



# NZCAF

**2026/2027 NSAC Technical Regulations**

**Fitness Teams**

for the

**New Zealand Schools Aerobics Competition**

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Sections with changes from previous revisions are highlighted

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# Part 1 – Fitness Teams Technical Regulations

## 1.1 NSAC Fitness Teams Categories

Rules	Section	Age Group	Grade
NZSAC	Fitness Teams	U14	Cadet
		U18	Junior
		18+	Adult

Ages groups are the age of the athlete as of December 31st in the year of the competition.

## 1.2 Entry Protocol and Criteria

### *All divisions*

- Competitors may be from different schools, but must all be from the same region.
- Teams may be any combination of male / female.
- Teams can be made up from members who are across different sport aerobic divisions.
- Teams can have a mixture of ages as long as the majority is in the correct age. Athletes cannot jump 2 age categories. They can go up or down one age category but no more. For example, a Junior athlete could go in a cadet or an adult team. However, an adult athlete could only go down to a junior team, not a cadet, like a cadet could only go to a junior team, not an adult team.
- Teams must have 5-7 members.

# Part 2 – Competition Requirements

## 2.1 Performance Area

An area of 9 x 9 metres square will be used.

If the venue is smaller, then the performance area may have to be altered. Athletes will be given this information as soon as possible.

## 2.2 Performance Times

All categories                      1 minute 45 seconds with 5 seconds either side

Timing will begin with the first audible sound and will end with the last audible sound (this would include a cueing beep if used).

## Part 3 – Scoring and Judging

### 3.1 Introduction

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

There are no compulsory elements. Competitors should take care to avoid any movement that risks injury to a team member.

The recommended range of the BPM is 150 – 160.

### 3.2 The Judging Panel

The Judging Panel configuration is different to those used in sport aerobics.

The Fitness judging panel will consist of

- A six judge panel (1 x non-ranking Head Judge, 2 x Technical Judges, 2 x Artistic Judges, 1 x X-Factor Judge) **OR**
- A nine judge panel (1 x non-ranking Head Judge, 3 x Technical Judges, 3 x Artistic Judges, 1 x X-Factor Judge)

#### *HEAD JUDGE*

The Head Judge will oversee the judging panel and is the highest technical authority at a NZCAF Competition. The Head Judge is responsible for ensuring consistent and fair application of the Technical Regulations by the judging panel and overseeing the correct implementation of the judging systems and the tabulation of results.

A non-ranking Head Judge will not apply a score for each team.

#### *TECHNICAL SPECIALIST JUDGE*

The Technical Specialist Judge will determine the ability of the team to perform and display a variety of movements which are specific to the fitness discipline. Also considered is the execution, placement and control of all movement and the complexity and intensity of those movements and the choreography.

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

#### *ARTISTIC JUDGE*

The Artistic Judge will consider the originality and creativity of the choreography and the use of the music. Synchronization is also considered, this being the ability of the team to perform at the same level as each other and to stay in time with each other and the music. The Artistic Judge will consider the appearance and presentation and team interaction.

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

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

#### *X-FACTOR JUDGE*

The X-Factor Judge will consider the overall performance of the routine and look for the routine with the most significant impact on stage. They will consider the ability of the team to entertain and connect with the music, movement and audience using Fitness choreography.

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

### 3.3 Scoring and Ranking

The goal of the ranking system is to determine the winner by the majority of placings given by the judging panel, rather than an addition of scores.

For example using a 5 judge panel:

Competitor A: 3 judges have 1<sup>st</sup> place / 2 judges have 2nd place

Competitor B: 2 judges have 1st place / 3 judges have 2nd place

Competitor A is the winner

The tabulation system will find the competitor/team with the most first places then the most second and third etc, to determine the final ranking.

### 3.4 Application of Scores and Ranks

Each scoring judge will consider their specific criteria to determine a score out of ten (10) points representing a team's performance. From this score a team's rank for each judge is derived.

The ranks applied by all judges for each team, will determine the placing of the teams for the competition. The team with the best ranking will be determined the winner.

## Part 4 - Routine Evaluation Criteria

### 4.1 Introduction

Fitness Aerobics uses the basis of High Impact Aerobics together with music that has a very strong, clear, fast beat. It does not have any compulsory movements and does not encourage sports aerobics skill movements. There is a focus on non-stop high impact aerobic combinations which are enhanced by creative sequencing. **A Fitness Aerobics routine should be choreographed differently to a Sport Aerobics routine.**

### 4.2 Technical Specialist Criteria

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

#### *Complexity (difficulty)*

- Use of complex/difficult leg and footwork reflective of high impact aerobics
- Use of complex/difficult arm lines
- Use of complex and fast transitions in conjunction with leg and footwork
- Use of opposing planes
- With arms
- With legs
- With teams members
- Using many parts of the body and many muscles together at one time

#### *Intensity*

- Movement should require high energy expenditure and effort
- Use of different vertical choreography levels (floor, 'squat' level, standing, high impact and aerial) and muscular contraction
- Use of long and short levers (arms and legs)
- Continual use of leg levels by differing the use of flicks, knee lifts and kicks
- Speed of movement (not music)
- Display of high cardiovascular endurance and demonstrate perfect physical condition
- Continual use of the floor space used throughout the routine
- Choreography should involve as much high impact content as possible

#### *Variety of moves*

- Avoiding repetition by choosing a wide range of high impact aerobic movements
- Variety in arm lines using combinations of short and long levers
- Variety in choreography levels: floor to standing, standing to floor etc
- Variety in direction of travel, formations and orientation
- Variety of footwork and leg levels by using flicks, knee lifts and kicks
- Avoiding repetition of movements and sequences in the lower body
- Avoiding repetition of movements and sequences in the upper body

#### *Execution*

- High level of technique and quality in all moves including execution of any chosen skill moves
- Same skill level of team members: All members should perform movements with the same precision
- Precise placement and control of arm lines, leg and footwork
- Speed and control of high impact action and correct execution of the transitions
- Postural control (joint and limb) and body alignment
- Ease of movements

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

### 4.3 Artistic Criteria

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

#### *Choreography*

- Movement should be appropriate to fitness aerobic movement and not sports aerobics movement
- Originality and creativity in high impact aerobic movements
- Creativity in arm lines as well as lower body movements
- Use of different travel directions and orientation
- Even and purposeful spacing between team members
- Unpredictable sequencing
- Choreography with interactions
- Use of different vertical choreography levels and space to show creativity
- Originality and creativity in formations and changes of placement of teams members in the formations, which should be done often

#### *Music interpretation*

- Music appropriate to fitness aerobics and speed suitable for high impact aerobics
- Music and movements should be inseparable
- Use of highs, lows, rhythms and vocals
- Movements should reflect a theme if chosen
- Ability to use the music/tempo by all team members

#### *Synchronization*

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

#### *Presentation*

- Dynamic physical and facial energy throughout performance
- Ability generate excitement and enthusiasm
- Ability to project confidence and emotion
- Eye contact with audience
- Variety and continuity of presentation skills
- Appropriate and animated expressions
- Interaction and acknowledgement that you are a team, rather than individuals on stage
- Sincerity and naturalness of expression rather than forced theatrics
- Personality and vitality integrated into the routine with a group presentation
- Good physical condition
- Vibrant, customized, athletic attire suitable with the choreography (not theatrical attire)

### 4.3 X-Factor Criteria

The X Factor Judge is a specialist in both Artistic and Technical criteria; therefore, considers all aspects of these criteria together.

## Performance

- The ability of the team to entertain an audience
- The ability of the team to incite emotion and excitement from the audience
- The ability to 'Dance' the routine and 'express' the music with dance/movement related to aerobics
- The ability to project confidence and ease of movement
- The originality and innovation of combining costume, music, choreography and presentation

## Synchronisation

Artistic synchronization;

- The ability of the entire team to use the beat and stay in time with the music and each other
- The ability of team members to present the routine with the same level of performance

Technical synchronization;

- Display of the same level of physical ability and execution between all members
- The basis of the Fitness Teams attire requirements is to acknowledge both the sport and performance aspects of this category.

## 4.5 Acceptable Moves

For Cadet, Junior and Adult Fitness only.

NB: Lifts and supports can add to the interaction, visual image and creativity of a routine but should not risk reducing the aerobic sequences (8 counts of high impact aerobics) in a routine.

- ✓ Lifts and supports (with the lifting or supporting person/s in a standing position or on the floor). In lifts stepping will be allowed by supporting team members max of 3 steps, pivoting is allowed. The lift should not limit the intensity of the routine and must be safe for all team members. Clean execution and safety must be shown otherwise penalty could be enforced by the judging panel
- ✓ Assisted Aerial somersault: A gymnastic move, beginning in a standing position, in which the body is propelled head over heels in either a forward, backward or sideways position before landing on the feet or into various floor positions. Must be in contact with other team members.
- ✓ Moving through Handstand: Movements that involve going 'through' a handstand position, are considered a transition and are acceptable. Must be a moving transition that is performed safely without a purposeful discernible hold.
- ✓ Forward/Backwards walkover variations: A gymnastics move where the athlete starts on one foot travels their body through an inverted position to land on the ground. Athletes must not land upright unless supported by team mates. At least one hand must be in contact with the floor when completely on your own. No flick.
- ✓ Aerials landing on one or two feet
- ✓ Two arm push up
- ✓ Two arm transitional presses (not turning)
- ✓ Transitional flexibility moves
- ✓ Self-propulsion
- ✓ Standing free fall to push up
- ✓ Self-propulsion (with the lifting or supporting person/s in a standing position or on the floor)

- ✓ Floor roll, kip, and handstand as a transition only that is without a discernible hold
- ✓ Unassisted or assisted Cartwheel of any form including executed on the forearms

#### 4.6 Unacceptable moves

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

## Appendix 1: Glossary of terms and movements

### *Assisted Propulsion*

One Team member propels another member

### *Back flip*

A move in which the body is propelled backward passing through an aerial supine position to an inverted position. Then the hands are pushed off the floor as the legs flick down to land upright on both feet.

### *Cartwheel*

A move in which the body travels sideways through a straddled handstand position.

### *Front Splits*

A seated split in which one leg is extended forward and the other behind, whilst the torso remains vertical.

### *Handspring*

A move in which a strong propulsion off the front leg propels the body through an inverted position. Then the hands push off the floor so that the body moves through an aerial supine position to land upright.

### *Lift*

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

### *Push-Up, Two Arm*

A move in which the chest is lowered to within 10cm of the floor while the body maintains a straight position.

### *Self Propulsion*

One Team member using the body of another member to propel themselves.

### *Straddle Splits*

A seated split in which the legs are extended sideways.

### *Support*

One Team member, using the body of another team member, to support their own body weight. The supporting person is not lifting or assisting the team member in any way, they are simply being used as a support. This is not a lift.

### *Swap*

Changing of position of team members without changing the complete formation.

### *Transition*

- Changing of position of team members to create a new formation
- To get from one move to another.

### *Transitional flexibility*

Any flexibility movement that is not held and used to get to another movement e.g. splits, needlepoint

### *Transitional press*

Any press (2 arms) that is not held and used to get to another movement e.g. straddle or pike press