

# **Pole & Aerial Championship Slovenia**

## **AERIAL HOOP & AERIAL SILKS**

### **RULES AND REGULATIONS**



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## **1. Competition Season**

Pole & Aerial Championship Slovenia season begins on January 1st and ends on December 31st. Any adjustments to the season schedule will be formally announced by PACS (Pole & Aerial Championship Slovenia).

## **2. Starting order**

The starting order will be determined by a random draw. The draw will take place within three weeks following the deadline for definitive entries. A “neutral” individual or a computer will conduct the drawing of lots, and the Head of the PACS Committee or a designated committee member must be present during the drawing process.

An exception shall apply in categories in which competitors perform on apparatus set at varying heights or dimensions; in such cases, the starting order may be arranged in a manner that minimizes unnecessary adjustments to the apparatus.

## **3. Disciplines, Divisions and Categories**

### **Disciplines**

- Aerial Hoop
- Aerial Silk

### **Divisions**

All age categories are divided into Amateur and Professional levels, with the exception of the Mini, Children and Doubles categories, which do not have this division.

- Amateur (All categories except for Mini, Children and Doubles)
- Professional (All categories except for Mini, Children and Doubles)

### **Categories**

The ages indicated are approximate to give an idea of the typical age range. For exact age classification, please refer to the official competition [website](#).

If at least one male athlete is registered in the junior, adult or senior category, a separate male category will automatically be opened.

- Mini (4-8 years)
- Children (9-12 years)
- Junior (13-17 years)
- Adult (18-39 years)
- Senior (40 years or more)
  
- Aerial Hoop Doubles I. (17 years or less)

- Aerial Hoop Doubles II. (18 years or more)

### **3.1. Preferences for Athletes to Sign Up for Amateur or Professional Divisions:**

**Amateur Division:** Generally suited for athletes who have less than three years of experience in the aerial discipline they are applying to compete in. Athletes should also not have prior teaching experience in the aerial discipline they are competing in. This category tends to be less demanding in terms of technical difficulty and artistic requirements.

In the amateur division, athletes should not perform specific elements during their performance. (See Forbidden Elements in Scoring System for Amateur Category.)

**Professional Division:** Generally suited for athletes with more than 3 years of experience in the discipline they are applying to competing in. They may also have experience teaching the aerial discipline they are competing in. This category demands high levels of technical difficulty.

(See Compulsory elements in Scoring System for Professional Category.)

#### **\*Division Change Due to Incorrect Registration**

If an athlete signs up for a division that does not align with the competition's guidelines and this is recognized by the organizers or head judge before the competition registration is closed, the athlete may be automatically moved to the correct division. This ensures that the competition remains fair and that athletes compete against others with similar skill levels.

This change will be made based on the athlete's experience and skill, as determined by the competition's criteria for amateur and professional divisions. Athletes are encouraged to review the division guidelines carefully when registering.

## **4. Application**

Athletes are required to submit the official **Google Form application**, available on the event website. All requested information must be provided in the form. **Registrations submitted by email will not be accepted.**

In the event that athletes do not yet have their music, selected lighting scheme, or the chosen height/size of the apparatus at the time of registration, these details may be submitted later by email **up until the registration deadline.**

Missing the application deadline will result in ineligibility to compete.

### **4.1. Multiple discipline Competitors Information**

In cases where an athlete is applying for multiple disciplines, a separate application form must be completed and submitted for each discipline.

### **4.2. Additional Information for Multiple Athletes Registration**

If registering multiple athletes, a separate form must be completed and submitted for each athlete.

### 4.3. Application Fee

After the application has been submitted, an invoice for the application fee will be sent in response. The application fee must be paid immediately upon receipt of the invoice.

Details for application, application fees and payment can be found on the official competition Pole & Aerial Championship Slovenia website [www.pacslovenia.com](http://www.pacslovenia.com).

### 4.4. Additional Information for Applicants

Applicants under the age of 18 may only apply to participate in the competition with written and signed permission from a parent(s) or legal guardian(s). Documentation must be provided if requested.

There are two types of championships:

1. **National Championships** – These include the Pole Dance Championship Slovenia, Aerial Championship Slovenia, and Pole & Aerial Championship Slovenia. These events are open only to athletes who hold citizenship and/or residency in Slovenia.
2. **OPEN Championships** – These include the Pole Dance Championship Slovenia OPEN, Aerial Championship Slovenia OPEN, and Pole & Aerial Championship Slovenia OPEN. **If the championship is marked with the word "OPEN," the event is open to athletes from Slovenia and other countries.**

For athletes with dual citizenship, they may represent only one country in the Pole Dance Championship Slovenia OPEN, Aerial Championship Slovenia OPEN, or Pole & Aerial Championship Slovenia OPEN. If an athlete wishes to switch their country of representation, they must wait for one competitive year before making the change.

In the aerial discipline, if a competitor is registered as male, the male category will automatically be opened.

### 4.5. Lighting Preferences and Visual Effects

Performers can choose a color scheme (maximum of two colors of lights) for their act. If no lighting preferences are provided, the technician will select a color scheme at random.

Please note that **no** projection or background visuals will be available, so competitors must interpret their routine artistically without the aid of projected images or themes.

### 4.6. Music

Music must adhere to the time limits set for each category.

-Athletes can choose their own music.

-Music used in performances must not contain violent, explicit or offensive lyrics. Any songs with inappropriate or insulting content will not be permitted.

-Music must be sent in MP3 format, within registration form or later on, but no later than 30 days before the competition. Music must be labeled by the name of the competitor, the author of the song and the song title.

-If an athlete applies for multiple disciplines, each song must be clearly labeled with the athlete's full name, the song's author, the title of the song, and the specific discipline (e.g., Pole, Hoop, Silk, Hammock) in which they will be performing.

Music length specifications based on categories:

- **Mini:** 2:00 - 3:00 minutes
- **Children:** 2:00 - 3:30 minutes
- **Junior: Amateur and Professional:** 2:30 - 3:30 minutes
- **Adult: Amateur and Professional:** 3:00 - 4:00 minutes
- **Senior: Amateur and Professional:** 3:00 - 4:00 minutes
- **Doubles I. (17 years or less):** 3:00 - 4:00 minutes
- **Doubles II. (18 years or more):** 3:00 - 4:00 minutes

## 5. Stage rules

### 5.1. Costume

#### **Fit and Visibility:**

Costumes must be well-fitted to the body to ensure that the judges can clearly see the performer's movements and muscle engagement.

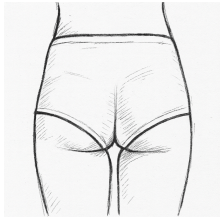
Loose or baggy clothing is not permitted, as it may obscure the clarity of the movements and poses. Skirts are allowed if they are attached to the costume, secured to prevent movement, and short enough to allow judges to clearly see body movement and alignment.

Men may wear leotards, jumpsuits or trousers.

Any costume adjustments or wardrobe malfunctions during the performance that expose intimate areas (for example, if bottoms slip or tops move) will result in a point deduction.

**The buttocks area must be covered at least as shown in the reference picture.**

**High-cuts bottoms are not allowed and will also result in a deduction.**



### Restrictions:

**Prohibited Materials:** Fabrics that are excessively sticky or that create excessive friction with the apparatus are not allowed. Any sticky material covering hands or feet is forbidden unless medical documentation is provided. Not following the rules of prohibited materials will lead to point deductions.

-These materials can hinder movement, affect the performer's ability to execute tricks smoothly and/or provide an unfair advantage.

-Medical tape is only permitted if it matches the natural skin colour.

-Jewelry (necklaces, rings, watches, bracelets, leg chains) is strictly prohibited. Wearing jewelry will lead to deduction.

-Costumes must not have any attachments that could potentially damage the aerial prop.

-Foot wear: **Athletes should perform barefoot.** High heels, shoes, slippers or any other kind of footwear is **not permitted.** The only allowed exception is wearing skin-colored or black tights.

-Costumes must not display any sponsor logos or text. Logos displayed on costumes will result in a reduced score in a deduction.

-Any adjustments or repairs to the costume during the performance will result in a deduction.

-Any exposure of intimate body parts will result in disqualification.

-Skirts are allowed under the following conditions:

The skirt must be short enough not to interfere with the athlete's execution of movements and must not obstruct the judges' visibility. It should cover the pelvic area but remain short enough to ensure grips and key body positions.

The skirt must return to the hips after movement and should not be excessively flowy or create safety risks. Skirts resembling ballet tutus or long, loose designs are not permitted.

If the skirt obstructs movement, or creates a safety hazard may result in a deduction in Prohibited materials.

### **Professional Appearance:**

Costumes should be clean, well-maintained, and appropriate for a formal competition setting.

Any decorative elements should be securely attached and should not interfere with the performer's ability to execute movements.

### **Backup Costume:**

It is recommended to have a backup costume available in case of any wardrobe malfunctions before the performance.

## **5.2. Hair and Makeup**

### **Hair:**

Athletes must style their hair away from the face to ensure that facial expressions are clearly visible to the judges.

Hair should be securely fastened to prevent it from falling into the face during the performance. Any hair adjustments made during the performance will result in a deduction.

### **Makeup:**

For the Mini and Children categories, makeup should be light and in natural colours, enhancing the athlete's appearance without being overly dramatic or distracting. Any makeup adjustments made during the performance will result in point deduction.

### **Body Paint:**

Body painting is strictly prohibited in all categories. This includes any kind of paint, glitter, or similar products applied to the skin (except face).

Any visible marks from paint on the athlete's body will lead to a reduced score in the stage appearance category.

## **5.3. Grips**

Grips are permitted as long as they do not leave visible traces on the body. They may be applied to the hands and body and **must not be used on the apparatus itself**.

Permitted grips: Resin, Lupit Grip Pad, Magnesium powder and Liquid magnesium

Any visible marks from grips on the performer's body will lead to a deduction.

## **5.4. Filming and photography**

By participating in the Pole & Aerial Championship Slovenia, all athletes, as well as the parents or legal guardians of underage athletes, acknowledge and agree to waive any rights to compensation for photographs and videos taken during the event. Athletes consent to the use of their images for advertising, training, promotional, and commercial purposes by the Društvo AERO, Društvo Monopole and Pole & Aerial Championship Slovenia.

## 5.5. Stage Equipment

-Props on stage are not allowed during the performance. Athletes must rely solely on their aerial apparatus and their own abilities to execute their routine. If an athlete removes a skirt or any other piece of clothing during the performance, the removed item is considered a prop.

The organizers will provide all competition **Hoops** and competition **Silk**. Athletes are not permitted to bring their own equipment.

### **Aerial Hoop:**

The hoop will be suspended from a single rigging point

The hoop will be wrapped in black **grip tape**.

The hoop will be hung from the ceiling at a height of 7 meters.

The organizer offers three hoop diameter options for competitors to choose from: 900 mm, 950 mm and 1000 mm, with a handle diameter of 30 mm (+ grip tape).

The organizer offers four height options for the hoop (110 cm, 140 cm, 170 cm, and 200 cm), measured from the floor to the lowest point of the bottom bar (measures are not including safety mat underneath).

You can specify the hoop size you wish to use and the desired height in the registration form.

Aerial hoop will be directly connected to the sling - no carabiner will be placed between the hoop and the sling. The sling will be 2 meters long and connected to a rigging system (sling, swivel and carabiner specs are available on the official Lupit Pole website).

The setup is as follows: Hoop → Sling → Carabiner → Swivel → Carabiner → Rigging set.

Safety mat (200 x 125 x 12 cm) will be positioned underneath the hoop for safety. If the athlete, their coach, or both prefer, they may remove the mat at their own discretion and are responsible for placing it back immediately after their routine to prepare the stage for the next competitor.

Athletes are not allowed to touch or use the truss system during their performance. This includes any contact with the backdrop, lighting behind the stage, or stepping outside the designated performance area. The only apparatus allowed for contact is the hoop, hammock or silk, with the exception of the hoop mount fabric (sling), which may be touched or used in performance.

## **Silk:**

The organizers will provide competition silk, which will be hung from the ceiling at a height of 7 meters (usable length of silk: approximately 6 meters).

The silk provided for competitors will be **pre-stretched** to ensure optimal performance conditions and will be in **BLACK** color. Silk will be installed with a swivel (possibility of rotation).

A safety mat (200 x 150 x 25 cm) will be placed beneath the silk for added safety. Safety mat **MUST NOT** be removed.

Athletes are not allowed to touch or use the truss system during their performance. This includes any contact with the backdrop, lighting behind the stage, or stepping outside the designated performance area. The only apparatus allowed for contact is the hoop, hammock or silk, with the exception of the hoop mount fabric (sling), which may be touched.

### **5.6. Backstage Accreditations**

A maximum of one coach or support person per group of up to five competitors will be allowed backstage, and only one coach will be permitted per solo competitor. Both coaches and competitors will receive accreditation cards, which will grant them authorized access to the backstage and competition area during the event.

If competitors are participating on multiple days, separate accreditation will be provided for each day of competition. These accreditations, which will be issued to both competitors and coaches, will be valid only for the specific day of the competition, with distinct accreditations for pole and aerial events. Accreditation cards will be received on the day of the competition for the respective event they are participating in.

### **5.7. Waiting Area Conduct**

The waiting space between the stage and wardrobe, where competitors wait for their turn, should be kept clear and not overcrowded. Please note that lingering in this area is not allowed; it is reserved for the competitor awaiting their turn. Each competitor may have only one support person or coach with them in this space.

## **6. Scoring system**

The scoring system includes several components to evaluate performances: Technical execution, Choreography Presentation, Stage Appearance, Deductions and Bonuses (Bonuses only for Professional Category).

It is important that an athlete incorporates all sections into their routine in order to be awarded highly in points. The scoring system not only encourages and promotes a well-balanced routine, it also develops and fosters well-trained and well-rounded athletes.

### **6.1. Mini and Children Categories**

## Scoring system

The Head Judge is responsible for handling all deductions, allowing the other judges to focus entirely on evaluating the performance in areas such as technical execution, choreography presentation and the stage appearance.

The final score is calculated by averaging the scores given by the other judges and then subtracting any deduction points from the Head Judge. The athlete with the highest overall score will rank higher in the competition.

In the event of a tie, the athlete with the highest score in technical execution will be the winner. If there is still a tie in technical execution, the athlete with the fewest deductions will take the lead.

### 6.1.1. Safety in the Mini and Children Categories

Spotters are permitted to support athletes in the Mini and Children categories to enhance safety during their performances.

Spotters should stay at the back of the stage but can move closer when athletes execute high-risk maneuvers for added protection.

During the performance, spotters must avoid any physical contact or verbal instructions unless an accident occurs. If a spotter intervenes by grabbing the athlete, the Head Judge has the authority to halt the performance and potentially disqualify the athlete. However, if the spotter makes light contact (without grabbing, catching, pushing, or otherwise assisting the athlete in executing a trick), the Head Judge will determine whether the contact was sufficient to warrant disqualification.

In case the athlete requires a spotter, they must bring their own, as the organizer will not provide spotters for the event.

### 6.1.2. Judging

Scoring will begin with the start of the music and stop when the music ends. Any elements or choreography executed outside of this musical timeframe will not be included in the scoring.

Athletes will be evaluated based on the following criteria, with a total of **48 points**.

- Technique (10 points)
- Choreography Presentation (10 points)
- Musicality (10 points)
- Creativity (10 points)
- Costume and makeup (3 points)
- Stage Presence (5 points)
- Deductions made throughout the athlete's performance.

Here's a short description of what judges will be looking for in each aspect for the Mini and Children category. These aspects will contribute to the overall score, reflecting the athlete's execution and presentation during their routine:

**Technique:** Evaluation of strength, flexibility, execution, and difficulty of elements performed during the routine.

Evaluation breakdown for Technique based on a 1-10 scale:

- **1 Extremely Poor:** Major errors in basic movements; no control, strength, or flexibility shown. The athlete lacks basic technical understanding, and the routine is characterized by mistakes that disrupt execution.
- **2 Very Poor:** Numerous technical errors throughout the routine. Basic movements are poorly executed, with little to no control, strength, or flexibility. The athlete's technique is far below the required level.
- **3 Poor:** Several noticeable technical flaws. The athlete lacks control in key movements, and the execution of some basic elements is incorrect. Strength and flexibility are underdeveloped, affecting the overall performance.
- **4 Fair:** Some correct technique is shown, but there are significant errors. Movements lack consistency, and the athlete struggles with control in more complex elements. Flexibility and strength need improvement.
- **5 Average:** The technique is acceptable but not impressive. There are basic errors, but some movements are performed well. The athlete demonstrates adequate control and form but lacks refinement and consistency.
- **6 Above Average:** The technique is generally strong, with few errors. The athlete executes most movements with control and strength, though some aspects could still be refined, such as precision or fluidity.
- **7 Good:** Strong technique with only minor imperfections. The athlete demonstrates good control, flexibility, and strength, but there are occasional moments where technique could be more precise or consistent.
- **8 Very Good:** Excellent technique with very few errors. The athlete demonstrates strong control, flexibility, and strength throughout the routine, with only minor areas for improvement in precision or execution.
- **9 Excellent:** Near-perfect technique. The athlete demonstrates flawless control, strength, and flexibility, with very minimal flaws. Execution is nearly flawless across all elements.
- **10 Perfect:** Flawless technique in every aspect. The athlete demonstrates complete mastery in control, strength, flexibility, and execution. Every movement is performed with precision and perfection, leaving no room for improvement.

**Choreography Presentation:** The overall structure of the routine, flow between movements, and how well the athlete interprets the choreography.

Evaluation breakdown for Choreography Presentation based on a 1-10 scale:

### **Choreography Presentation (10 points)**

- **1 Extremely Poor:** No structure or flow; the routine is disjointed, with abrupt or awkward transitions. Movements are poorly executed, and there is no clear connection between elements. The choreography lacks any coherence or purpose.

- **2 Very Poor:** The routine has little structure or flow. Transitions between movements are awkward, and the movements themselves feel disconnected. The overall choreography is underdeveloped and lacks any meaningful progression or design.
- **3 Poor:** The routine has some structure, but the flow between movements is often disjointed. Transitions feel forced or unclear, and there is little connection between elements. The overall choreography is basic and lacks sophistication.
- **4 Fair:** The routine has a basic structure, but the transitions are not always smooth. Some movements flow well, but others feel out of place or disjointed. The choreography lacks seamlessness and could benefit from more cohesive planning.
- **5 Average:** The choreography has a clear structure, but the flow between movements is inconsistent. Some transitions are smooth, while others are abrupt. There is a general sense of progression, but the routine feels somewhat predictable and lacks originality.
- **6 Above Average:** The routine has a good overall structure, with most transitions flowing smoothly. Some parts of the routine feel very well-coordinated, though a few movements still feel out of place or could be executed with more fluidity. The choreography is generally engaging.
- **7 Good:** The routine is well-structured and flows smoothly. Transitions are mostly seamless, and the choreography demonstrates clear progression. There is a solid connection between the elements, though some transitions could be more refined for even greater cohesion.
- **8 Very Good:** The choreography is well-developed with a strong sense of flow and smooth transitions. The routine feels connected and cohesive from start to finish, with well-executed movements that complement each other. Minor adjustments could elevate the flow even further.
- **9 Excellent:** The choreography is expertly designed, with flawless flow between all movements. Transitions are seamless and well-timed, and the routine maintains a strong, cohesive progression. Every movement connects perfectly with the next, creating a fluid, engaging performance.
- **10 Perfect:** The choreography is masterfully crafted, with impeccable flow and flawless transitions. The entire routine feels connected, seamless, and cohesive, demonstrating creativity and precision in every movement. Each element complements the next, creating a perfectly executed performance.

**Musicality:** How well the athlete moves in sync with the music, including timing, rhythm, and expression of the musical theme.

Evaluation breakdown for Musicality based on a 1-10 scale:

- **1 Extremely Poor:** Completely out of sync with the music; no rhythm or connection to the musical theme.
- **2 Very Poor:** Struggles with timing and rhythm; the routine feels disconnected from the music with minimal synchronization.
- **3 Poor:** Significant issues with timing; movements often miss the beat and feel disconnected from the music.

- **4 Fair:** Basic rhythm is followed, but there are awkward moments; limited emotional connection with the music.
- **5 Average:** Generally in sync with the music; rhythm is mostly accurate but lacks nuance or strong emotional expression.
- **6 Above Average:** Good timing and rhythm; minor errors in synchronization, with a clear connection to the music's mood.
- **7 Good:** Strong timing and synchronization; good emotional connection to the music, with a mostly flawless rhythm.
- **8 Very Good:** Excellent timing and synchronization with the music; strong emotional interpretation that complements the music.
- **9 Excellent:** Flawless synchronization with the music; dynamic and deep emotional expression, perfectly matching the rhythm.
- **10 Perfect:** Perfect timing and synchronization; movements flawlessly aligned with the music, with profound emotional depth and perfect interpretation.

**Creativity:** Originality and uniqueness of the routine, including interesting transitions, new combinations, and innovative ideas.

Evaluation breakdown for Creativity based on a 1-10 scale:

- **1 Extremely Poor:** No originality; routine consists entirely of standard moves with no creative elements or transitions.
- **2 Very Poor:** Minimal creativity; routine lacks unique ideas and heavily relies on common choreography.
- **3 Poor:** Limited creative elements; some attempts at originality, but the routine feels generic overall.
- **4 Below Average:** Routine shows basic creativity, with a few unique moves or transitions, but mostly standard choreography.
- **5 Average:** Includes some creative elements; a mix of conventional moves with occasional unique sequences.
- **6 Above Average:** Noticeable creativity; features some unique moves and interesting transitions, standing out slightly from the norm.
- **7 Good:** Good creativity throughout the routine; includes original moves, transitions, and thoughtful use of space.
- **8 Very Good:** Highly creative; the routine features unique choreography, transitions, and innovative concepts.
- **9 Excellent:** Exceptional creativity with numerous original ideas; the performance includes standout sequences and inventive use of space.
- **10 Perfect:** A masterpiece of creativity; the entire routine is filled with unique and innovative moves, transitions, and choreography that push boundaries.

**Stage Presence:** Confidence, energy, and connection with the audience.

Evaluation breakdown for Stage Presence based on a 1-5 scale:

- **1 Extremely Poor:** Lacks confidence and energy; no connection with the audience. The performance feels disengaged and flat.
- **2 Poor:** limited confidence and energy; weak connection with the audience. The athlete's presence on stage is minimal.
- **3 Average:** Decent confidence and energy; some connection with the audience, but the performance could be more dynamic ("Dynamic" refers to the energy, variation and responsiveness within a piece or between the performer and the audience. )
- **4 Good:** Strong confidence and energy; clear connection with the audience. The performance feels engaging and captivating.
- **5 Excellent:** Exceptional stage presence. The athlete exudes confidence, energy, and a strong connection with the audience, making the performance highly engaging and impactful.

**Costume & Makeup:** The athlete's overall presentation, including appropriate and well-fitting costumes, as well as neat, performance-appropriate makeup and hair.

Evaluation breakdown for Costume and Makeup based on a 1-3 scale:

- **1 Poor:** The costume is inappropriate or ill-fitting. Makeup and/or hair are unkempt or do not suit the performance. The appearance negatively affects the overall presentation.
- **2 Average:** The costume is suitable and fits adequately. Makeup and hair are acceptable but lack creativity or polish. The overall appearance supports the performance but does not enhance it.
- **3 Excellent:** The costume is well-fitted and complements the performance fully. Makeup and hair are polished and professional, enhancing the visual impact of the routine.

### 6.1.3. Deductions:

**Costume Hands or Hair Adjustment:** Points will be deducted each time when the athlete wipes their hands and adjusts their costume or hair during the performance. Each adjustment results in a **-1** point penalty.

**Uncontrolled feet:** feet should maintain a straight line from the kneecap to the big toe, with toes pointed. Flexing feet is only allowed if it is part of the choreography. On the third instance of uncontrolled flexing **-2** points will be applied once for the entire routine.

Flexing feet is only permitted when it is a deliberate part of the choreography or in specific elements that require the feet or ankles to grip the apparatus (e.g., during silk climbing, foot locks, or similar movements). In all other cases, performers should maintain pointed toes to ensure clean lines and technique.

Unintentional flexing of the feet during inverts will **not** result in a point deduction for flexing the feet. However, it will be counted as a mistake under improper inverting

technique.

In other words, if an athlete flexes their feet unintentionally while performing an invert, it won't impact their score specifically for "flexing the feet," but it will be evaluated as a flaw in the overall technique for those specific moves.

**Incorrect Inversion:** A deduction of **-2** points will be applied once for any incorrect inversion, during the entire performance.

While inversions can be executed with both legs bent initially, the final V position must be held with both legs fully extended, in a strong and controlled manner. Any leg hooking or transitions after the inversion must be executed smoothly and seamlessly. If there is any repositioning, uncontrolled movements, or hesitation during transitions, deductions will be made.

**Singing or lip-syncing:** A deduction of **-2** points will be applied once for singing or lip-syncing during the performance.

**Limited Elements of Floor Work:** Flips and any 360° turnovers performed on the floor without the support of the apparatus and without hands touching the floor while turning over are not allowed. These moves will result in lowering the floor work scores.

**Costume Malfunction:** Costume not meeting competition standards

Type of Deduction	Description	Points Deducted	Frequency
Costume, Hands and Hair Adjustment	Adjusting costume, wiping hands or fixing hair during the performance.	-1	Each Occurrence
Uncontrolled Flex/ Feet	Third instance of uncontrolled feet or unintentional flexes	-2	Once
Incorrect Inversion	Incorrect inversion with following transition.	-2	Once
Singing/Lip-syncing	Singing or lip-syncing during a routine.	-2	Once
Costume malfunction	Costume not meeting competition standards	-2	Once

## 6.2. Amateur Category

### Scoring system

The Head Judge is responsible for handling all deductions, allowing the other judges to focus entirely on evaluating the performance in areas such as technical execution, choreography presentation and the stage appearance.

The final score is calculated by averaging the scores given by the other judges and then subtracting any deduction points from the Head Judge. The athlete with the highest overall score will rank higher in the competition.

In the event of a tie, the athlete with the highest score in technical execution will be the winner. If there is still a tie in technical execution, the athlete with the fewest deductions will take the lead.

### **6.2.1. Scoring criteria**

Scoring will begin with the start of the music and stop when the music ends. Any elements or choreography executed outside of this musical timeframe will not be included in the scoring.

Athletes will be evaluated based on the following criteria, with a total of **58 points**.

#### **Technique (25 points)**

Points will be awarded on a scale of 1 to 5 for Strength, Flexibility and Difficulty Of Elements and on a scale of 1 to 10 for Execution Of Elements, based on the execution throughout the entire routine.

- Strength (5 points)
- Flexibility (5 points)
- Difficulty of Elements (5 points)
- Execution of Elements (10 points)

#### **Choreography Presentation (20 points)**

Points will be awarded on a scale of 1 to 5 for Musicality and Floorwork and on a scale of 1 to 10 for Creativity, all based on the execution throughout the entire routine.

- Musicality (5 points)
- Creativity (10 points)
- Floorwork (5 points)

#### **Stage Appearance (13 points)**

Points will be awarded on a scale of 1 to 3 for Costume and Makeup and on a scale of 1 to 10 for Stage Presence, both based on the execution throughout the entire routine.

- Costume and Makeup (3 points)
- Stage Presence (10 points)

Here's a short description of what judges will be looking for in each aspect for the Amateur category. These aspects will contribute to the overall score, reflecting the athlete's execution and presentation during their routine:

**Strength:** Control and stability in static holds and transitions, the power and execution of dynamic movements, and overall muscle engagement throughout the routine. The ability to perform complex moves smoothly, with minimal visible effort, demonstrating refined strength and skill.

Evaluation breakdown for Strength based on a 1-5 scale:

- **1 Extremely Poor:** Lacks control and stability in movements. Minimal muscle engagement and visible struggle with elements.
- **2 Poor:** Shows some control, but struggles with power and stability. Movements appear shaky or labored.
- **3 Average:** Displays basic control and stability, but muscle engagement is inconsistent. Some elements lack strength.
- **4 Good:** Demonstrates solid strength, control, and stability throughout most of the routine. Minimal visible effort in execution.
- **5 Excellent:** Exceptional control and stability in all movements. Strong muscle engagement and flawless execution with minimal visible effort.

**Flexibility:** Evaluation will consider the range of motion, ability to achieve full extension, and proper alignment in both static and dynamic positions. The flexibility section will not be evaluated based on how deep an athlete can stretch, how far they can push into a split, or how far they can bend their back.

Evaluation breakdown for Flexibility based on a 1-5 scale:

- **1 Extremely Poor:** Limited range of motion and poor alignment. Inability to achieve full extension in most movements.
- **2 Poor:** Restricted flexibility; struggles with alignment and extension in static and dynamic moves.
- **3 Average:** Sufficient flexibility with decent range of motion. Some alignment issues are present.
- **4 Good:** Good range of motion and alignment in most movements. Shows full extension in dynamic and static positions.
- **5 Excellent:** Exceptional flexibility and perfect alignment throughout the routine. Full extension in all positions, both static and dynamic.

**Difficulty of the elements:** Judges will assess the complexity and challenge of the elements incorporated into the routine.

Evaluation breakdown for Difficulty of the elements based on a 1-5 scale:

- **1 Extremely Poor:** Routine includes mostly basic elements; lacks any challenging or complex moves.
- **2 Poor:** Incorporates a few challenging elements, but the overall routine remains basic.
- **3 Average:** Moderate difficulty with some complex moves; a mix of basic and challenging elements.
- **4 Good:** The routine contains several complex and challenging moves, showcasing a high level of difficulty.
- **5 Excellent:** Includes numerous highly challenging and complex elements, demonstrating advanced skills.

**Execution of elements:** The execution of elements will be judged based on how well it is performed in terms of precision, control, and adherence to required standards. Smoothness and correctness of execution will be key factors in scoring.

Tricks should be held for a minimum of 2 seconds, executed from the appropriate angle, facing the judges, to ensure that they are fully visible and properly evaluated.

Legs and arms should be fully extended and properly aligned, with toes pointed for a polished appearance. Controlled flexing of the feet is acceptable, provided that the movement is deliberate and executed with visible precision.

Evaluation breakdown for Execution of elements based on a 1-10 scale:

- **1 Extremely Poor:** Major issues with control, precision, and form. Most elements are unstable or performed incorrectly.
- **2 Very Poor:** Significant problems with execution; frequent mistakes in control and form, and elements lack stability.
- **3 Poor:** Noticeable errors in control and alignment; many elements are not executed cleanly or lack precision.
- **4 Below Average:** Inconsistent execution with multiple issues in precision and control. Some elements performed poorly.
- **5 Average:** Adequate execution with some errors in control and precision; elements are performed with minor flaws.
- **6 Above Average:** Good execution with few errors; most elements show control and precision but have minor imperfections.
- **7 Good:** Solid execution with good control and precision in most elements; minor errors present in difficult moves.
- **8 Very Good:** Excellent execution with strong control and precision in nearly all elements; very minor mistakes.
- **9 Excellent:** Near-flawless execution; high control and precision with only minimal, barely noticeable errors.
- **10 Perfect:** Flawless execution; every element is performed with exceptional control, precision, and adherence to standards.

**Musicality:** The routine will be assessed on how well it aligns with and interprets the music, including the synchronization with rhythm, tempo, and musical cues. Judges will look for how the performer enhances the music through their movements.

Evaluation breakdown for Musicality based on a 1-5 scale:

- **1 Extremely Poor:** No synchronization with the music; movements do not match the rhythm, tempo, or mood of the music. The routine feels disconnected from the soundtrack.
- **2 Poor:** Minimal alignment with the music; struggles with timing and rhythm. Movements occasionally match the music but lack consistency and expression.
- **3 Average:** Basic synchronization with the music; the athlete follows the rhythm and tempo, but the connection with the musical theme is limited. Some movements reflect the music, but there is room for greater expression.
- **4 Good:** Good synchronization with the music; the athlete's movements align well with the rhythm and tempo. The performance shows a clear understanding of the musical cues, enhancing the overall flow.
- **5 Excellent:** Perfect synchronization with the music; the athlete's movements are fully in tune with the rhythm, tempo, and mood. The performance deeply expresses and enhances the musical theme, creating a seamless connection between movement and music.

**Creativity:** Choreography includes unique moves, transitions, and sequences that stand out from conventional routines.

**Creative Use of Space:** How the performer uses the aerial prop and stage space in inventive ways, incorporating unusual angles.

Evaluation breakdown for Strength based on a 1-10 scale:

- **1 Extremely Poor:** No originality; routine consists entirely of standard moves with no creative elements or transitions.
- **2 Very Poor:** Minimal creativity; routine lacks unique ideas and heavily relies on common choreography.
- **3 Poor:** Limited creative elements; some attempts at originality, but the routine feels generic overall.
- **4 Below Average:** Routine shows basic creativity, with a few unique moves or transitions, but mostly standard choreography.
- **5 Average:** Includes some creative elements; a mix of conventional moves with occasional unique sequences.
- **6 Above Average:** Noticeable creativity; features some unique moves and interesting transitions, standing out slightly from the norm.
- **7 Good:** Good creativity throughout the routine; includes original moves, transitions, and thoughtful use of space.
- **8 Very Good:** Highly creative; the routine features unique choreography, transitions, and innovative concepts.

- **9 Excellent:** Exceptional creativity with numerous original ideas; the performance includes standout sequences and inventive use of space.
- **10 Perfect:** A masterpiece of creativity; the entire routine is filled with unique and innovative moves, transitions, and choreography that push boundaries.

**Floor work:** The precision and correctness of floor-based moves, including poses, transitions, and rolls.

The performer's control during floor work, ensuring smooth and stable movements without wobbling or loss of balance.

How well the floor work integrates with the rest of the routine, including transitions between floor work and aerial prop work. The movement between floor and aerial prop should be smooth and natural.

Evaluation breakdown for Floor work based on a 1-5 scale:

- **1 Extremely Poor:** Incorrect execution, poor control, and lack of smooth transitions; floor work feels disconnected from the routine, or there is not much of it
- **2 Poor:** Basic floor work with limited control; transitions between floor and apparatus are rough or awkward.
- **3 Average:** Adequate floor work with some correct execution; transitions are mostly smooth but can be improved.
- **4 Good:** Good control and precision in floor moves; smooth transitions integrate well with the routine.
- **5 Excellent:** Flawless floor work execution; movements are precise, controlled, and seamlessly integrated into the overall performance.

**\*Limited Elements of Floor Work:** Flips and any 360° turnovers performed on the floor without the support of the apparatus and without hands touching the floor while turning over are not allowed. These moves will result in lowering the floor work scores.

### **Stage appearance:**

Costume and makeup should be appropriate for the routine's theme or concept. They should work together to enhance the performer's overall look and align with the artistic vision of the performance. Makeup should be applied neatly and professionally, complementing the costume and enhancing the performer's appearance.

Costume and makeup should effectively highlight the performer's features and expressions, contributing to their stage presence. They should be designed to withstand stage lighting and maintain their appearance throughout the performance.

Evaluation breakdown for Costume and Makeup based on a 1-3 scale:

- **1 Poor:** The costume is inappropriate or ill-fitting. Makeup and/or hair are unkempt or do not suit the performance. The appearance negatively affects the overall presentation.

- **2 Average:** The costume is suitable and fits adequately. Makeup and hair are acceptable but lack creativity or polish. The overall appearance supports the performance but does not enhance it.
- **3 Excellent:** The costume is well-fitted and complements the performance fully. Makeup and hair are polished and professional, enhancing the visual impact of the routine.

Stage Presence: The impression athletes leave on stage, the energy they display, the impact on the audience and judges and self-confidence in choreography. Athletes must dominate the stage, demonstrating full control over their performance. They should present themselves with a captivating and confident style that is both engaging and charismatic.

Evaluation breakdown for Stage presence based on a 1-10 scale:

- **1: Extremely Poor:** Lacks confidence, energy, and engagement; the athlete appears nervous or disconnected from the performance.
- **2 Very Poor:** Minimal energy and weak stage presence; limited interaction with the audience, creating a flat performance.
- **3 Poor:** Some attempt at engagement, but the athlete lacks confidence and energy; the performance feels unconvincing.
- **4 Below Average:** Shows basic stage presence, but the energy and audience connection are inconsistent.
- **5 Average:** Displays adequate confidence and energy; some moments of good audience connection but lacks consistency.
- **6 Above Average:** Good stage presence with noticeable confidence and energy; engages the audience well but with minor lapses.
- **7 Good:** Strong stage presence; the athlete demonstrates confidence and energy, effectively engaging with the audience.
- **8 Very Good:** Excellent stage presence; the athlete is charismatic, confident, and maintains a strong connection with the audience throughout.
- **9 Excellent:** Exceptional stage presence; the athlete captivates the audience, showcasing high confidence, energy, and engagement.
- **10 Perfect:** Flawless stage presence; the athlete commands the stage with exceptional charisma, confidence, and energy, leaving a memorable impact on the audience.

### 6.2.2. Forbidden Elements:

In the amateur division, athletes must avoid the following:

**Flips and Extreme Flexibility Tricks:** Routines must not include any flips or elements that require extreme flexibility.

-A flip is defined as a movement performed on the apparatus where the athlete fully releases the apparatus in order to rotate their body. Any such release-and-rotation elements are not permitted.

-Any kind of leg over head holds positions (The leg over head hold position involves lifting and holding one or both legs behind head and pulling it over the head) are forbidden.

**Catches or Releases:** Moves where the performer lets go of the apparatus entirely, such as mid-air releases without immediate re-grip, are not allowed.

### **6.2.3. Deductions:**

Deductions will be applied in the following cases:

-Incorrect inversions with following transitions: Athletes must perform inversions with proper technique to avoid deductions. While inversions can be executed with both legs bent initially, the final V position must be held with both legs fully extended, in a strong and controlled manner. Any leg hooking or transitions after the inversion must be executed smoothly and seamlessly. If there is any repositioning, uncontrolled movements, or hesitation during transitions, deductions will be applied.

-Uncontrolled feet: Feet should maintain a straight line from the kneecap to the big toe. On the third instance of uncontrolled flexing, a point deduction will be applied.

Flexing feet is only permitted when it is a deliberate part of the choreography or in specific elements that require the feet or ankles to grip the apparatus (e.g., during silk climbing, foot locks, or similar movements). In all other cases, performers should maintain pointed toes to ensure clean lines and technique.

Unintentional flexing of the feet during inverts will **not** result in a point deduction for flexing the feet. However, it will be counted as a mistake under improper inverting technique.

In other words, if an athlete flexes their feet unintentionally while performing an invert, it won't impact their score specifically for "flexing the feet," but it will be evaluated as a flaw in the overall technique for those specific moves.

-Unnecessary swinging on the aerial apparatus: Unnecessary swinging on the apparatus refers to uncontrolled or unintentional movement where the athlete allows their body to sway or oscillate without purpose. This often occurs when transitions or holds are not executed with proper control, leading to excess motion.

-Forbidden Elements: Performing forbidden elements.

-Falls or Slips: If the athlete falls or slips from the apparatus during the performance.

-Poor transitions between elements: Transitions between elements should be performed smoothly and elegantly, without any signs of hesitation, need for regripping, or rebalancing. These movements should give the impression of being effortless.

Poor transitions between elements will result in a single deduction for the entire sequence of a combination. This means that if there is a noticeable lack of fluidity or control between elements, it will be counted as one deduction for the whole combination, rather than separate deductions for each individual transition.

-Costume, Hands and Hair Adjustment: Each time the athlete adjusts their costume, wipes hands or fixes their hair during the performance the deductions will be made.

-Apparatus setup issues: Improper setup or interaction with the apparatus (e.g., tangled silk).

-Singing or lip-syncing during a routine will lead to a point deduction, once for the entire routine.

-Costume malfunction: Costume not meeting competition standards.

Type of Deduction	Description	Points Deducted	Frequency
Incorrect Inversion	Incorrect inversion with following transition.	-2	Once
Uncontrolled Flex/ Feet	Third instance of uncontrolled feet or unintentional flexes	-3	Once
Unnecessary Swinging	Unnecessary Swinging on the apparatus.	-0,5	Once
Forbidden Elements	Execution of prohibited elements.	-3	Each Occurrence
Fall or Slip	Unintentional fall or slip from the apparatus.	-1	Each Occurrence
Poor Transition	Uncontrolled transition between elements.	-0,5	Each Occurrence
Costume, Hands and Hair Adjustment	Adjusting costume, wiping hands or fixing hair during the performance.	-1	Each Occurrence
*Apparatus setup issues	Improper setup or interaction with the apparatus.	-0,5	Each Occurrence
Singing/Lip-syncing	Singing or lip-syncing during a routine.	-2	Once
Costume malfunction	Costume not meeting competition standards.	-2	Once

\*- Applies for Silk only.

### 6.3. Professional category

#### Scoring system

The Head Judge is responsible for handling all deductions and bonuses, allowing the other judges to focus entirely on evaluating the performance in areas such as technical execution, choreography presentation and the stage appearance.

The final score is calculated by averaging the scores from the other judges and then adjusting for any deduction points and bonus points given by the Head Judge. The athlete with the highest overall score will be ranked higher in the competition.

In the event of a tie, the athlete with the highest score in technical execution will be the winner. If there is still a tie in technical execution, the athlete with the fewest deductions will take the lead.

### **6.3.1. Scoring criteria**

Scoring will begin with the start of the music and stop when the music ends. Any elements or choreography executed outside of this musical timeframe will not be included in the scoring.

Athletes will be evaluated based on the following criteria, with a total of **78 points**. Athletes have the opportunity to increase their score by performing **bonus elements**.

Athletes need to include **at least three (3) Compulsory elements** in their Choreography to perform in the Professional Division.

#### **Technique (40 points)**

Points will be awarded on a scale of 1 to 10 based on the execution throughout the entire routine.

- **Strength (10 points)**
- **Flexibility (10 points)**
- **Difficulty of Elements (10 points)**
- **Execution of Elements (10 points)**

#### **Choreography Presentation (25 points)**

Points will be awarded on a scale of 1 to 10 for Musicality and Creativity and on a scale of 1 to 5 for Floorwork, all based on the execution throughout the entire routine.

- **Musicality (10 points)**
- **Creativity (10 points)**
- **Floorwork (5 points)**

#### **Stage Appearance (13 points)**

Points will be awarded on a scale of 1 to 3 for Costume and Makeup and on a scale of 1 to 10 for Stage Presence both based on the execution throughout the entire routine.

- **Stage Appearance: Costume and Makeup (3 points)**
- **Stage Presence (10 points)**

#### **Judges evaluation**

Here's a short description of what judges will be looking for in each aspect for the Professional category. These aspects will contribute to the overall score, reflecting the athlete's execution and presentation during their routine:

**Strength:** Control and stability in static holds, the power and execution of dynamic movements, and overall muscle engagement throughout the routine. The ability to perform complex moves smoothly, with minimal visible effort, demonstrating refined strength and skill.

Evaluation breakdown for Strength based on a 1-10 scale:

- **1: Extremely Poor:** No visible strength; athlete struggles with basic moves and lacks control.
- **2: Very Poor:** Limited strength; struggles with control and stability during static holds.
- **3: Poor:** Weak execution of dynamic movements; lacks muscle engagement and struggles to perform holds smoothly.
- **4: Fair:** Basic strength is present, but there is visible effort and lack of control in some moves.
- **5: Average:** Adequate strength; performs static holds with moderate stability but some effort is noticeable.
- **6: Above Average:** Good control in most movements; minor struggles in dynamic elements but overall solid execution.
- **7: Good:** Strong and stable execution; displays control in both static holds and dynamic moves, with only slight effort.
- **8: Very Good:** Very strong and controlled; executes complex moves with visible ease, showing consistent muscle engagement.
- **9: Excellent:** Exceptional strength and control; holds and dynamic moves are executed with minimal visible effort.
- **10 Perfect:** Flawless strength; seamless execution of complex moves with complete control and zero visible effort.

**Flexibility:** Evaluation will consider the range of motion, ability to achieve full extension, and proper alignment in both static and dynamic positions. The flexibility section will not be evaluated based on how deep an athlete can stretch, how far they can push into a split, or how far they can bend their back.

Evaluation breakdown for Flexibility based on a 1-10 scale:

- **1 Extremely Poor:** Extremely limited range of motion; unable to achieve proper alignment in most positions.
- **2 Very Poor:** Limited flexibility; struggles to reach full extension and alignment in positions.
- **3 Poor:** Some basic flexibility, but struggles with proper form and alignment in both static and dynamic positions.
- **4 Fair:** Adequate range of motion but limited in achieving full extension; alignment is inconsistent.
- **5 Average:** Decent flexibility; can achieve full extension in some positions but alignment may need improvement.

- **6 Above Average:** Good flexibility with mostly proper alignment; able to reach full extension in most movements.
- **7 Good:** Displays strong flexibility and proper alignment in most positions; minor adjustments needed in some elements.
- **8 Very Good:** Very flexible; consistently shows full range of motion and excellent alignment in both static and dynamic positions.
- **9 Excellent:** Exceptional flexibility; achieves full extension and perfect alignment in almost every position.
- **10 Perfect:** Flawless flexibility; consistently displays maximum range of motion with perfect alignment and control.

**Difficulty of the elements:** Judges will assess the complexity and challenge of the elements incorporated into the routine.

Evaluation breakdown for Difficulty of the elements based on a 1-10 scale:

- **1 Extremely Poor:** Routine includes only basic, low-complexity elements; lacks any challenge.
- **2 Very Poor:** Few slightly challenging elements, but mostly basic moves that require minimal skill.
- **3 Poor:** Basic difficulty; limited inclusion of complex moves, mostly elementary elements performed.
- **4 Fair:** Routine incorporates a few intermediate elements, but overall difficulty remains low.
- **5 Average:** Moderate difficulty; mix of basic and intermediate elements, with some complexity.
- **6 Above Average:** Good difficulty; includes several challenging elements but not consistently complex throughout.
- **7 Good:** Strong difficulty; a good mix of intermediate and advanced elements, showing increased challenge.
- **8 Very Good:** High difficulty; many advanced elements performed with complexity and control.
- **9 Excellent:** Exceptional difficulty; includes mostly advanced, complex moves requiring high skill.
- **10 Perfect:** Maximum difficulty; routine features consistently high-level, complex elements executed flawlessly.

**Execution of elements:** The execution of elements will be judged based on how well it is performed in terms of precision, control, and adherence to required standards. Smoothness and correctness of execution will be key factors in scoring.

-Tricks should be held for a minimum of 2 seconds, executed from the appropriate angle, facing the judges, to ensure that they are fully visible and properly evaluated.

-Legs and arms should be fully extended and properly aligned, with toes pointed for a polished appearance. Controlled flexing of the feet is acceptable, provided that the movement is deliberate and executed with visible precision.

Evaluation breakdown for Execution of the elements based on a 1-10 scale:

- **1 Extremely Poor:** Major issues with control, precision, and form. Most elements are unstable or performed incorrectly.
- **2 Very Poor:** Significant problems with execution; frequent mistakes in control and form, and elements lack stability.
- **3 Poor:** Noticeable errors in control and alignment; many elements are not executed cleanly or lack precision.
- **4 Below Average:** Inconsistent execution with multiple issues in precision and control. Some elements performed poorly.
- **5 Average:** Adequate execution with some errors in control and precision; elements are performed with minor flaws.
- **6 Above Average:** Good execution with few errors; most elements show control and precision but have minor imperfections.
- **7 Good:** Solid execution with good control and precision in most elements; minor errors present in difficult moves.
- **8 Very Good:** Excellent execution with strong control and precision in nearly all elements; very minor mistakes.
- **9 Excellent:** Near-flawless execution; high control and precision with only minimal, barely noticeable errors.
- **10 Perfect:** Flawless execution; every element is performed with exceptional control, precision, and adherence to standards.

**Musicality:** The routine will be assessed on how well it aligns with and interprets the music, including the synchronization with rhythm, tempo, and musical cues. Judges will look for how the performer enhances the music through their movements.

Evaluation breakdown for Musicality based on a 1-10 scale:

- **1 Extremely Poor:** Completely out of sync with the music; no rhythm or connection to the musical theme.
- **2 Very Poor:** Struggles with timing and rhythm; the routine feels disconnected from the music with minimal synchronization.
- **3 Poor:** Significant issues with timing; movements often miss the beat and feel disconnected from the music.
- **4 Fair:** Basic rhythm is followed, but there are awkward moments; limited emotional connection with the music.
- **5 Average:** Generally in sync with the music; rhythm is mostly accurate but lacks nuance or strong emotional expression.
- **6 Above Average:** Good timing and rhythm; minor errors in synchronization, with a clear connection to the music's mood.
- **7 Good:** Strong timing and synchronization; good emotional connection to the music, with a mostly flawless rhythm.

- **8 Very Good:** Excellent timing and synchronization with the music; strong emotional interpretation that complements the music.
- **9 Excellent:** Flawless synchronization with the music; dynamic and deep emotional expression, perfectly matching the rhythm.
- **10 Perfect:** Perfect timing and synchronization; movements flawlessly aligned with the music, with profound emotional depth and perfect interpretation.

**Creativity:** Choreography includes unique moves, transitions, and sequences that stand out from conventional routines.

-Creative Use of Space: How the performer uses the aerial prop and stage space in inventive ways, incorporating unusual angles.

Evaluation breakdown for Creativity based on a 1-10 scale:

- **1 Extremely Poor:** No originality; routine consists entirely of standard moves with no creative elements or transitions.
- **2 Very Poor:** Minimal creativity; routine lacks unique ideas and heavily relies on common choreography.
- **3 Poor:** Limited creative elements; some attempts at originality, but the routine feels generic overall.
- **4 Below Average:** Routine shows basic creativity, with a few unique moves or transitions, but mostly standard choreography.
- **5 Average:** Includes some creative elements; a mix of conventional moves with occasional unique sequences.
- **6 Above Average:** Noticeable creativity; features some unique moves and interesting transitions, standing out slightly from the norm.
- **7 Good:** Good creativity throughout the routine; includes original moves, transitions, and thoughtful use of space.
- **8 Very Good:** Highly creative; the routine features unique choreography, transitions, and innovative concepts.
- **9 Excellent:** Exceptional creativity with numerous original ideas; the performance includes standout sequences and inventive use of space.
- **10 Perfect:** A masterpiece of creativity; the entire routine is filled with unique and innovative moves, transitions, and choreography that push boundaries.

**Floor work:** The precision and correctness of floor-based moves, including poses, transitions, and rolls.

-The performer's control during floor work, ensuring smooth and stable movements without wobbling or loss of balance.

-How well the floor work integrates with the rest of the routine, including transitions between floor work and aerial prop work. The movement between floor and aerial prop should be smooth and natural.

Evaluation breakdown for Floor work based on a 1-5 scale:

- **1 Extremely Poor:** Incorrect execution, poor control, and lack of smooth transitions; floor work feels disconnected from the routine, or there is not much of it
- **2 Poor:** Basic floor work with limited control; transitions between floor and apparatus are rough or awkward.
- **3 Average:** Adequate floor work with some correct execution; transitions are mostly smooth but can be improved.
- **4 Good:** Good control and precision in floor moves; smooth transitions integrate well with the routine.
- **5 Excellent:** Flawless floor work execution; movements are precise, controlled, and seamlessly integrated into the overall performance.

**\*Limited Elements of Floor Work:** Flips and any 360° turnovers performed on the floor without the support of the apparatus and without hands touching the floor while turning over are not allowed. These moves will result in lowering the floor work scores.

**Stage appearance:** Costume and makeup should be appropriate for the routine's theme or concept. They should work together to enhance the performer's overall look and align with the artistic vision of the performance.

-Makeup should be applied neatly and professionally, complementing the costume and enhancing the performer's appearance.

-Costume and makeup should effectively highlight the performer's features and expressions, contributing to their stage presence. They should be designed to withstand stage lighting and maintain their appearance throughout the performance.

Evaluation breakdown for Costume and Makeup based on a 1-3 scale:

- **1 Poor:** The costume is inappropriate or ill-fitting. Makeup and/or hair are unkempt or do not suit the performance. The appearance negatively affects the overall presentation.
- **2 Average:** The costume is suitable and fits adequately. Makeup and hair are acceptable but lack creativity or polish. The overall appearance supports the performance but does not enhance it.
- **3 Excellent:** The costume is well-fitted and complements the performance fully. Makeup and hair are polished and professional, enhancing the visual impact of the routine.

**Stage Presence:** Evaluation will be based on stage presence, the impression athletes leave on stage, the energy they display, the impact on the audience and judges and self-confidence in choreography. Athletes must dominate the stage, demonstrating full control over their performance. They should present themselves with a captivating and confident style that is both engaging and charismatic.

Evaluation breakdown for Stage Presence based on a 1-10 scale:

- **1: Extremely Poor:** Lacks confidence, energy, and engagement; the athlete appears nervous or disconnected from the performance.
- **2 Very Poor:** Minimal energy and weak stage presence; limited interaction with the audience, creating a flat performance.
- **3 Poor:** Some attempt at engagement, but the athlete lacks confidence and energy; the performance feels unconvincing.
- **4 Below Average:** Shows basic stage presence, but the energy and audience connection are inconsistent.
- **5 Average:** Displays adequate confidence and energy; some moments of good audience connection but lacks consistency.
- **6 Above Average:** Good stage presence with noticeable confidence and energy; engages the audience well but with minor lapses.
- **7 Good:** Strong stage presence; the athlete demonstrates confidence and energy, effectively engaging with the audience.
- **8 Very Good:** Excellent stage presence; the athlete is charismatic, confident, and maintains a strong connection with the audience throughout.
- **9 Excellent:** Exceptional stage presence; the athlete captivates the audience, showcasing high confidence, energy, and engagement.
- **10 Perfect:** Flawless stage presence; the athlete commands the stage with exceptional charisma, confidence, and energy, leaving a memorable impact on the audience.

### 6.3.2. Compulsory elements (silk and hoop)

In the professional category, the choreography must include **at least three (3)** of the Compulsory Elements.

Compulsory elements are required for Professional categories. If not incorporated in routine, deduction of 4 (four) points will be applied. At least two judges must check the three of four boxes in the Compulsory Elements section for points not to be deducted from the total score.

These elements are essential as they demonstrate the athlete's skill level and technical ability in the professional category.

- **Combining Spins and Drops**

Combining spins and drops, with each spin requiring at least a 360° rotation.

Spinning while dropping. A drop is defined by a fall of at least 0,5 meter. The transitions while spinning and dropping should be smooth and seamless.

- **Combining Dynamics movements and Drops**

This refers to the combination of two dynamic movements and drops that demonstrate strong control of momentum.

- **Dynamic Combination**

This refers to combinations of two separate dynamic movements that demonstrate strong control of momentum.

- **Combination of Tricks in Spinning combo:**

The combination of three or more distinct tricks performed in one spinning combo.

At least three different tricks must be incorporated. Transitions between tricks must be executed smoothly, ensuring a seamless flow from one element to the next without noticeable pauses or disruptions. Each trick must be held for a minimum of 2 seconds to demonstrate control, strength, and stability.

**Inverts transitioning into an outside leg hang or inside leg hang do not count as part of the four (or more) elements required to form a combination.**

### **6.3.3. Bonus Elements**

Bonus elements refer to advanced tricks or moves incorporated into routines that go beyond the standard, providing an opportunity for competitors to demonstrate additional skill and creativity.

Points are awarded when a bonus element/movement is executed. Bonus element/movement should be executed perfectly as explained below otherwise bonus points will not be awarded.

If an athlete performs the same trick more than once within their routine, bonus points will be awarded only for the first successful execution of that trick. Subsequent repetitions of the same trick will not earn additional bonus points. Additionally, only one full execution of each type of element will be awarded points per routine.

For example, if an athlete performs multiple “leg catch behind head” elements, only one of them will be counted and awarded points, regardless of how many times it is performed.

## **AERIAL HOOP**

### **Specific Criteria for Bonus Points:**

- **Leg Catches Behind Head with Extended Leg/Legs:** (1 point)

A trick where the performer catches their leg/legs behind their head while extending the legs straight.

Execution Requirements:

- The catch must be secure, with the performer demonstrating control and balance.
- The legs must be fully extended and held in position for a brief moment to show stability.
- The move should be integrated smoothly into the routine, demonstrating fluidity and grace.

- **Drops cached only with hands** (1 point):

A controlled, rapid descent down the aerial prop without any hand contact during the drop, catching the prop just with hands.

Acrobatic flip caught only on the hands.

- **3 or more different kind of rolls connected together in an aerial hoop combo** (1 point)
- **Flair to Back Flag or Dynamic Back Flag** (2 points)
- **Elements of Balance** (1 point)

The elements must be executed in the air and held for a minimum of 3 seconds.

## **AERIAL SILK**

### **Specific Criteria for Bonus Points:**

- **Leg Catches Behind Head with Extended Leg/Legs:** (1 point)

A trick where the performer catches their leg/legs behind their head while extending the legs straight.

Execution Requirements:

- The catch must be secure, with the performer demonstrating control and balance.
- The legs must be fully extended and held in position for a brief moment to show stability (Angle Tolerance for Leg/legs catch behind head: Judges may tolerate an angle of 10 degrees.).
- The move should be integrated smoothly into the routine, demonstrating fluidity and grace.

- **Drops cached only with hands** (1 point):

A controlled, rapid descent down the Silk covering a minimum distance of 1 meter without any hand contact during the drop, catching the prop just with hands.

Acrobatic flip caught only on the hands.

- **Flair to back flag or dynamic back flag** (2 points)
- **Elements of Balance** (1 point)

The elements must be executed in the air and held for a minimum of 3 seconds.

### **6.3.4. Deductions**

Deductions will be applied in the following cases:

-Incorrect inversions with following transitions: Athletes must perform inversions with proper technique to avoid deductions. While inversions can be executed with both legs bent initially, the final V position must be held with both legs fully extended, in a strong and controlled manner. Any leg hooking or transitions after the inversion must be executed smoothly and seamlessly. If there is any repositioning, uncontrolled movements, or hesitation during transitions, deductions will be applied.

-Uncontrolled feet: Feet should maintain a straight line from the kneecap to the big toe. On each instance of uncontrolled flexing, a point deduction will be applied.

Flexing feet is only permitted when it is a deliberate part of the choreography or in specific elements that require the feet or ankles to grip the apparatus (e.g., during silk climbing, foot locks, or similar movements). In all other cases, performers should maintain pointed toes to ensure clean lines and technique.

Unintentional flexing of the feet during inverts will **not** result in a point deduction for flexing the feet. However, it will be counted as a mistake under improper inverting technique. In other words, if an athlete flexes their feet unintentionally while performing an invert, it won't impact their score specifically for "flexing the feet," but it will be evaluated as a flaw in the overall technique for those specific moves.

For every visible uncontrolled or flexed foot, **up to three instances**, a **deduction of 1 point per flex** will be applied.

If **more than three flexes** are observed during the routine, an **overall deduction of -5 points must be applied**.

-Unnecessary swinging on the aerial apparatus: Unnecessary swinging on the apparatus refers to uncontrolled or unintentional movement where the athlete allows their body to sway or oscillate without purpose. This often occurs when transitions or holds are not executed with proper control, leading to excess motion. Such swinging can detract from the overall precision and flow of the performance, showing a lack of stability or balance.

-Falls or Slips: If the athlete falls or slips from the apparatus during the performance.

-Poor transitions between elements: Transitions between elements should be performed smoothly and elegantly, without any signs of hesitation, need for regripping, or rebalancing. These movements should give the impression of being effortless.

Poor transitions between elements will result in a single deduction for the entire sequence of a combination. This means that if there is a noticeable lack of fluidity or control between elements, it will be counted as one deduction for the whole combination, rather than separate deductions for each individual transition.

-Costume, Hands and Hair Adjustment: Each time the athlete adjusts their costume, wipes hands or fixes their hair during the performance the deductions will be made.

-Apparatus setup issues: Improper setup or interaction with the apparatus (e.g., tangled silk).

-Singing or lip-syncing during a routine will lead to a point deduction, once for the entire routine.

-Costume Malfunction: Costume not meeting competition standards.

Type of Deduction	Description	Points Deducted	Frequency
Incorrect Inversion	Incorrect inversion with following transition.	-1	Each Occurrence
Flexing the Feet ≤3	For every uncontrolled or flexed foot, up to three instances, a deduction of 1 point will be applied.	-1	Each occurrence
<b>Flexing the Feet &gt;3</b>	If more than three flexes are observed during the routine, an overall deduction of -5 points will be applied.	<b>-5</b>	Once
Unnecessary Swinging	Unnecessary Swinging on the apparatus.	-1,5	Once
Fall or Slip	Unintentional fall or slip from the apparatus.	-1	Each Occurrence
Poor transition	Uncontrolled transition between elements.	-1	Each Occurrence
Costume, Hands and Hair Adjustment	Each time the athlete adjusts their costume, wipes hands or fixes their hair during the performance.	-1	Each Occurrence
*Apparatus setup issues	Improper setup or interaction with the apparatus (e.g., tangled silk).	-1	Each Occurrence
Singing/Lip-syncing	Singing or lip-syncing during a routine.	-3	Once
Costume malfunction	Costume not meeting competition standards	-2	Once

\*- Applies for Silk only.

## 6.4. Aerial Hoop DOUBLES

In the event that one member of a double competitor pair qualifies for Doubles I and the other member qualifies for Doubles II, both competitors will compete together in the Doubles II category.

### 6.4.1. Scoring Criteria

Scoring will begin with the start of the music and stop when the music ends. Any elements or choreography executed outside of this musical timeframe will not be included in the scoring.

Athletes will be evaluated based on the following criteria, with a total of **83 points**.

#### Technique (40 points)

Points will be awarded on a scale of 1 to 10 based on the execution throughout the entire routine.

- Strength (10 points)
- Flexibility (10 points)
- Difficulty of Elements (10 points)
- Execution of Elements (10 points)

### **Choreography Presentation (35 points)**

Points will be awarded on a scale of 1 to 5 for Floorwork and on a scale of 1 to 10 for Musicality, Creativity and Interaction, all based on the execution throughout the entire routine.

- Musicality and Synchronicity (10 points)
- Creativity (10 points)
- Floorwork (5 points)
- Interaction (10 point)

### **Stage Appearance (8 points)**

Points will be awarded on a scale of 1 to 3 for Costume and Make up and on a scale 1 to 5 for Stage Presence, based on the execution throughout the entire routine.

- Costume and Makeup (3 points)
- Stage Presence (5 points)

Here's a short description of what judges will be looking for in each aspect for the Doubles category. These aspects will contribute to the overall score, reflecting the athlete's execution and presentation during their routine:

**Strength:** Overall strength displayed by the duo, judges will be looking for solid lifts, holds, and partner support throughout the routine and the ability to perform complex moves smoothly, with minimal visible effort, demonstrating refined strength and skill.

Evaluation breakdown for Strength based on a 1-10 scale:

- **1 Extremely Poor:** No visible strength; athlete struggles with basic moves and lacks control.
- **2 Very Poor:** Limited strength; struggles with control and stability during static holds.
- **3 Poor:** Weak execution of dynamic movements; lacks muscle engagement and struggles to perform holds smoothly.
- **4 Fair:** Basic strength is present, but there is visible effort and lack of control in some moves.
- **5 Average:** Adequate strength; performs static holds with moderate stability but some effort is noticeable.
- **6 Above Average:** Good control in most movements; minor struggles in dynamic elements but overall solid execution.
- **7 Good:** Strong and stable execution; displays control in both static holds and dynamic moves, with only slight effort.

- **8 Very Good:** Very strong and controlled; executes complex moves with visible ease, showing consistent muscle engagement.
- **9 Excellent:** Exceptional strength and control; holds and dynamic moves are executed with minimal visible effort.
- **10 Perfect:** Flawless strength; seamless execution of complex moves with complete control and zero visible effort.

**Flexibility:** Evaluation of how well the athletes demonstrate flexibility, both individually and in synchronized movements, while maintaining clean lines and control. The flexibility section will not be evaluated based on how deep an athlete can stretch, how far they can push into a split, or how far they can bend their back.

Evaluation breakdown for Flexibility based on a 1-10 scale:

- **1 Extremely Poor:** Extremely limited range of motion; unable to achieve proper alignment in most positions.
- **2 Very Poor:** Limited flexibility; struggles to reach full extension and alignment in positions.
- **3 Poor:** Some basic flexibility, but struggles with proper form and alignment in both static and dynamic positions.
- **4 Fair:** Adequate range of motion but limited in achieving full extension; alignment is inconsistent.
- **5 Average:** Decent flexibility; can achieve full extension in some positions but alignment may need improvement.
- **6 Above Average:** Good flexibility with mostly proper alignment; able to reach full extension in most movements.
- **7 Good:** Displays strong flexibility and proper alignment in most positions; minor adjustments needed in some elements.
- **8 Very Good:** Very flexible; consistently shows full range of motion and excellent alignment in both static and dynamic positions.
- **9 Excellent:** Exceptional flexibility; achieves full extension and perfect alignment in almost every position.
- **10 Perfect:** Flawless flexibility; consistently displays maximum range of motion with perfect alignment and control.

**Difficulty of Elements:** Complexity of the tricks and combinations used, with a focus on partner work that showcases advanced skills.

Evaluation breakdown for Difficulty of the elements based on a 1-10 scale:

- **1 Extremely Poor:** Routine includes only basic, low-complexity elements; lacks any challenge.
- **2 Very Poor:** Few slightly challenging elements, but mostly basic moves that require minimal skill.
- **3 Poor:** Basic difficulty; limited inclusion of complex moves, mostly elementary elements performed.

- **4 Fair:** Routine incorporates a few intermediate elements, but overall difficulty remains low.
- **5 Average:** Moderate difficulty; mix of basic and intermediate elements, with some complexity.
- **6 Above Average:** Good difficulty; includes several challenging elements but not consistently complex throughout.
- **7 Good:** Strong difficulty; a good mix of intermediate and advanced elements, showing increased challenge.
- **8 Very Good:** High difficulty; many advanced elements performed with complexity and control.
- **9 Excellent:** Exceptional difficulty; includes mostly advanced, complex moves requiring high skill.
- **10 Perfect:** Maximum difficulty; routine features consistently high-level, complex elements executed flawlessly.

**Execution of elements:** The execution of elements will be judged based on how well it is performed in terms of precision, control, and adherence to required standards. Smoothness and correctness of execution will be key factors in scoring.

Overall flow and composition of the routine, ensuring the performance is well-structured, cohesive, and engaging. Synchronization between the athletes and use of the space should be smooth and purposeful.

Evaluation breakdown for Execution of the elements based on a 1-10 scale:

- **1 Extremely Poor:** Major issues with control, precision, and form. Most elements are unstable or performed incorrectly.
- **2 Very Poor:** Significant problems with execution; frequent mistakes in control and form, and elements lack stability.
- **3 Poor:** Noticeable errors in control and alignment; many elements are not executed cleanly or lack precision.
- **4 Below Average:** Inconsistent execution with multiple issues in precision and control. Some elements performed poorly.
- **5 Average:** Adequate execution with some errors in control and precision; elements are performed with minor flaws.
- **6 Above Average:** Good execution with few errors; most elements show control and precision but have minor imperfections.
- **7 Good:** Solid execution with good control and precision in most elements; minor errors present in difficult moves.
- **8 Very Good:** Excellent execution with strong control and precision in nearly all elements; very minor mistakes.
- **9 Excellent:** Near-flawless execution; high control and precision with only minimal, barely noticeable errors.
- **10 Perfect:** Flawless execution; every element is performed with exceptional control, precision, and adherence to standards.

**Musicality and synchronicity:** The seamless integration of movements with music, ensuring that both partners execute synchronized actions with matching energy, timing, and body alignment while emphasizing rhythm and complementing the song's dynamics.

Evaluation breakdown for Musicality and synchronicity based on a 1-10 scale:

- **1 Extremely Poor:** The partners are completely out of sync with the music. Their timing is off, with no coordination between their movements. There is no connection between the partners or with the musical theme, making the routine feel disjointed.
- **2 Very Poor:** The partners struggle with timing and rhythm, with their movements feeling disconnected from the music. Synchronization is minimal, and their performance lacks coordination, causing frequent mismatches with the music.
- **3 Poor:** Significant issues with timing and synchronization between the partners. Their movements often miss the beat, and the connection between them and the music feels weak. The routine lacks cohesion and is difficult to follow in relation to the music.
- **4 Fair:** The partners follow the basic rhythm, but there are awkward moments when they are out of sync or slightly off-beat. The emotional connection with the music is limited, and the synchronization between the two is inconsistent, causing moments of imbalance.
- **5 Average:** The partners are generally in sync with the music, and rhythm is mostly accurate, but their connection lacks depth. Their movements are somewhat coordinated, but the emotional expression and synchronization could be stronger.
- **6 Above Average:** Good timing and rhythm from both partners. Minor errors in synchronization may occur, but they still maintain a clear connection to the music's mood. The performance flows smoothly, with a solid connection between the partners and the music.
- **7 Good:** Strong synchronization and timing between the partners. Their emotional connection to the music is evident, and they move with good rhythm and fluidity. Their movements are well-coordinated, with only minor errors in synchronization that do not distract from the overall performance.
- **8 Very Good:** Excellent synchronization and timing between the partners. Their movements are very well-aligned with the music, and there is a strong emotional interpretation of the music that complements their movements. The routine feels cohesive and engaging.
- **9 Excellent:** Flawless synchronization with the music and perfect timing between the partners. Their movements are dynamically aligned with the rhythm, with a deep and emotional connection to the music that enhances the overall performance.
- **10 Perfect:** Perfect synchronization and timing between the partners. Every movement is flawlessly aligned with the music, with profound emotional depth that matches the rhythm. The performance flows seamlessly, demonstrating complete unity and connection between the partners and the music.

**Creativity:** Choreography includes unique moves, transitions, and sequences that stand out from conventional routines. Creative Use of Space: How the performer uses the aerial prop and stage space in inventive ways, incorporating unusual angles

Evaluation breakdown for Creativity based on a 1-10 scale:

- **1 Extremely Poor:** No originality; routine consists entirely of standard moves with no creative elements or transitions.
- **2 Very Poor:** Minimal creativity; routine lacks unique ideas and heavily relies on common choreography.
- **3 Poor:** Limited creative elements; some attempts at originality, but the routine feels generic overall.
- **4 Below Average:** Routine shows basic creativity, with a few unique moves or transitions, but mostly standard choreography.
- **5 Average:** Includes some creative elements; a mix of conventional moves with occasional unique sequences.
- **6 Above Average:** Noticeable creativity; features some unique moves and interesting transitions, standing out slightly from the norm.
- **7 Good:** Good creativity throughout the routine; includes original moves, transitions, and thoughtful use of space.
- **8 Very Good:** Highly creative; the routine features unique choreography, transitions, and innovative concepts.
- **9 Excellent:** Exceptional creativity with numerous original ideas; the performance includes standout sequences and inventive use of space.
- **10 Perfect:** A masterpiece of creativity; the entire routine is filled with unique and innovative moves, transitions, and choreography that push boundaries.

**Floorwork:** Evaluate the fluidity and creativity of floor transitions, ensuring that the movements between aerial prop and floorwork are seamless and well-executed.

Evaluation breakdown for Floor work based on a 1-5 scale:

- **1 Extremely Poor:** Incorrect execution, poor control, and lack of smooth transitions; floor work feels disconnected from the routine, or there is not much of it
- **2 Poor:** Basic floor work with limited control; transitions between floor and apparatus are rough or awkward.
- **3 Average:** Adequate floor work with some correct execution; transitions are mostly smooth but can be improved.
- **4 Good:** Good control and precision in floor moves; smooth transitions integrate well with the routine.
- **5 Excellent:** Flawless floor work execution; movements are precise, controlled, and seamlessly integrated into the overall performance.

**\*Limited Elements of Floor Work:** Flips and any 360° turnovers performed on the floor without the support of the apparatus and without hands touching the floor while turning over are not allowed. These moves will result in lowering the floor work scores.

**Interaction:** Confidence in interactions.

Interactions should be executed with control, ensuring safety for both athletes. Any rough or unstable transitions, especially in dynamic partner work, will lead to deductions.

Evaluation breakdown for Interaction based on a 1-10 scale:

- **1 Extremely Poor:** There is no coordination or communication between the performers. Their movements are completely disjointed, with no connection or awareness of each other. The routine feels disconnected, with no partnership or shared performance energy.
- **2 Very Poor:** The performers struggle with coordination and timing. They frequently miss cues or fail to work together smoothly. The interaction between them feels awkward, and the lack of synchronization creates noticeable gaps in the routine.
- **3 Poor:** The performers have significant issues with their coordination. While there are moments of interaction, they are often off-beat, lacking in synchronicity. Their communication feels weak, and the connection between them is inconsistent throughout the routine.
- **4 Fair:** The performers show basic coordination, but there are awkward or unpolished moments in their interaction. Their communication and connection are evident at times but not consistently strong. They occasionally feel out of sync or disconnected in their movements.
- **5 Average:** The performers are mostly in sync with each other, but their interaction lacks depth. There is basic communication, and their coordination is generally acceptable, though it may lack fluidity at times. The routine feels cohesive, but there is room for improvement in their overall connection.
- **6 Above Average:** Good interaction between the performers with strong coordination. Their movements are generally well-timed, and they demonstrate effective communication. There may be a few minor lapses in their connection, but they are still able to maintain an engaging performance with noticeable chemistry.
- **7 Good:** The performers interact very well, showing strong coordination and clear communication. Their movements are well-synchronized, and there is a palpable connection between them, allowing for smooth transitions and shared energy throughout the routine.
- **8 Very Good:** Excellent interaction between the performers. Their timing and coordination are nearly flawless, and their connection is strong and fluid. They communicate seamlessly with each other, demonstrating a deep understanding and synchronization in their performance.
- **9 Excellent:** The interaction between the performers is impeccable. Their movements are perfectly synchronized, and their communication is evident in every moment. There is a deep emotional and physical connection, with the performers showing full awareness of each other and creating a seamless partnership.
- **10 Perfect:** The performers exhibit flawless interaction, with perfect coordination and synchronization in every aspect of the routine. Their communication is intuitive, and their connection is both emotional and physical, making the performance feel like a single, unified entity. Their chemistry elevates the routine to an exceptional level.

**Stage appearance:**

Costume and makeup should be appropriate for the routine's theme or concept. They should work together to enhance the performer's overall look and align with the artistic vision of the performance.

-Makeup should be applied neatly and professionally, complementing the costume and enhancing the performer's appearance.

-Costume and makeup should effectively highlight the performer's features and expressions, contributing to their stage presence. They should be designed to withstand stage lighting and maintain their appearance throughout the performance.

Evaluation breakdown for Costume and Makeup based on a 1-3 scale:

- **1 Poor:** The costume is inappropriate or ill-fitting. Makeup and/or hair are unkempt or do not suit the performance. The appearance negatively affects the overall presentation.
- **2 Average:** The costume is suitable and fits adequately. Makeup and hair are acceptable but lack creativity or polish. The overall appearance supports the performance but does not enhance it.
- **3 Excellent:** The costume is well-fitted and complements the performance fully. Makeup and hair are polished and professional, enhancing the visual impact of the routine.

Stage Presence: Evaluation will be based on stage presence, the impression athletes leave on stage, the energy they display, the impact on the audience and judges and self-confidence in choreography. Athletes must dominate the stage, demonstrating full control over their performance. They should present themselves with a captivating and confident style that is both engaging and charismatic.

Evaluation breakdown for Stage Presence based on a 1-5 scale:

- **1 Extremely Poor:** Lacks confidence and energy; no connection with the audience. The performance feels disengaged and flat.
- **2 Poor:** Limited confidence and energy; weak connection with the audience. The athlete's presence on stage is minimal.
- **3 Average:** Decent confidence and energy; some connection with the audience, but the performance could be more dynamic ("Dynamic" refers to the energy, variation and responsiveness within a piece or between the performer and the audience. )
- **4 Good:** Strong confidence and energy; clear connection with the audience. The performance feels engaging and captivating.
- **5 Excellent:** Exceptional stage presence. The athlete exudes confidence, energy, and a strong connection with the audience, making the performance highly engaging and impactful.

#### **6.4.2. Compulsory Elements:**

In the aerial hoop doubles category, the routine must incorporate all of the following compulsory elements:

**-Partner Holds:** Partner Holds involve coordinated partner movements on the aerial hoop, where both athletes play significant roles. One partner serves as the flyer while the other acts as the base. These lifts may involve **one partner lifting, supporting, or balancing the other**, with interactions that showcase their combined strength and skill.

Doubles must perform at least three (3) partner holds.

**-Interlocking Position:** Athletes must demonstrate a coordinated interlocking pose, where their bodies are connected, showcasing teamwork and creative formations.

**-Partner Floorwork Synchronization:** Both partners must perform a shared floorwork sequence, maintaining synchronization for a minimum of 8 full counts of the music. This synchronized floorwork must be executed together, demonstrating coordination, timing, and flow. Both partners must ensure they move in harmony for the required 8 counts.

### **6.4.3. Deductions:**

Deductions will be applied in the following cases:

**-Incorrect Inversions:** If at least one of the athletes fails to execute inversions with the proper technique. Athletes must perform inversions with proper technique to avoid deductions. While inversions can be executed with both legs bent initially, the final V position must be held with both legs fully extended, in a strong and controlled manner. Any leg hooking or transitions after the inversion must be executed smoothly and seamlessly. If there is any repositioning, uncontrolled movements, or hesitation during transitions, deductions will be applied.

**-Uncontrolled feet:** Feet should maintain a straight line from the kneecap to the big toe. On the third instance of uncontrolled feet flexing, a point deduction will be applied.

Flexing feet is only permitted when it is a deliberate part of the choreography or in specific elements that require the feet or ankles to grip the apparatus or partner (e.g. climbing, foot locks, or similar movements). In all other cases, performers should maintain pointed toes to ensure clean lines and technique.

In a doubles performance, if one partner makes a mistake, the mistakes of both partners will be counted together as part of the overall evaluation.

Unintentional flexing of the feet during inverts will not result in a point deduction for flexing the feet. However, it will be counted as a mistake under improper inverting technique.

In other words, if an athlete flexes their feet unintentionally while performing an invert, it won't impact their score specifically for "flexing the feet," but it will be evaluated as a flaw in the overall technique for those specific moves.

**-Unnecessary swinging on the aerial apparatus:** Unnecessary swinging on the apparatus refers to uncontrolled or unintentional movement where the athletes allow their body to sway or oscillate without purpose. This often occurs when transitions or holds are not executed

with proper control, leading to excess motion. Such swinging can detract from the overall precision and flow of the performance, showing a lack of stability or balance.

-Falls or Slips: If either athlete falls from the aerial hoop or slips from their partner's grip during the performance.

-Costume, Hands and Hair Adjustment: Each time the athlete adjusts their costume, wipes hands or fixes their hair during the performance the deductions will be made.

-Singing or lip-syncing during a routine will lead to a point deduction, once for the entire routine.

-Incomplete interlockings: If a competitor begins an interlocking move but fails to complete it as specified, it is considered an incomplete execution. For example, if a pair is required to perform a split interlock but only one partner achieves the split while the other does not.

-Poor Transitions: Transitions between elements should be performed smoothly and elegantly, without any signs of hesitation, need for regripping, or rebalancing. These movements should give the impression of being effortless.

-Costume malfunction: Costume not meeting competition standards

<b>Type of Deduction</b>	<b>Description</b>	<b>Points Deducted</b>	<b>Frequency</b>
Incorrect Inversion	Incorrect inversion with following transition.	-2	Once
Uncontrolled Flex/ Feet	Third instance of uncontrolled feet or unintentional flexes.	-3	Once
Unnecessary Swinging	Unnecessary Swinging on the apparatus.	-2	Once
Fall or Slip	Falling or slipping from the aerial hoop or partner's grip.	-2	Each Occurrence
Costume, Hands and Hair Adjustment	Adjusting costume, wiping hands or fixing hair during the performance.	-1	Each Occurrence
Singing/Lip-syncing	Singing or lip-syncing during a routine.	-3	Once
Incomplete Interlockings	Failure of both partners executing interlocking elements.	-2	Each Occurrence
Poor transitions between elements	Transitions between elements should be performed smoothly and elegantly.	-2	Once
Costume malfunction	Costume not meeting competition standards	-2	Once

## **7. Judges**

The Pole & Aerial Championship Slovenia organizers will select the judging panel. The judging panel will consist of at least four judges (three judges and a head judge).

### **7.1. Rules for Judges**

- Judges should be seated in a position that offers the best possible viewpoint.
- Judges must evaluate each competitor's performance based on the established criteria, ensuring fairness and objectivity in their assessment.
- Judges should apply the scoring criteria consistently across all performances, ensuring that each competitor is judged by the same standards.
- Judges must maintain the confidentiality of their scoring and deliberations. Discussions and decisions about scores should be kept private and should not influence other judges.
- Judges must remain separate from athletes and spectators during the time of the competition.
- The judging process should be transparent, with clear explanations provided for how scores are determined. Any deviations from the standard judging process should be documented and justified.
- If feedback is provided to competitors, it should be constructive, specific, and relevant to the criteria being judged.
- Judges are prohibited from changing the scores once the score sheets have been collected. After judging concludes and all immediate appeals or complaints are addressed, no scores can be made to alter the final ranking results.
- Score sheets must be collected immediately following each athlete's routine.
- If judges are found discussing any matters with athletes during the competition, both the judge and the athlete will face disqualification.
- Judges are required to stay seated throughout the competition unless given permission by the head judge, or if they fall ill, in which case a reserve judge will step in.
- For any technical issues or assistance, judges should refer to the head judge, who will immediately seek help from a designated person appointed by the organizers.

## **8. Rights and Responsibilities of the Athletes**

- All athletes must read and understand the rules, regulations, and any updates related to the competition.
- On the day of the competition, athletes and/or coaches must check in at the registration desk upon arrival to collect their accreditation cards. This check-in must be done separately

for each day of competition; for example, athletes and coaches cannot check in for Sunday's competition on Saturday. If an athlete does not register before their category begins on the respective day, they will lose the opportunity to compete.

-Athletes under the age of 18 must have an approved chaperone (parent, authorized legal representative, or recognized coach) with signing authority.

-All athletes are required to carry identification documents to the competition.

-Athletes are fully responsible for their personal health and ability to compete.

-Pregnant athletes are not permitted to compete. This policy is in place to ensure the health and safety of both the athlete and their unborn child.

-To avoid injury, athletes should only attempt elements they are fully confident and secure in. The organizers are not responsible for any injuries that may occur during the event. Athletes are required to provide their own insurance policies to cover any potential injuries or accidents.

-Athletes are responsible for covering all their own expenses; the Organizer will not cover any costs incurred.

-All athletes are entitled to receive their competition results once the event has concluded.

-Athletes must compete in their designated gender category, unless competing as part of a doubles team. Providing false information regarding age, division, or category will result in disqualification from the competition.

-Athletes should be backstage and ready to perform at least two competitors before their scheduled performance time.

-Athletes must wait offstage until their name is announced before proceeding onto the stage for their performance.

-If a competitor does not appear on stage within 60 seconds after their name is called, they will forfeit their right to participate in the competition and will be disqualified.

-If an athlete cancels their performance 30 days or more before the competition, the application fee will be refunded. However, if the cancellation occurs within the final 30 days before the competition, the fee becomes non-refundable.

-The information about the competitor's studio, training location, or instructor is deliberately excluded to ensure an unbiased judging process. This approach prevents any potential favoritism or unconscious bias based on familiarity with a particular studio or instructor, allowing judges to focus solely on each athlete's performance, technique, and artistry. The studio, training location, or instructor (if any) of competitors will only be announced during the awards ceremony, for those who place in the top three positions.

-In the event that a monetary prize is awarded for achieving the highest score in the professional category of the competition, the athlete must provide their bank account

information to the organizers within 10 working days after competition has ended. Failure to submit the required information within this timeframe may result in the competitor losing their rights to receive the monetary prize.

### **8.1. Extraordinary Circumstances**

This category includes issues such as incorrect music playback, equipment malfunctions affecting the music, disturbances from general equipment failures (like lighting or stage issues).

In the event of any of these extraordinary circumstances, it is the responsibility of the competitor or their coach to halt the routine immediately. Protests will not be accepted once the routine has ended.

If the Head Judge deems it appropriate, the competitor may restart their routine once the issue has been resolved. Any scores awarded prior to the interruption will be nullified.

### **9. Rights and Responsibilities of the Organizer**

-The Organizer reserves the right to modify the competition rules and regulations or any related documents at any time.

-Any athlete found violating the rules or regulations, will be referred to the Head Judge for potential penalties or disqualification. Similarly, any judge found violating the rules or regulations will be referred to the Head Judge for consideration of disqualification.

-The Organizer has the authority to make decisions on any matters not explicitly covered by the rules and regulations, before or during the competition.

-A qualified medical professional will be present to assist in case of injuries. In case of an incident, the medical professional will have the final authority to decide whether an athlete can participate or continue in the competition.

-The Organizers will ensure safety of the stage and stage equipment and will ensure the apparatus are properly installed and tested. Athletes will have the opportunity to practice with the apparatus before the competition begins.

-The Organizer is not responsible for any loss or damage to personal belongings of athletes or officials.

-The Organizer will provide rooms equipped with changing and warm-up areas, as well as toilet facilities.

-The Organizer will supply judges with all relevant information about the competition.

### **10. Monetary Prize**

If a monetary prize is awarded, the recipient is required to report their bank account information to the event organizers within 10 working days. Failure to do so may result in forfeiting the prize. Furthermore, under Slovenian tax law, the prize is subject to taxation. As

a resident of Slovenia, the recipient is obligated to pay income tax according to local tax regulations. Specifically, the income from competition winnings would be classified as taxable income and the recipient must report it in their annual tax filing to the Financial Administration of the Republic of Slovenia (FURS).

## 11. Overall Winner

The overall winner will be selected from the professional categories, regardless of age division, and will be chosen from the athletes whose technical scores are among the top three highest. In the case of a tie, all athletes with a score equal to one of the top three scores will be considered.

## 12. Complaints and Appeals

For any questions regarding the complaints and appeals process, please feel free to reach out to us at:

Email: [sloveniapac@gmail.com](mailto:sloveniapac@gmail.com)

## 13. Ethical Code of Conduct

All participants in the competition, including competitors, coaches, representatives, judges, and organizers, are expected to uphold a high standard of ethics and respect throughout the event. This code of conduct applies to all interactions, both on and off the competition floor, and includes the following guidelines:

**Respect and Professionalism:** All individuals are required to treat others with respect, dignity, and professionalism. Interactions must be courteous, and behavior should reflect positively on the sport and the community.

**No Hate Speech or Discrimination:** Any form of hate speech, bullying, harassment, or discrimination based on race, gender, nationality, religion, physical ability, or any other characteristic is strictly prohibited. Such behavior will not be tolerated and may lead to immediate disciplinary action.

**Sportsmanship:** Competitors and coaches must exhibit sportsmanship at all times, refraining from any attempts to undermine, disparage, or negatively impact other participants or officials. This includes respecting the decisions of judges, organizers, and other officials.

**Conduct in Competition Areas:** Lingering in restricted areas or failing to respect designated zones is prohibited. Only individuals with proper accreditation are allowed in these areas, and all are expected to follow the event's protocols.

**Disciplinary Actions:** The head judge has the authority to:

-Disqualify a participant from the competition or ban them from the competition hall if any behavior violates the ethical code.

-Impose a ban of up to **one year** from participating in similar events if a significant breach of conduct is determined.

**Appeal and Review Process:** In the event of a disciplinary action, the individual may request a review of the decision. However, any penalties remain in effect throughout the appeal process.

**Any complaints, requests, or inquiries** from competitors, judges, or other participants will not be discussed during the competition. All such matters must be submitted via email to maintain a smooth, organized event environment.

**By participating in this event, all individuals agree to comply with these standards. Violations may impact future eligibility, as adherence to this code is essential to maintain a positive and respectful competition environment.**

#### 14. Video Resources:

For a clearer understanding please refer to the provided video links (tricks and combinations in videos are just examples):

Combining spins and drops:

[https://www.instagram.com/p/CVYeglfmAO/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/CVYeglfmAO/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

Dynamic Combinations (silk):

[https://www.instagram.com/p/C3ODF-IIN36/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/C3ODF-IIN36/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

Combination of tricks in spinning combo (silk):

[https://www.instagram.com/p/CwdTc6AoDLz/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/CwdTc6AoDLz/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

Combining dynamic movements and drops (silk):

[https://www.instagram.com/p/C\\_vdB-2oJpc/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/C_vdB-2oJpc/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

Balance elements (silk):

[https://www.instagram.com/p/C74i\\_QNokly/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/C74i_QNokly/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

[https://www.instagram.com/p/CPyvdM3XjWin/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/CPyvdM3XjWin/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

Back flag with flair (silk): [https://www.instagram.com/p/CukW8tFo2qT/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/p/CukW8tFo2qT/?utm_source=ig_web_copy_link)

Drops caught only with hands (silk):

[https://www.instagram.com/p/C5eTd47oRua/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/C5eTd47oRua/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

Drops caught only with hands (hoop):

[https://www.instagram.com/reel/C58\\_Xlajd0/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/reel/C58_Xlajd0/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==) (both drops in video as an example)

Balance elements (hoop):

[https://www.instagram.com/p/DAogVsAosfN/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/DAogVsAosfN/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

Back flag with flair (hoop): [https://www.instagram.com/p/C92tH41lykl/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/p/C92tH41lykl/?utm_source=ig_web_copy_link)

Three or more rolls on hoop:

[https://www.instagram.com/p/DDu6vh9llhr/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/DDu6vh9llhr/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

:This document was prepared in collaboration with experienced pole dance and aerial coaches, former competitors and competition organizers from Slovenia and abroad. It represents a step toward achieving the global standards of internationally recognized pole dance and aerial discipline competitions