

Pole & Aerial Championship Slovenia

**POLE DANCE
RULES AND REGULATIONS**



10. 01. 2013

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1. Competition Season.....	3
2. Starting Order.....	3
3. Divisions and Categories.....	3
3.1. Preferences for Amateur and Professional Category.....	3
4. Application.....	4
4.1. Multiple discipline Competitors Information.....	4
4.2. Additional Information for Multiple Athletes Registration.....	4
4.3. Application Fee.....	5
4.4. Additional Information for Applicants.....	5
4.5. Lighting Preferences and Visual Effects.....	5
4.6. Music.....	5
5. Stage Rules.....	6
5.1. Costume.....	6
5.2. Hair and Makeup.....	7
5.3. Grips.....	8
5.4. Pole Cleaning.....	8
5.5. Filming and Photography.....	8
5.6. Stage Equipment.....	8
5.7. Backstage Accreditations.....	9
5.8. Waiting Area Conduct.....	9
6. Scoring System.....	9
6.1. Mini and Children Category.....	9
6.1.1. Safety in the Mini and Children Categories.....	10
6.1.2. Judging.....	10
6.1.3. Deductions.....	15
6.2. Amateur Category.....	16
6.2.1. Scoring Criteria.....	16
6.2.2. Forbidden Elements.....	22
6.2.3. Deductions.....	23
6.3. Professional Category.....	24
6.3.1. Scoring Criteria.....	25
6.3.2. Compulsory Elements.....	32
6.3.3. Bonus Elements.....	32
6.3.4. Deductions.....	34
6.4. Doubles.....	35
6.4.1. Scoring Criteria.....	35
6.4.2. Compulsory Elements.....	43
6.4.3. Deductions.....	44
7. Judges.....	45
7.1. Rules for Judges.....	45
8. Rights and Responsibilities of the Athletes.....	46
8.1. Extraordinary Circumstances.....	47
9. Rights and responsibilities of the Organizer.....	47
10. Monetary Prize.....	48
11. Complaints and Appeals.....	48
12. Ethical Code of conduct.....	48
13. Video Resources.....	49

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 occur within three weeks following the deadline for definitive entries. A “neutral” individual or a computer will conduct the drawing of lots. The Head of the PACS Committee or a designated committee member must be present during the drawing process.

3. Divisions and Categories

Divisions

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

Categories

Please refer to the age specifications provided on the official competition website for detailed information.

- Mini (4-8 years)
- Children (9-12 years)
- Junior (13-17 years)
- Adult Female (18-25 years)
- Adult Male (18-25 years)
- Adult + Female (26-35 years)
- Adult + Male (26-35 years)
- Senior Female (36 years or more)
- Senior Male (36 years or more)
- Doubles I. (17 years or less)
- Doubles II. (18 years or more)

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

Amateur Division: This category is generally designed for athletes with less than 3 years of pole dance experience. Athletes should not have experience teaching pole dance or competing at a professional level. While athletes may have competed in the past, they should not have placed in the top three of previous competitions. This division is typically less demanding in terms of technical difficulty.

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 three years of experience in pole dance. They may also have experience teaching pole dance. 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

The application must be completed in either Slovene or English.

Athletes must send an email including:

- competition category (e.g., Pole dance, Adult+, Professionals),
- full name of competitor,
- date of birth,
- legal gender (Male or Female),
- country of residence,
- club or dance school* (if any),
- lighting preferences (e.g., Pink/White), i
- music in MP3 format, labeled with their full name, author and song title.

4.1. Multiple discipline Competitors Information

In the event that an athlete applies for multiple disciplines, all relevant information must be included in a single submission. Additionally, each music track submitted must be clearly labeled with either "POLE," "SILK," or "HOOP," alongside all other required details if the athlete is providing more than one music track.

4.2. Additional Information for Multiple Athletes Registration

If you are registering multiple competitors, ensure that an email provides all athletes informations: their full name, date of birth, legal gender (Male or Female), country of residence, club or dance school, competition category (e.g., Pole Dance, Adult+, Professionals), lighting preferences (e.g., Pink/White).

The music that athletes are performing to should be sent in MP3 format, with each file labeled by the name of the competitor, the author of the song and the song title.

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.

4.4. Additional Information for Applicants

Applicants under the age of 18 may only apply to participate in the competition with written 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.

Missing the application deadline will result in ineligibility to compete.

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 explicit or offensive lyrics. Any songs with inappropriate or insulting content will not be permitted.

-Music must be sent in MP3 format, within application email or later on, but no later than 20 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) in which they will be performing.

Music length specifications based on categories:

- **Mini (4-8 years):** 2:00 - 2:30 minutes
- **Children (9-12 years):** 2:00 - 2:30 minutes
- **Junior (13-17 years) - Amateur and Professional:** 2:30 - 3:30 minutes
- **Adult (18-25 years) - Amateur and Professional:** 3:00 - 4:00 minutes
- **Adult+ (26-35 years) - Amateur and Professional:** 3:00 - 4:00 minutes
- **Senior (36 years or more) - Amateur and Professional:** 3:00 - 4:00 minutes
- **Doubles I. (17 years or less):** 2:00 - 3:00 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.

Any costume adjustments made during the performance will result in point deduction.

Coverage Requirements

Women: The chest and pelvis areas must be fully covered at all times. Tops should securely cover the bust, providing adequate support and preventing any accidental exposure during movements. Shorts must be of appropriate length and fit to ensure full coverage of the pelvis area during all movements.

Men: Men have the option to perform bare-chested. If choosing to wear a top, it should be fitted and should not shift or interfere with the visibility of movements. The pelvis area must be fully covered with fitting shorts to prevent exposure during the performance.

Restrictions:

Prohibited Materials: Fabrics that are excessively sticky or that create excessive friction with the pole 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 deduction (-2)

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 color.

-Jewelry (necklaces, rings, watches, bracelets, leg chains) is strictly prohibited. Wearing jewelry will result in deductions (-2)

-Shoes: the athlete should perform barefoot. High heels or any other kind of footwear is not permitted (-2).

-Costumes must not display any sponsor logos or text. Logos displayed on costumes will result in deductions (-2)

-Any adjustments or repairs to the costume during the performance will result in a score 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 point 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 point deductions (-1).

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, but must not be used on the pole itself (except for Lupit Grip Pad). Liquid chalk can be used on the hands only.

Any visible marks (liquid chalk etc.) from grips on the performer's body will lead to score deduction. In case of applying any other grip than Lupit Pole Grip Pad directly on the pole itself may cause a head judge to stop the act and demand an additional pole cleaning.

Restriction: Any grips that are overly sticky, such as iTac, are prohibited.

5.4. Pole cleaning

A designated pole cleaning staff will be responsible for cleaning the poles. Both poles will be cleaned thoroughly: first with a grease remover, followed by wiping them down with a dry towel or cloth. Athletes are allowed to inspect the pole before their performance and can request an additional cleaning if needed.

Athletes are prohibited from using their own cleaning products on the pole. However, exceptions will be made for those with severe allergies, in which case medical documentation must be provided.

5.5. 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 Pole & Aerial Championship Slovenia.

5.6. Stage Equipment

The stage is equipped by two Lupit Pole stainless steel Competition Poles, each with a diameter of 45 mm and a height of approximately 4 meters. The distance between the poles is three (3) meters.

From the judges' perspective, the left pole is set to static mode, while the right pole is adjusted to spinning mode.

Adjusting the spin/static mode on poles is not allowed. Any athlete found adjusting the poles can be disqualified from the competition.

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 pole.

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.

5.7. 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 area during the event.

If competitors are participating on both 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.

5.8. 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 final score, which determines the placement of competitors in the competition, will be calculated as follows:

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.

If there is a tie, the athlete who has the highest score in technical execution will be a winner.

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 **50 points**.

- Technique (10 points)
- Choreography Presentation (10 points)
- Musicality (10 points)
- Creativity (10 points)
- Costume and Makeup (5 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:

- **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.

- **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; the routine is completely generic or copied from other performances. There are no unique movements or concepts.
- **2: Very Poor**
Minimal creativity; the routine lacks any fresh or innovative ideas. Movements feel repetitive and uninspired.
- **3: Poor**
The routine shows limited creativity; most movements are basic, and the transitions feel predictable. There are few attempts to incorporate original elements.
- **4: Fair**
Some creativity is present, but the routine relies heavily on common moves. Transitions may have some originality, but the overall design is still quite conventional.
- **5: Average**
The routine includes a few creative elements, but most of the choreography follows familiar patterns. There is some attempt to incorporate unique ideas, though they aren't fully developed.
- **6: Above Average**
There is noticeable creativity in the routine, with some original movements and interesting transitions. The athlete makes an effort to stand out, but some parts still feel standard.
- **7: Good**
The routine demonstrates solid creativity, with original movements and unexpected transitions. The overall structure feels fresh, and there is a clear attempt to break away from standard choreography.
- **8: Very Good**
Highly creative routine, with unique movements, transitions, and concepts. The choreography feels original and well thought-out, with clear attempts to surprise and engage the audience.
- **9: Excellent**
Exceptional creativity; the routine includes innovative combinations, movements, and transitions that are original and unique. The performance feels fresh and groundbreaking.
- **10: Perfect**
A masterpiece of creativity; every element of the routine is original and unique. The athlete pushes boundaries with new and innovative choreography, displaying a high level of artistic vision and originality.

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 1-5 scale:

- **1: Extremely Poor**
The costume is inappropriate, ill-fitting, or messy. The makeup and hair are unkempt or do not suit the performance. The overall appearance detracts from the routine.
- **2: Poor**
The costume is somewhat suitable but poorly fitted or lacking in detail. The makeup and hair are basic or not fully polished, impacting the overall presentation.
- **3: Average**
The costume is appropriate and fits well, but it lacks creativity or is somewhat plain. The makeup and hair are acceptable but not exceptional, presenting a basic look.
- **4: Good**
The costume is well-fitted and complements the performance. The makeup and hair are neat and enhance the overall presentation, adding to the visual appeal of the routine.
- **5: Excellent**
The costume is perfectly suited to the routine, fitting well and enhancing the performance. The makeup and hair are flawless and polished, creating a professional and visually striking appearance.

6.1.3. Deductions

Costume, hands and 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.

Improper climbing: A deduction of **-2** points will be applied once for improper climbing technique, for the entire performance (see Video Resources).

Incorrect inversion with following transitions: 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.

Flexing the feet: feet should maintain a straight line from the kneecap to the big toe, with toes pointed and minimal gripping of the pole. 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.

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

In other words, if an athlete flexes their feet unintentionally while performing an invert or a climb, 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.

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.

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.

If there is a tie, the athlete who has the highest score in technical execution will be a winner.

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 **60 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 (15 points)

Points will be awarded on a scale of 1 to 5 for Costume and Makeup and on a scale of 1 to 10 for Stage Presence based on the execution throughout the entire routine.

- Costume and Makeup (5 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, 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 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.

-Ensure a straight line from the kneecap to the big toe, with toes pointed and no excessive gripping of the pole with the feet.

-Legs and arms should be fully extended and properly aligned, with pointed toes. Flexing the feet is permitted only during aerial walks or as specified in the choreography.

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 pole 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 pole work. The movement between floor and pole 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 pole 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 1-5 scale:

- **1 Extremely Poor:** The costume is inappropriate, ill-fitting, or messy. The makeup and hair are unkempt or do not suit the performance. The overall appearance detracts from the routine.
- **2 Poor:** The costume is somewhat suitable but poorly fitted or lacking in detail. The makeup and hair are basic or not fully polished, impacting the overall presentation.
- **3 Average:** The costume is appropriate and fits well, but it lacks creativity or is somewhat plain. The makeup and hair are acceptable but not exceptional, presenting a basic look.

- **4 Good:** The costume is well-fitted and complements the performance. The makeup and hair are neat and enhance the overall presentation, adding to the visual appeal of the routine.
- **5 Excellent:** The costume is perfectly suited to the routine, fitting well and enhancing the performance. The makeup and hair are flawless and polished, creating a professional and visually striking appearance.

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.

6.2.2. Forbidden Elements

In the amateur division, athletes must avoid the following:

- **Deadlifts (excluding V Invert):**
A deadlift is defined as any move where the athlete lifts their body from a hanging or downward position to a controlled static hold using only the strength of their upper body and core, without any leg push or momentum from swinging. This involves pulling the entire body upward while maintaining grip on the pole. Examples of disallowed deadlift moves include Shoulder Mount Deadlift, Ayesha Deadlift, and

similar strength-based lifts. Only the V Invert is permitted as an exception to this rule.

- **Pole Flips:** Routine must not include any flips. Acrobatic pole flip is defined as a move where the athlete performs a head-over-heels flip on/from the pole doing a 270° to 360° rotation. Any jump from the pole or from the floor where, at any moment, the athlete's heels reach directly above their head is not allowed.
- **Extreme Flexibility Tricks:** Routines must not include any elements that require extreme flexibility (e.g. Russian Split, Rainbow Marchenko, Spatchcook, Birds of Paradise and others, or 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 e.g. Cocoon, Eagle, ...)).
- **Limited Pole Usage Rule:** Competitors are only permitted to use the lower two-thirds of the pole for all elements and tricks. The top third of the pole is strictly off-limits to ensure safety and maintain the skill level appropriate for this category. Any use of the top section will result in point deductions (-2).

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.

-Flexing the feet: feet should maintain a straight line from the kneecap to the big toe, with toes pointed and minimal gripping of the pole. Flexing feet is only allowed if it's part of the choreography. On the third instance of uncontrolled flexing, a point deduction will be applied.

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

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

-Improper basic climbing: If the athlete does not climb the pole using correct technique, while climbing (see Video Resources).

-Uneven use of poles: Athletes are required to incorporate both spin and static poles in their routines. The ideal balance is a 50/50 between the two, allowing for the demonstration of a variety of essential techniques. A 60/40 is tolerated, provided that both poles are used effectively to showcase the athlete's skills.

-Prohibited elements: Scores will be deducted for executing any prohibited elements in the amateur division.

-Falls or slips: If the athlete falls or slips from the pole 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.

-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.

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

-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.

Type of Deduction	Description	Points Deducted	Frequency
Incorrect Inversion	Incorrect inversion with following transition.	-1	Each Occurrence
Uncontrolled Flex/Feet	Third instance of uncontrolled feet or unintentional flexes.	-3	Once
Improper Basic Climbing	Improper climbing technique.	-1	Each Occurrence
Uneven Use of Poles	Failure to use both spinning and static poles equally.	-3	Once
Limited pole usage	Only $\frac{2}{3}$ allowed	-2	Once
Forbidden Elements	Execution of prohibited elements .	-3	Each Occurrence
Fall or Slip	Falling or slipping from the pole during the performance.	-1	Each Occurrence
Costume, Hands and Hair Adjustment	The athlete adjusts their costume, wipes hands or fixes their hair during the performance.	-1	Each Occurrence
Poor transitions	Uncontrolled transition between elements in one combination of elements	-0,5	Each Occurrence
Singing/Lip-syncing	Singing or lip-syncing during a routine.	-2	Once

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.

If there is a tie, the athlete who has the highest score in technical execution will be a winner.

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 **85 points**. Athletes have the opportunity to increase their score by performing **bonus elements**.

Athletes need to include **all 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 (30 points)

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

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

Stage Appearance (15 points)

Points will be awarded on a scale of 1 to 5 for Costume and Makeup and on a scale 1 to 10 for Stage Presence both based on the execution throughout the entire routine.

- **Stage Appearance: Costume and Makeup (5 points)**
- **Stage Presence (10 points)**

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.

-Ensure a straight line from the kneecap to the big toe, with toes pointed and no excessive gripping of the pole with the feet.

-Legs and arms should be fully extended and properly aligned, with pointed toes. Flexing the feet is permitted only during aerial walks or as specified in the choreography.

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 pole 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 athlete'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 pole work. The movement between floor and pole should be smooth and natural.

Full engagement of the body, including core strength, leg and arm positioning, and flexibility in performing and holding floor-based poses.

Evaluation breakdown for Floor work based on a 1-10 scale:

- **1 Extremely Poor:** Floor work is very sloppy with major errors in precision and balance. Transitions are abrupt, and there is a clear lack of control. Little to no integration with the rest of the routine.
- **2 Very Poor:** Significant issues in control and stability during floor-based movements. Transitions between floor and aerial work are awkward, with noticeable disruptions in flow.
- **3 Poor:** Limited precision in poses and transitions; struggles with maintaining stability during rolls and floor movements. Integration with the aerial routine is weak, and movements feel disconnected.
- **4 Fair:** Basic control and stability in floor work; some imbalances or awkward transitions are present. Floor work is somewhat integrated, but there are clear disruptions in the flow.
- **5 Average:** Adequate floor work with moderate control and stability. Transitions are mostly smooth, but there may be a few moments of imbalance. Floor elements connect reasonably well with the aerial routine.
- **6 Above Average:** Good control and precision in floor-based movements. Most transitions are smooth, with only minor disruptions. The integration with the aerial routine is mostly fluid and natural.
- **7 Good:** Strong floor work with clear control and stability. Transitions between floor and aerial work are smooth, and the floor elements complement the overall routine effectively.
- **8 Very Good:** High precision and control in floor work. Movements are fluid, stable, and well-integrated with the aerial elements. The transitions are seamless, enhancing the overall flow of the performance.
- **9 Excellent:** Exceptional floor work with flawless control and precision. Transitions are effortless and natural, showing a deep connection between floor and aerial elements. The floor work greatly enhances the routine.
- **10 Perfect:** Flawless execution of floor work with perfect control and precision. Transitions are seamless, with movements flowing naturally into aerial work. The integration is outstanding, creating a cohesive and captivating 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: 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 1-5 scale:

- **1 Extremely Poor:** The costume is inappropriate, ill-fitting, or messy. The makeup and hair are unkempt or do not suit the performance. The overall appearance detracts from the routine.
- **2 Poor:** The costume is somewhat suitable but poorly fitted or lacking in detail. The makeup and hair are basic or not fully polished, impacting the overall presentation.
- **3 Average:** The costume is appropriate and fits well, but it lacks creativity or is somewhat plain. The makeup and hair are acceptable but not exceptional, presenting a basic look.
- **4 Good:** The costume is well-fitted and complements the performance. The makeup and hair are neat and enhance the overall presentation, adding to the visual appeal of the routine.
- **5 Excellent:** The costume is perfectly suited to the routine, fitting well and enhancing the performance. The makeup and hair are flawless and polished, creating a professional and visually striking appearance.

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

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 all three boxes in the Compulsory Elements section for points not to be deducted from the total score.

Compulsory elements are specific tricks that must be incorporated into competition choreography. These elements are essential as they demonstrate the athlete's skill level and technical ability in the professional category.

-Combining Spins on a Static Pole:

Combining spins on a static pole, with each spin requiring at least a 360° rotation and a shift in body position. The transitions between spins should be smooth and seamless.

-Dynamic Combination on Static Pole:

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

-Combination of Tricks on Spinning Pole:

At least one (1) combination **of four or more** distinct tricks performed on a spinning pole within a single routine.

At least four 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.

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.

Specific Criteria for Bonus Points:

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

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

Execution Requirements:

- The catch must be secure, with the performer demonstrating control and balance.
- The leg/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. (e.g. Cocoon, Rainbow Marchenko, Eagle,...)

-Regrips: (1,5 point)

Two types of regrips will be eligible for bonus points:

1. Full Release Regrip: The athlete momentarily releases all contact with the pole, followed by a quick re-grip or "catch." To qualify for this bonus, the athlete must be completely unattached from the pole for a brief moment. The re-grip, or "catch," must be done using the arms or hands, and any part of the arms can be used to secure the grip (e.g. fonji,...)

2. Ayesha Regrip: One-Hand Regrip

The athlete changes the grip or position of at least one hand while the only contact with the pole is made by the hands. If any other part of the body (e.g., legs or torso) touches the pole during this regrip, it will not be awarded points.

To be valid, at least two grip changes must occur during the move. Possible grips include cup grip, twisted grip, elbow grip, or armpit grip. The athlete must keep only their hands in contact with the pole while changing grips, and no other part of the body should touch the pole during this movement.

-Acrobatic Pole Flips: (1,5 point)

Acrobatic pole flip is defined as a move where the athlete performs a head-over-heels flip on the pole doing a 270° or full 360° rotation, without jumping from the floor.

The flip can be done forwards, backwards, or sideways and must start and end on the pole, with no contact with the floor.

A flip will be recognized only if it is performed with a precise rotational alignment, ensuring that both the head and feet remain in a vertical line at the same point throughout the maneuver. This means that the rotation must occur in a single, straight line without any deviation to the side.

-Deadlifts (except for Invert and Shoulder Mount) (1,5 point)

Deadlift is a move where the athlete lifts their entire body onto the pole without using any momentum, relying solely on strength.

When performing deadlifts, **at least one leg must be extended**. Deadlifts executed with both legs bent will not earn any bonus points. Deadlifts can be performed on spinning or/and on static pole.

6.3.4. Deductions

Deductions will be applied in the following cases:

-Incorrect inversions with following transitions: If the athlete fails to execute inversions with the proper technique, deductions will be made. Inversions must be performed with **at least one leg extended**. The final V position must be held with both legs fully extended, in a strong and controlled manner. Any subsequent leg hooking or transitions after the inverting should be executed seamlessly.

-Uneven use of poles: Athletes are required to incorporate both spin and static poles in their routines. The ideal balance is a 50/50 between the two, allowing for the demonstration of a variety of essential techniques. A 60/40 is tolerated, provided that both poles are used effectively to showcase the athlete's skills.

-Flexing the feet: Ensure a straight line from the kneecap to the big toe, with toes pointed and no excessive gripping of the pole with the feet. Flexing the feet is only permitted when it is part of the choreography. Relaxed feet will result in point deductions.

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

In other words, if an athlete flexes their feet unintentionally while performing an invert or a climb, 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.

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

-Improper basic climbing: If the athlete does not climb the pole using correct technique, while climbing (see Video Resources).

-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.

-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.

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

Type of Deduction	Description	Points Deducted	Frequency
Incorrect Inversion	Incorrect inversion with following transition.	-1	Each occurrence
Uneven Use of Poles	Failure to use both spinning and static poles equally throughout the routine.	-3	Once
Flexing the Feet	Uncontrolled feet and unintentional flexes.	-1	Each occurrence
Fall or Slip	Each instance of falling or slipping from the pole during the performance.	-2	Each occurrence
Improper basic climbing	Improper climbing technique.	-1	Each occurrence
Costume, Hands or Hair Adjustment	Each time the athlete adjusts their costume, wipes hands or fixes their hair during the performance.	-2	Each occurrence
Poor transitions between elements	Transitions between elements should be performed smoothly and elegantly.	-2	Each Occurrence
Singing/Lip-syncing	Singing or lip-syncing during a routine.	-3	Once

6.4. 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.

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.

If there is a tie, the athlete who has the highest score in technical execution will be a winner.

Athletes will be evaluated based on the following criteria, with a total of **85 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, both based on the execution throughout the entire routine.

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

Stage Appearance (10 points)

Points will be awarded on a scale of 1 to 5 based on the execution throughout the entire routine.

- Costume and Makeup (5 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 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 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.

-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.

-Ensure a straight line from the kneecap to the big toe, with toes pointed and no excessive gripping of the pole with the feet.

-Legs and arms should be fully extended and properly aligned, with pointed toes. Flexing the feet is permitted only during aerial walks or as specified in the choreography.

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 involve 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 athletes use the pole 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: The precision and correctness of floor-based moves, including poses, transitions, and rolls.

The athlete'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 pole work. The movement between floor and pole should be smooth and natural.

Full engagement of the body, including core strength, leg and arm positioning, and flexibility in performing and holding floor-based poses.

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 pole 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 each performer's features and expressions, enhancing their stage presence. For doubles, the costumes and makeup should complement and complete each other's looks, creating a cohesive visual appearance. Both should be designed to withstand stage lighting and maintain their appearance throughout the performance, ensuring consistency and harmony between the duo.

Evaluation breakdown for Costume and Makeup based on a 1-5 scale:

- **1 Extremely Poor:** The costume is inappropriate, ill-fitting, or messy. The makeup and hair are unkempt or do not suit the performance. The overall appearance detracts from the routine.
- **2 Poor:** The costume is somewhat suitable but poorly fitted or lacking in detail. The makeup and hair are basic or not fully polished, impacting the overall presentation.
- **3 Average:** The costume is appropriate and fits well, but it lacks creativity or is somewhat plain. The makeup and hair are acceptable but not exceptional, presenting a basic look.

- **4 Good:** The costume is well-fitted and complements the performance. The makeup and hair are neat and enhance the overall presentation, adding to the visual appeal of the routine.
- **5 Excellent:** The costume is perfectly suited to the routine, fitting well and enhancing the performance. The makeup and hair are flawless and polished, creating a professional and visually striking appearance.

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

- **Doubles I:** Athletes must include **at least three** compulsory elements in their routine.
- **Doubles II:** Athletes must include **all five** compulsory elements in their routine.

The following compulsory elements for Double category are as follows:

-Lifts: Doubles are required to incorporate lifts into their routine. Lifts involve coordinated partner movements on the pole or floor, where both athletes play significant roles.

-Base Support elements: Typically, one partner serves as the flyer while the other acts as the base. These elements may involve one partner supporting, or balancing the other.

-Dynamic Tricks: At least one dynamic trick such as jump, flip, drop...dynamic transitions can be executed by one partner only, while the other partner serves as support, providing momentum and stability during the move.

-Interlocking: Interlocking moves involve both partners performing synchronized or complementary actions that connect their bodies through grips, holds, or positioning.

-Partner Synchronization: A shared sequence where both partners perform simultaneously. To ensure synchronization, both partners must maintain a minimum of 8 counts of coordinated movement, either using both poles for low pole flow or working together on a single pole with no contact between partners.

6.4.3. 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.

-Flexing the feet: Ensure a straight line from the kneecap to the big toe, with toes pointed and no excessive gripping of the pole with the feet. Flexing the feet is only permitted when it is part of the choreography. Deductions will be made once on the third instance of uncontrolled flex for the entire routine. 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 or climbing will not result in a point deduction for flexing the feet. However, it will be counted as a mistake under improper climbing technique or improper inverting technique.

In other words, if an athlete flexes their feet unintentionally while performing an invert or a climb, 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.

.-Improper basic climbing: If the athlete does not climb the pole using correct technique.

-Uneven use of poles: Athletes are required to incorporate both spin and static poles in their routines. The ideal balance is a 50/50 between the two, allowing for the demonstration of a variety of essential techniques. A 60/40 is tolerated, provided that both pole types are used effectively to showcase the athlete's skills.

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

-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 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.

-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.

Type of Deduction	Description	Points Deducted	Frequency
Incorrect Inversion	Incorrect inversion with following transition.	-2	Once
Flexing the Feet	Third instance of uncontrolled feet or unintentional flexes.	-3	Once
Improper Basic Climbing	Improper climbing technique.	-2	Once
Uneven Use of Poles	Failure to use both spinning and static poles equally throughout the routine.	-3	Once
Fall or Slip	Falling or slipping from the pole or from partners grip during the performance.	-2	Each Occurrence
Incomplete Interlockings	Failure of both partners executing interlocking elements.	-2	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
Poor transitions between elements	Transitions between elements should be performed smoothly and elegantly.	-2	Once
Singing/Lip-syncing	Singing or lip-syncing during a routine.	-3	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 or discussions 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 in Mini and Children or 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.
- Basic first aid will be provided for incidents or accidents and medical assistance will be available for more serious injuries. In case of an incident the medical representative will have the final say on 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. 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

12. 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.

13. Video Resources:

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

Improper and proper climbing technique: <https://youtu.be/4ULmCsmYw80>

Incorrect and correct inversion with following transition: <https://youtu.be/clHKMmp937Q>

Poor transitions between elements: <https://youtu.be/j-vQAmHI7uw>

Dynamic combinations on static pole: https://youtu.be/bsJS0CrIX_Y

Combining spins on a static pole: <https://youtu.be/RiSBqW-fsnQ>

Bonus points deadlifts: <https://youtu.be/j2lat0TL3W0>

Full Release Regrip: <https://youtu.be/aqQCajYPF8o>

DOUBLES: Interlocking: <https://youtu.be/j4L7-F5vzK4>

DOUBLES: Lift: https://youtu.be/3_E33p2o3Ng

DOUBLES: Dynamic Trick: <https://youtu.be/-EpRP0LnyPc>

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.