

INTERNATIONAL FEDERATION AERIAL SPORT

ART
version



METHODOLOGICAL MANUAL

STAGING OF ARBITRARY COMPETITION
PROGRAMS



The Manual are developed:

the "International Federation Aerial sport" Methodological Committee

Approved by the IFAS Executive Committee in may 2020

1. APPLICATION FOR PARTICIPATION

1.1. Each Tournament Participant must pre-register in the prescribed form:

First and last name of the Participant (as in passport)	
Year of birth	
Country and City	
Name and surname of the representative (for categories under 18 years)	
The Name of Your school	
Sports experience of the Participant in other sports	
Phone number of the participant	+
Phone number of the representative	+

Age category of Participant	
Children 7 – 9 years (not pole)	
Children 10 – 12 years (not pole)	
Children 13 – 14 years (not pole)	
Juniors 15 – 17 years	
Adults 18 – 29 years	
Adults 30 – 34 years	
Adults 35 – 39 years	
Adults 40+ years	

Participant performance type	
Solo	
DUO. W\W	
DUO. M\W	
Groups	

Select the qualification of the Participant

AMATEURS (A)	
PARA (C)	

PROFESSIONALS (B)	
DEBUT (D)	

Selection a dance equipment (not raising)	
Pole Dance ARTistic	
Aerial HOOP ARTistic (1 mount)	
Aerial HOOP ARTistic (2 mounts)	
Aerial CUBE ARTistic (1 mount)	
Aerial CUBE ARTistic (2 mounts)	

Selection a dance equipment (not raising)	
Aerial Straps ARTistic	
Aerial SILKS ARTistic	
Aerial Loop ARTistic	
Original equipment	

I, (first and last name) _____ confirm that I have carefully read the rules and regulations "Name of the Championship", the rights and obligations of the participants and the organizer, they are clear to me and I agree with them.

Signature _____

In the event of my correcting this completed application, namely the amendment Disciplines, age, category or subgroup about which I have been informed the need to pay the full amount of the entry fee again

Signature _____

I confirm that I (my participant) have no medical prohibitions for exercise and sports

Signature _____

2. TERMS AND CONCEPTS

The following terms and concepts are used to devise a competitive program and evaluate it:

- 2.1. Pole ART** - acrobatic and choreographic exercises with the use of unit in the form of a long round tube that is vertically fixed from at least one end with a rigid or hanging hitch. During the performance at the Tournament, the participant must use two types of unit, static and dynamic ones.
- 2.2. Aerial silks** - acrobatic and choreographic exercises on long hanging canvases of medium stretch that are made of fabric.
- 2.3. Aerial Hoop (1st configuration)** - acrobatic and choreographic exercises on a metal piece of unit of regular round shape that has one attachment point and fabric tape coating.
- 2.4. Aerial Hoop (2nd configuration)** - acrobatic and choreographic exercises on a metal unit which does not have any coating and which is processed with the help of mirror polishing or has tape coating. It has a regular round shape and two points of hanger attachment.
- 2.5. Aerial Cube (1st configuration)** - acrobatic and choreographic exercises on an unit shaped like a regular polyhedron (cube) the edges of which are made of round metal tubes. This piece of equipment has one suspension point and fabric coating.
- 2.6. Aerial Cube (2nd configuration)** - acrobatic and choreographic exercises on an unit shaped like a regular polyhedron (cube) the edges of which are made of round metal tubes. This piece of equipment has two suspension points and fabric coating or it may have no coating.
- 2.7. Original equipment** - acrobatic and choreographic exercises performed on unit of different shapes that are attached with the help of the system of spring hooks and rotary machine.
- 2.8. The beginning and ending of performance** - acrobatic and / or choreographic combination of elements which is limited in time and which ends or begins in parterre.
- 2.9. Entries from the ground and lifts** - performing the elements through work with one's own weight, in which the Participant raises above the floor using a piece of equipment or moves up this piece of equipment.
- 2.10. Entries from the air** - performing the elements through work with one's own weight. While executing these elements, the Participant moves up the unit while demonstrating acrobatic and choreographic movements.
- 2.11. Original transition (entries/exits)** – entries/exits at the unit/floor in a non-standard (non-basic) way with the use of force or flexibility, as well as through executing acrobatic elements.
- 2.12. Stand** - static vertical position in which the body is placed upside down on the shoulder blades, head, forearms, and hand or hands.
- 2.13. Balance** - Maintaining body balance when performing exercises where the fixation is performed in relation to a central point or between two distant points.
- 2.14. Dynamics** is a variety of movements and actions in performing the elements.
- 2.15. Amplitude** - range of movements of different parts of the body in relation to one another or the movement of the whole body in relation to a piece of sports unit.
- 2.16. Musicality of performance** is a way of performing elements or exercises on sports unit, which reflects the harmonious correspondence of athlete's movements to the selected music and involves the performance in which the nature of the movements coincides with the nature of the music and matches the rhythm.
- 2.17. Holding the exercise** - performing a fixed position on the sports unit for 2 seconds.
- 2.18. Tear-off** - a series of actions in which the sports unit is moved downwards with a sharp movement, then fixed and the final position on the sports unit is taken.
- 2.19. Flip** - a rotational movement with a flight phase of 360° or more from the starting point over the head, getting on your feet and standing on the ground or on the unit.
- 2.20. Turning** - a turning movement along the vertical or horizontal axis through 180° or 360°, without separating from the starting point over the head from the unit and climbing on the feet, standing on the ground or on the unit.
- 2.21. Posture** - a tense and straight body ready to perform physical exercises.
- 2.22. Flexibility and splits** - the use of elements involving cross or forward splitting of 180° or more and elements with a high range of motion in the intervertebral joints.
- 2.23. Synchronicity in a duo** - the simultaneous and identical execution of elements by two participants.
- 2.24. Violations of control over movements** - involuntary movements of arms, legs and body and other non-logical actions (e.g. when the participant has forgotten the program or the subsequent element of his program) during the execution.
- 2.25. Repeat performance** - the repeated appearance of the competitor on the platform in the same category and with the same competition program, if the first performance ended earlier than expected.
- 2.26. Original combinations** - a set of three or more elements, each of which is held in a fixed position

2.27. Combination - a set of continuously executed elements where the starting position of each successive element is the end position of the preceding one.

2.28. Fall - uncontrolled ejection/breaking out of the equipment with subsequent landing on the ground.

2.29. Sliding - uncontrolled exit on the equipment with subsequent fixing to the projectile.

2.30. Elements on the ground floor - combinations of different elements logically connected according to the laws of composition and performed in parterre without the use of an unit. For "ART" nominations, parterre exercises include acrobatic, choreographic or dancing elements and combinations, jumps, balances, turns, swinging of legs, choreographic movements and simple movements with body parts and posture performed in parterre, as well as all other connected elements performed in rhythm.

This definition allows the performance of any elements and compositions (not necessarily of gymnastic or acrobatic nature) in parterre and will be judged by the jury according to the criteria of consistency, rhythmicity and freedom from error.

2.31. Transition - the leaving of one unit and the subsequent transition to another unit. The transition between the units is used only in the "Pole ART" category. The transition can include all exercises and combinations of different elements with which the competitor moves from one pole to another. Only 1 transition is allowed.

3. SCORING RULES (Difficulty and Technique)

No.	Name	Maximum number of points	Comments
1.	Difficulty and Technique		
1.1.	Proficiency level of working with equipment (the complexity of the selected elements and the ability to perform them) <u>5 points</u> – complex program, performed faultlessly; <u>4 points</u> – complex program, performed with uncertainties and faults; <u>3 points</u> – simple program, performed with uncertainties and faults.	5	
1.2.	Entry from the ground and ascent <u>5 points</u> – spectacular entries (not less than 2 on the same piece of equipment); <u>4 points</u> – diverse entries (not less than 2 on the same piece of equipment); <u>3 points</u> – monotonous entries.	5	
1.3.	Entries in the air (using the pole, involving tying) <u>5 points</u> – spectacular entries (not less than 2 on the same piece of equipment); <u>4 points</u> – diverse entries (not less than 2 on the same piece of equipment); <u>3 points</u> – no entries, just climbing.	5	
1.4.	Rotation <u>5 points</u> – rotation was present in most of the program; <u>4 points</u> – rotation was present in a smaller part of the program; <u>3 points</u> – minimal rotation.	5	
1.5.	Original combinations <u>5 points</u> – program involves 3 or more combinations of elements on each piece of equipment; <u>4 points</u> – program involves less than 3 combinations of 3 or more elements; <u>3 points</u> – program does not involve any combinations of 3 or more elements.	5	
1.6.	Flexibility and splits <u>5 points</u> – more than 2 stretching elements, more than 3 splits of more than 180°; <u>4 points</u> – less than 2 stretching elements, 3 splits of more than 180°; <u>3 points</u> – lack of stretching elements, splits of less than 180°.	5	

4. SCORING RULES (Execution)

No.	Name	Maximum number of points	Comments
2.	Execution		
2.1.	Beginning of the performance <u>10 points</u> – the beginning reveals the image of a character and intrigues; <u>5 points</u> – the beginning represents the image of a character but does not reveal it; <u>1 point</u> – the beginning of the program does not correspond to the chosen image or there is no image or story at all.	10	

2.2.	Revealing the image 10 points – The story is well presented, the Participant fascinates and holds viewer's attention throughout the performance; 5 points – The story and image are interesting, but the costume and music are mediocre; 1 point – The image is not revealed (costume and music do not match), the image and the story are absent.	10	
2.3.	Work in parterre 10 points – The variety of acrobatic, gymnastic, and choreographic movements in parterre; 5 points – Lack of the variety of acrobatic and dance exercises (including lack of interaction in duos and groups); 1 point – Lack of choreography, acrobatics, poor parterre.	10	
2.4.	Harmony of music and performance 10 points – The composition perfectly matches the selected music; 5 points – Lack of harmony in some parts of the performance, mismatch in emphases; 1 point – Music is only a background for a composition, lack of rhythm.	10	
2.5.	Ending of performance 10 points – The ending of the program is harmonious, the story is fully revealed; 5 points – The plot is not fully revealed when the program comes to an end; 1 point – The program does not look complete. The ending does not correspond to the rhythm, or the ending involves turning.	10	
2.6.	Synchronization of work in a duos / groups 10 points – the whole program is performed in a coordinated manner; 5 points – there was synchronicity, but minor faults were present as well; 1 point – synchronicity is minimal or absent.	10	

5. SCORING RULES (Penalty points)

No.	Name	Score	
Penalty points			
3.1.	Arms, knees, feet (extension and straight lines)	for every case	0,2
3.2.	Falling from the equipment		
	5 points – on the head, stomach, back;	for every case	5
	3 points – on the buttocks;	for every case	3
	2 points – on hands, knees;	for every case	2
	1 point – on your heels.	for every case	1
3.3.	Sliding on the equipment	for every case	0,5
3.4.	Movement control	for every case	0.5
3.5.	Continuation of the performance after the end of the musical accompaniment	for every case	1.0
3.6.	Gripping fixture (including extra hooks, clutches, etc.)	for every case	0,5
3.7.	Costume and accessories (non-compliance with the rules)	Fixing costume during performance	1.0 (for each case)
		All penalties for violations of the requirements for the costume (problems with the hair style, falling of hairpins, etc.)	0.5 - 2 (for each case)
		The costume is stained with cosmetics	1
		for visible underwear and his absence	1 - 4
3.8.	Re-starting performance (not due to the fault of organizers)	once	30
3.9.	Wiping hands or other body parts (for example feet) on sports equipment	for every case	0,5

3.10.	Erotic movements or positions	for every case	3
3.11.	The image does not match the age of the Participant	once	10
3.12.	Equipment capabilities not used	once	3

6. PERFORMANCE STRUCTURE OF THE PARTICIPANTS

6.1. The Participant must perform a competitive program with the musical accompaniment which has an acrobatic and choreographic nature and meets the following requirements of the ART.

6.1.1. For all Pole ART Juniors nominations, it is forbidden to perform various types of flips that involve jumping to the floor from the unit and taking hands off the piece of equipment.

6.1.2. For all types of children's programs, it is prohibited to jump from the upper arc of the aerial hoop to the lower arc while simultaneously taking both hands off the piece of equipment.

6.1.3. For all types of children's programs, exercises that involve quick turning on the aerial hoop are allowed only on its lower part.

6.1.4. For all types of children's programs involving the use of aerial silks, all elements of slides and coming off must be performed only at the safe height. The height that is twice bigger than the height of the Participant is considered safe.