.fig-aerobic.com/C-349-1-1-TURN-STRADDLE-JUMP-TWIST-TO-PUSH-UP_a1226.html
C 350	1 ½ TURN STRADDLE JUMP ½ TWIST TO PUSH UP	https://www.fig-aerobic.com/C-350-1-TURN-STRADDLE-JUMP-TWIST-TO-PUSH-UP_a1227.html
C 365	FRONTAL SPLIT JUMP TO FRONTAL SPLIT	https://www.fig-aerobic.com/C-365-FRONTAL-SPLIT-JUMP-TO-FRONTAL-SPLIT_a877.html
C 366	½ TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT	https://www.fig-aerobic.com/C-366-TURN-FRONTAL-SPLIT-JUMP-TO-FRONTAL-SPLIT_a878.html
C 367	1/1 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT	https://www.fig-aerobic.com/C-367-1-1-TURN-FRONTAL-SPLIT-JUMP-TO-FRONTAL-SPLIT_a879.html
C 368	1 1/2 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT	https://www.fig-aerobic.com/C-368-1-1-2-TURN-FRONTAL-SPLIT-JUMP-TO-FRONTAL-SPLIT_a1234.html
D 250	BALANCE 3/1 TURNS TO FREE VERTICAL SPLIT	https://www.fig-aerobic.com/D-250-BALANCE-3-1-TURNS-TO-FREE-VERTICAL-SPLIT_a1202.html
C 376	FRONTAL SPLIT JUMP TO PUSH UP (SHUSHUNOVA)	https://www.fig-aerobic.com/C-376-FRONTAL-SPLIT-JUMP-TO-PUSH-UP-SHUSHUNOVA_a880.html
C 377	FRONTAL SPLIT JUMP ½ TWIST TO PUSH UP	https://www.fig-aerobic.com/C-377-FRONTAL-SPLIT-JUMP-TWIST-TO-PUSH-UP_a881.html
C 378	½ TURN FRONTAL SPLIT JUMP 1/2 TWIST TO PU	https://www.fig-aerobic.com/C-378-TURN-FRONTAL-SPLIT-JUMP-1-2-TWIST-TO-PU_a882.html
C 379	1/1 TURN FRONTAL SPLIT JUMP ½ TWIST TO PU	https://www.fig-aerobic.com/C-379-1-1-TURN-FRONTAL-SPLIT-JUMP-TWIST-TO-PU_a1235.html

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C 395	SPLIT JUMP TO SPLIT	https://www.fig-aerobic.com/C-395-SPLIT-JUMP-TO-SPLIT_a896.html
C 396	½ TURN SPLIT JUMP TO SPLIT	https://www.fig-aerobic.com/C-396-TURN-SPLIT-JUMP-TO-SPLIT_a897.html
C 397	1/1 TURN SPLIT JUMP TO SPLIT	https://www.fig-aerobic.com/C-397-1-1-TURN-SPLIT-JUMP-TO-SPLIT_a898.html
C 398	1 ½ TURN SPLIT JUMP TO SPLIT	https://www.fig-aerobic.com/C-398-1-TURN-SPLIT-JUMP-TO-SPLIT_a1020.html
C 406	SPLIT JUMP SWITCH TO SPLIT	https://www.fig-aerobic.com/C-406-SPLIT-JUMP-SWITCH-TO-SPLIT_a899.html
C 407	½ TURN SPLIT JUMP SWITCH TO SPLIT	https://www.fig-aerobic.com/C-407-TURN-SPLIT-JUMP-SWITCH-TO-SPLIT_a1237.html
C 408	1/1 TURN SPLIT JUMP SWITCH TO SPLIT	https://www.fig-aerobic.com/C-408-1-1-TURN-SPLIT-JUMP-SWITCH-TO-SPLIT_a900.html
C 409	1 ½ TURN SPLIT JUMP SWITCH TO SPLIT (ENGEL)	https://www.fig-aerobic.com/C-409-1-TURN-SPLIT-JUMP-SWITCH-TO-SPLIT-ENGEL_a1238.html
C 416	SPLIT JUMP TO PUSH UP	https://www.fig-aerobic.com/C-416-SPLIT-JUMP-TO-PUSH-UP_a903.html
C 417	½ TURN SPLIT JUMP TO PUSH UP	https://www.fig-aerobic.com/C-417-TURN-SPLIT-JUMP-TO-PUSH-UP_a904.html
C 418	1/1 TURN SPLIT JUMP TO PUSH UP	https://www.fig-aerobic.com/C-418-1-1-TURN-SPLIT-JUMP-TO-PUSH-UP_a905.html
C 419	1 ½ TURN SPLIT JUMP TO PUSH UP	https://www.fig-aerobic.com/C-419-1-TURN-SPLIT-JUMP-TO-PUSH-UP_a1239.html
C 435	SWITCH SPLIT LEAP TO SPLIT	https://www.fig-aerobic.com/C-435-SWITCH-SPLIT-LEAP-TO-SPLIT_a908.html
C 436	SWITCH SPLIT LEAP ½ TURN TO SPLIT	https://www.fig-aerobic.com/C-436-SWITCH-SPLIT-LEAP-TURN-TO-SPLIT_a909.html
C 446	SWITCH SPLIT LEAP TO PUSH UP	https://www.fig-aerobic.com/C-446-SWITCH-SPLIT-LEAP-TO-PUSH-UP_a910.html
C 476	SCISSORS LEAP TO SPLIT	https://www.fig-aerobic.com/C-476-SCISSORS-LEAP-TO-SPLIT_a947.html
C 477	SCISSORS LEAP ½ TURN TO SPLIT	https://www.fig-aerobic.com/C-477-SCISSORS-LEAP-TURN-TO-SPLIT_a916.html
C 478	SCISSORS LEAP 1/1 TURN TO SPLIT	https://www.fig-aerobic.com/C-478-SCISSORS-LEAP-1-1-TURN-TO-SPLIT_a917.html
C 487	SCISSORS LEAP ½ TURN SWITCH TO SPLIT (MARCHENKOV)	https://www.fig-aerobic.com/C-487-SCISSORS-LEAP-TURN-SWITCH-TO-SPLIT-MARCHENKOV_a918.html
C 488	SCISSORS LEAP 1/1 TURN SWITCH TO SPLIT	https://www.fig-aerobic.com/C-488-SCISSORS-LEAP-1-1-TURN-SWITCH-TO-SPLIT_a1241.html
C 497	SCISSORS LEAP TO PUSH UP	https://www.fig-aerobic.com/C-497-SCISSORS-LEAP-TO-PUSH-UP_a919.html
C 498	SCISSORS LEAP ½ TWIST TO PUSH UP	https://www.fig-aerobic.com/C-498-SCISSORS-LEAP-TWIST-TO-PUSH-UP_a920.html
C 500	SCISSORS LEAP 1/1 TWIST TO PUSH UP (NEZEZON)	https://www.fig-aerobic.com/C-500-SCISSORS-LEAP-1-1-TWIST-TO-PUSH-UP-NEZEZON_a921.html

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C 505	SCISSORS KICK ½ TWIST TO PUSH UP	https://www.fig-aerobic.com/C-505-SCISSORS-KICK-TWIST-TO-PUSH-UP_a923.html
C 506	½ TURN SCISSORS KICK ½ TWIST TO PUSH UP	https://www.fig-aerobic.com/C-506-TURN-SCISSORS-KICK-TWIST-TO-PUSH-UP_a924.html
C 555	½ TWIST OFF AXIS JUMP TO FRONTAL SPLIT	https://www.fig-aerobic.com/C-555-TWIST-OFF-AXIS-JUMP-TO-FRONTAL-SPLIT_a1246.html
C 556	1/1 TWIST OFF AXIS JUMP TO FRONTAL SPLIT	https://www.fig-aerobic.com/C-556-1-1-TWIST-OFF-AXIS-JUMP-TO-FRONTAL-SPLIT_a1247.html
C 558	1 ½ TWIST OFF AXIS JUMP TO FRONTAL SPLIT	https://www.fig-aerobic.com/C-558-1-TWIST-OFF-AXIS-JUMP-TO-FRONTAL-SPLIT_a1248.html
C 566	½ TWIST OFF AXIS JUMP TO PUSH UP	https://www.fig-aerobic.com/C-566-TWIST-OFF-AXIS-JUMP-TO-PUSH-UP_a1249.html
C 567	1/1 TWIST OFF AXIS JUMP TO PUSH UP	https://www.fig-aerobic.com/C-567-1-1-TWIST-OFF-AXIS-JUMP-TO-PUSH-UP_a1250.html
C 569	1 ½ TWIST OFF AXIS JUMP TO PUSH UP	https://www.fig-aerobic.com/C-569-1-TWIST-OFF-AXIS-JUMP-TO-PUSH-UP_a1251.html
C 570	2/1 TWIST OFF AXIS JUMP TO PUSH UP	https://www.fig-aerobic.com/C-570-2-1-TWIST-OFF-AXIS-JUMP-TO-PUSH-UP_a931.html
C 584	BUTTERFLY	https://www.fig-aerobic.com/C-584-BUTTERFLY_a932.html
C 587	BUTTERFLY 1/1 TWIST	https://www.fig-aerobic.com/C-587-BUTTERFLY-1-1-TWIST_a933.html
C 590	BUTTERFLY 2/1 TWIST	https://www.fig-aerobic.com/C-590-BUTTERFLY-2-1-TWIST_a934.html
D 146	3/1 TURNS	https://www.fig-aerobic.com/D-146-3-1-TURNS_a715.html
D 157	3/1 TURNS TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-157-3-1-TURNS-TO-VERTICAL-SPLIT_a720.html
D 168	3/1 TURNS TO FREE VERTICAL SPLIT	https://www.fig-aerobic.com/D-168-3-1-TURNS-TO-FREE-VERTICAL-SPLIT_a725.html
D 189	3/1 TURNS WITH LEG AT HORIZONTAL	https://www.fig-aerobic.com/D-189-3-1-TURNS-WITH-LEG-AT-HORIZONTAL_a1197.html
D 200	3/1 TURNS WITH LEG AT HORIZONTAL TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-200-3-1-TURNS-WITH-LEG-AT-HORIZONTAL-TO-VERTICAL-SPLIT_a1198.html
D 228	BALANCE 3/1 TURNS	https://www.fig-aerobic.com/D-228-BALANCE-3-1-TURNS_a1050.html
D 239	BALANCE 3/1 TURNS TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-239-BALANCE-3-1-TURNS-TO-VERTICAL-SPLIT_a1200.html

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LIMITED ELEMENTS/MOVEMENTS

The following elements and movements are limited, meaning that they may not be performed more than once per routine, and are additional to prohibited movements and elements listed above. This means that performers may perform each movement no more than once per routine. This limitation is subject to an agreement with FIG regarding coexistence of the two bodies, and is directly from the FIG Aerobic Gymnastics Code of Points (along with stipulations regarding other gymnastics codes already listed in this document). Please note the penalties that will apply per infringement.

Additional to the below elements, the following are also limited to one of each kind of movement per routine only:

- Pivots (as in rhythmic gymnastics, specifically horizontal, attitude and needle pivots)
- Walkovers (forwards and backwards, including starting on the floor)
- Capoeira movements
- Cartwheels of any kind
- Round-offs

As a general rule, no elements/movements with a turn of more than 720° are allowed.
If in doubt, please visit the IPSF website for links to the videos of these elements (or use the links below).

If more than one limited element of a type is performed, this additional element is considered a prohibited element and will result in a -5 Head Judge deduction.

LIMITED ELEMENTS		
CODE NR.	**NAME**	**LINK**
A 265	DOUBLE LEG 1/1 CIRCLE (1 OR 2)	https://www.fig-aerobic.com/A-265-DOUBLE-LEG-1-1-CIRCLE-1-OR-2_a622.html
A 266	DOUBLE LEG 1/1 CIRCLE TO WENSON	https://www.fig-aerobic.com/A-266-DOUBLE-LEG-1-1-CIRCLE-TO-WENSON_a1152.html
A 267	DOUBLE LEG 1/1 CIRCLE 1/2 TWIST TO WENSON	https://www.fig-aerobic.com/A-267-DOUBLE-LEG-1-1-CIRCLE-1-2-TWIST-TO-WENSON_a623.html
A 268	DOUBLE LEG 1/1 CIRCLE 1/1 TURN TO WENSON	https://www.fig-aerobic.com/A-268-DOUBLE-LEG-1-1-CIRCLE-1-1-TURN-TO-WENSON_a1153.html
A 277	DOUBLE LEG 1/1 CIRCLE TO LIFTED WENSON	https://www.fig-aerobic.com/A-277-DOUBLE-LEG-1-1-CIRCLE-TO-LIFTED-WENSON_a1154.html
A 278	DOUBLE LEG 1/1 CIRCLE 1/2 TURN TO LIFTED WENSON	https://www.fig-aerobic.com/A-278-DOUBLE-LEG-1-1-CIRCLE-1-2-TURN-TO-LIFTED-WENSON_a1155.html
A 279	DOUBLE LEG 1/1 CIRCLE 1/1 TURN TO LIFTED WENSON	https://www.fig-aerobic.com/A-279-DOUBLE-LEG-1-1-CIRCLE-1-1-TURN-TO-LIFTED-WENSON_a1156.html
A 285	DOUBLE LEG 1/1 CIRCLE TO SPLIT	https://www.fig-aerobic.com/A-285-DOUBLE-LEG-1-1-CIRCLE-TO-SPLIT_a1157.html
A 287	DOUBLE LEG 1/1 CIRCLE 1/1 TURN TO SPLIT	https://www.fig-aerobic.com/A-287-DOUBLE-LEG-1-1-CIRCLE-1-1-TURN-TO-SPLIT_a1158.html
A 305	FLAIR (1 OR 2)	https://www.fig-aerobic.com/A-305-FLAIR-1-OR-2_a624.html
A 315	FLAIR TO SPLIT	https://www.fig-aerobic.com/A-315-FLAIR-TO-SPLIT_a633.html
A 317	FLAIR 1/1 TURN TO SPLIT	https://www.fig-aerobic.com/A-317-FLAIR-1-1-TURN-TO-SPLIT_a634.html

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A 319	FLAIR + AIR FLAIR (1 OR 2)	https://www.fig-aerobic.com/A-319%EF%BC%9AFLAIR-AIR-FLAIR-1-OR-2_a635.html
A 320	FLAIR + AIR FLAIR (1 OR 2) + FLAIR	https://www.fig-aerobic.com/A-320-%EF%BC%9AFLAIR-AIR-FLAIR-1-OR-2-FLAIR_a636.html
A 330	FLAIR BOTH SIDES	https://www.fig-aerobic.com/A-330-FLAIR-BOTH-SIDES_a628.html
C 103	1/1 AIR TURN	https://www.fig-aerobic.com/C-103-1-1-AIR-TURN_a765.html
C 105	2/1 AIR TURNS	https://www.fig-aerobic.com/C-105-2-1-AIR-TURNS_a767.html
C 113	1/2 AIR TURN TO SPLIT	https://www.fig-aerobic.com/C-113-1-2-AIR-TURN-TO-SPLIT_a770.html
C 114	1/1 AIR TURN TO SPLIT	https://www.fig-aerobic.com/C-114-1-1-AIR-TURN-TO-SPLIT_a771.html
C 115	1 ½ AIR TURN TO SPLIT	https://www.fig-aerobic.com/C-115-1-AIR-TURN-TO-SPLIT_a772.html
C 116	2/1 AIR TURNS TO SPLIT	https://www.fig-aerobic.com/C-116-2-1-AIR-TURNS-TO-SPLIT_a773.html
C 182	TUCK JUMP	https://www.fig-aerobic.com/C-182-TUCK-JUMP_a802.html
C 184	1/1 TURN TUCK JUMP	https://www.fig-aerobic.com/C-184-1-1-TURN-TUCK-JUMP_a804.html
C 186	2/1 TURNS TUCK JUMP	https://www.fig-aerobic.com/C-186-2-1-TURNS-TUCK-JUMP_a806.html
C 223	COSSACK JUMP	https://www.fig-aerobic.com/C-223-COSSACK-JUMP_a816.html
C 225	1/1 TURN COSSACK JUMP	https://www.fig-aerobic.com/C-225-1-1-TURN-COSSACK-JUMP_a818.html
C 227	2/1 TURNS COSSACK JUMP	https://www.fig-aerobic.com/C-227-2-1-TURNS-COSSACK-JUMP_a820.html
C 264	PIKE JUMP	https://www.fig-aerobic.com/C-264-PIKE-JUMP_a836.html
C 266	1/1 TURN PIKE JUMP	https://www.fig-aerobic.com/C-266-1-1-TURN-PIKE-JUMP_a838.html
C 268	2/1 TURNS PIKE JUMP	https://www.fig-aerobic.com/C-268-2-1-TURNS-PIKE-JUMP_a1219.html
C 314	STRADDLE JUMP	https://www.fig-aerobic.com/C-314-STRADDLE-JUMP_a859.html
C 316	1/1 TURN STRADDLE JUMP	https://www.fig-aerobic.com/C-316-1-1-TURN-STRADDLE-JUMP_a861.html
C 318	2/1 TURNS STRADDLE JUMP	https://www.fig-aerobic.com/C-318-2-1-TURNS-STRADDLE-JUMP_a1223.html
C 354	FRONTAL SPLIT JUMP	https://www.fig-aerobic.com/C-354-FRONTAL-SPLIT-JUMP_a875.html
C 356	1/1 TURN FRONTAL SPLIT JUMP	https://www.fig-aerobic.com/C-356-1-1-TURN-FRONTAL-SPLIT-JUMP_a1229.html

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C 358	2/1 TURNS FRONTAL SPLIT JUMP	https://www.fig-aerobic.com/C-358-2-1-TURNS-FRONTAL-SPLIT-JUMP_a1230.html
C 384	SPLIT JUMP	https://www.fig-aerobic.com/C-384-SPLIT-JUMP_a892.html
C 386	1/1 TURN SPLIT JUMP	https://www.fig-aerobic.com/C-386-1-1-TURN-SPLIT-JUMP_a894.html
C 388	2/1 TURNS SPLIT JUMP	https://www.fig-aerobic.com/C-388-2-1-TURNS-SPLIT-JUMP_a1236.html
C 424	SWITCH SPLIT LEAP	https://www.fig-aerobic.com/C-424-SWITCH-SPLIT-LEAP_a906.html
C 465	SCISSORS LEAP	https://www.fig-aerobic.com/C-465-SCISSORS-LEAP_a912.html
C 466	SCISSORS LEAP ½ TURN	https://www.fig-aerobic.com/C-466-SCISSORS-LEAP-TURN_a913.html
C 467	SCISSORS LEAP 1/1 TURN	https://www.fig-aerobic.com/C-467-SCISSORS-LEAP-1-1-TURN_a914.html
C 545	1/2 TWIST OFF AXIS JUMP	https://www.fig-aerobic.com/C-545-1-2-TWIST-OFF-AXIS-JUMP_a1244.html
C 546	1/1 TWIST OFF AXIS TUCK JUMP	https://www.fig-aerobic.com/C-546-1-1-TWIST-OFF-AXIS-TUCK-JUMP_a925.html
C 548	1 ½ TWIST OFF AXIS JUMP	https://www.fig-aerobic.com/C-548-1-TWIST-OFF-AXIS-JUMP_a1245.html
C 549	2/1 TWIST OFF AXIS JUMP	https://www.fig-aerobic.com/C-549-2-1-TWIST-OFF-AXIS-JUMP_a928.html
D 142	1/1 TURN	https://www.fig-aerobic.com/D-142-1-1-TURN_a710.html
D 144	2/1 TURNS	https://www.fig-aerobic.com/D-144-2-1-TURNS_a713.html
D 153	1/1 TURN TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-153-1-1-TURN-TO-VERTICAL-SPLIT_a716.html
D 155	2/1 TURNS TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-155-2-1-TURNS-TO-VERTICAL-SPLIT_a718.html
D 164	1/1 TURN TO FREE VERTICAL SPLIT	https://www.fig-aerobic.com/D-164-1-1-TURN-TO-FREE-VERTICAL-SPLIT_a721.html
D 166	2/1 TURNS TO FREE VERTICAL SPLIT	https://www.fig-aerobic.com/D-166-2-1-TURNS-TO-FREE-VERTICAL-SPLIT_a723.html
D 185	1/1 TURN WITH LEG AT HORIZONTAL	https://www.fig-aerobic.com/D-185-1-1-TURN-WITH-LEG-AT-HORIZONTAL_a737.html
D 187	2/1 TURNS WITH LEG AT HORIZONTAL	https://www.fig-aerobic.com/D-187-2-1-TURNS-WITH-LEG-AT-HORIZONTAL_a739.html
D 196	1/1 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-196-1-1-TURN-WITH-LEG-AT-HORIZONTAL-TO-VERTICAL-SPLIT_a740.html
D 198	2/1 TURNS WITH LEG AT HORIZONTAL TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-198-2-1-TURNS-WITH-LEG-AT-HORIZONTAL-TO-VERTICAL-SPLIT_a745.html

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D 207	1/1 TURN WITH LEG AT HORIZONTAL TO FREE VERTICAL SPLIT	https://www.fig-aerobic.com/D-207-1-1-TURN-WITH-LEG-AT-HORIZONTAL-TO-FREE-VERTICAL-SPLIT_a742.html
D 209	2/1 TURNS WITH LEG AT HORIZONTAL TO FREE VERTICAL SPLIT	https://www.fig-aerobic.com/D-209-2-1-TURNS-WITH-LEG-AT-HORIZONTAL-TO-FREE-VERTICAL-SPLIT_a744.html
D 224	BALANCE 1/1 TURN	https://www.fig-aerobic.com/D-224-BALANCE-1-1-TURN_a727.html
D 226	BALANCE 2/1TURNS	https://www.fig-aerobic.com/D-226-BALANCE-2-1TURNS_a729.html
D 235	BALANCE 1/1 TURN TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-235-BALANCE-1-1-TURN-TO-VERTICAL-SPLIT_a730.html
D 237	BALANCE 2/1 TURNS TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-237-BALANCE-2-1-TURNS-TO-VERTICAL-SPLIT_a732.html
D 246	BALANCE 1/1 TURN TO FREE VERTICAL SPLIT	https://www.fig-aerobic.com/D-246-BALANCE-1-1-TURN-TO-FREE-VERTICAL-SPLIT_a733.html
D 248	BALANCE 2/1 TURNS TO FREE VERTICAL SPLIT	https://www.fig-aerobic.com/D-248-BALANCE-2-1-TURNS-TO-FREE-VERTICAL-SPLIT_a735.html
D 264	ILLUSION	https://www.fig-aerobic.com/D-264-ILLUSION_a746.html
D 265	ILLUSION TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-265-ILLUSION-TO-VERTICAL-SPLIT_a747.html
D 266	ILLUSION TO FREE VERTICAL SPLIT	https://www.fig-aerobic.com/D-266-ILLUSION-TO-FREE-VERTICAL-SPLIT_a748.html
D 276	DOUBLE ILLUSION	https://www.fig-aerobic.com/D-276-DOUBLE-ILLUSION_a753.html
D 277	DOUBLE ILLUSION TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-277-DOUBLE-ILLUSION-TO-VERTICAL-SPLIT_a754.html
D 278	DOUBLE ILLUSION TO FREE VERTICAL SPLIT	https://www.fig-aerobic.com/D-278-DOUBLE-ILLUSION-TO-FREE-VERTICAL-SPLIT_a755.html
D 285	FREE ILLUSION	https://www.fig-aerobic.com/D-285-FREE-ILLUSION_a749.html
D 286	FREE ILLUSION TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-286-FREE-ILLUSION-TO-VERTICAL-SPLIT_a750.html
D 287	FREE ILLUSION TO FREE VERTICAL SPLIT	https://www.fig-aerobic.com/D-287-FREE-ILLUSION-TO-FREE-VERTICAL-SPLIT_a751.html
D 297	FREE DOUBLE ILLUSION	https://www.fig-aerobic.com/D-297-FREE-DOUBLE-ILLUSION_a756.html
D 298	FREE DOUBLE ILLUSION TO VERTICAL SPLIT	https://www.fig-aerobic.com/D-298-FREE-DOUBLE-ILLUSION-TO-VERTICAL-SPLIT_a757.html
D 299	FREE DOUBLE ILLUSION TO FREE VERTICAL SPLIT	https://www.fig-aerobic.com/D-299-FREE-DOUBLE-ILLUSION-TO-FREE-VERTICAL-SPLIT_a758.html

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