



INTERNATIONAL FITNESS & BODYBUILDING FEDERATION

IFBB FEDERATION RULES SECTION 17: WOMEN'S ARTISTIC FITNESS

2023 EDITION

IFBB FEDERATION
HEADQUARTERS:
Calle Dublin No. 39-D, 28232 Las Rozas, Madrid, Spain
Tel: +34 91 535 2819;
e-mail: headquarters@ifbb.com
Website: www.ifbb.com

SECTION 4: WOMEN'S ARTISTIC FITNESS

Article 1: Introduction	3
Article 2: Responsibilities of Organizers to Athletes and Delegates	3
Article 3: Categories	3
Article 4: Rounds	4
Article 5: Prejudging: Elimination Round	4
Article 6: Prejudging: Attire for the Elimination Round, Round 2 and Round 4	5
Article 7: Prejudging: Scoring the Elimination Round	5
Article 8: Prejudging: Attire for Round 1 and Round 3 (Fitness Routine)	6
Article 9: Prejudging: Presentation of Round 1	6
Article 10: Prejudging: Scoring of Round 1	7
Article 11: Prejudging: Assessing Round 1	7
Article 12: Prejudging: Presentation of Round 2 (Quarter Turns)	7
Article 13: Prejudging: Scoring of Round 2	8
Article 14: Prejudging: Assessing Round 2	9
Article 15: Finals	9
Article 16: Finals: Attire for Round 3 (Fitness Routine)	9
Article 17: Finals: Presentation of Round 3	9
Article 18: Finals: Scoring of Round 3	10
Article 19: Finals: Attire for Round 4 (Quarter Turns)	10
Article 20: Finals: Presentation of Round 4	10
Article 21: Finals: Scoring of Round 4	11
Article 22: Finals: Assessing of Round 4	12
Article 23: Finals: The Awarding Ceremony	12
Article 24: Finals: Overall Category and Award	12
Article 25: Finals: Teams Classification Results and Award	13
Appendix 1: How to Assess a Women's Fitness Competition	13
Appendix 2: Assessment of the Fitness Routines	14
Appendix 3: Photographs	15

Article 1 – Introduction

Women's Artistic Fitness was officially recognized as a new sport discipline by the IFBB Executive Council and IFBB International Congress on November 06th, 2020, Santa Susanna, Spain.

1.1 General:

Whenever possible, all the IFBB World Championships, including men, women, juniors, seniors and masters as well as the IFBB Annual Congress should be organized together as one big international event.

The IFBB Rules for Women's Artistic Fitness consist of regulations, policies, directives and decisions intended to guide the IFBB and its Members in the administration of the sport of Women's Artistic Fitness.

1.2 Rules:

Certain administrative and technical rules that appear in Section 1: General Rules are the same for Women's Artistic Fitness and therefore, are not repeated in this section.

Article 2 – Responsibilities of Organizers to Athletes and Delegates

2.1 Responsibilities:

The Organizer of the World Championships will undertake to cover the cost of double-occupancy accommodations and meals (breakfast, lunch and dinner) for competitors and delegates as follows:

World Fitness Championships (included Women's Acrobatic Fitness, Women's Artistic Fitness, Men's Fitness, Women's Physique, Women's Bodyfitness, Women's Bikini, Women's Wellness, Mixed-Pairs, Fit-Pairs):

For four days (three nights) according to the following scale:

- a. Three or more competitors - Two delegates
- b. One or two competitors - One delegate

Note 1: *A maximum allowable number of participating competitors per National Federation is unlimited.*

Note 2: *Delegates without athletes, extra delegates and supporters will have to pay for the Full Package Special Rate.*

Note 3: *Upon agreement between the IFBB and the Organizer, one additional category may be opened for competition.*

2. World Junior Bodybuilding and Fitness Championships:

For four days (three nights) according to the following scale:

- a. Three or more competitors - Two delegates
- b. One or two competitors - One delegate

Note 1: *A maximum allowable number of participating competitors per National Federation is unlimited.*

Note 2: *Delegates without athletes, extra delegates and supporters will have to pay for the Full Package Special Rate.*

Note 3: *Upon agreement between the IFBB and the Organizer, one additional category may be opened for competition.*

Article 3 – Categories

3.1 Categories:

Women's Artistic Fitness competition at the World Championships is open in the following categories:

1. There are three categories in Women's Artistic Fitness world-level competitions, currently as follows:

- a. Class A: Up to and incl. 163 cm
- b. Class B: Up to and incl. 168 cm
- c. Class C: Over 168 cm

2. There are two categories in Junior Women's Artistic Fitness world-level competitions, currently as follows:

- 16 to 20 years of age inclusive:

- a. One open category

- 21 to 23 years of age inclusive:

- a. One open category

3. A category can only be run if there are not less than 3 athletes. If less than 3 athletes, categories will be combined wherever possible.

4. Crossovers: Women's Artistic Fitness competitors may also participate in Women's Bikini and in Women's Fit-Model divisions at the same contest, if they meet specific requirements obligatory in each of those divisions.

Article 4 – Rounds

4.1 Rounds:

Women's Artistic Fitness will consist of the following five rounds:

- 1. Prejudging: Round 1 (Artistic Fitness Routines)
- 2. Prejudging: Round 2 (Quarter Turns, Comparisons in Quarter Turns)
- 3. Finals: Round 3 (Artistic Fitness Routines)
- 4. Finals: Round 4 (Individual Presentation and Quarter Turns x 2)

Article 5 – Prejudging: Elimination Round

5.1 General:

There is no Elimination Round in Women's Artistic Fitness. All competitors will perform their fitness routines (Round 1) and then four quarter turns (Round 2). Top 6 competitors from Prejudging will advance to the Finals.

A time-table for prejudging in each category should be published after the Official Athlete Registration. In order to give themselves time to warm up and change into their posing attire, competitors should be in the backstage warm-up area at least 45 minutes prior to the start time of the judging of their category. All competitors will be solely responsible for ensuring that they are present and prepared to compete when their category is called onstage failing which they may be eliminated from the competition.

Article 6 - Attire for Round 1 and Round 3 (Fitness Routines)

6.1 Attire for Round 1 and Round 3:

The attire for Round 1 and Round 3 will conform to the following criteria:

- 1. Competitors may dress as they deem appropriate in order to perform their routines, except as detailed below.
- 2. G-strings are strictly prohibited. G-strings cannot be worn on top of leotards, fishnet stockings, or tights. Also, G-strings cannot be worn underneath a skirt or other type of outerwear.. Tight shorts should be plain, opaque, any colour and will cover the whole

gluteus maximus, all of the frontal area and upper 1/4 of the thighs.

3. Sport footwear may be worn, at the discretion of the competitor.

6.2 Provided Point 2 is respected, a competitor may remove an article of clothing (e.g. coat, jacket, shirt, pants) if the removal of said article is performed in a tasteful manner.

6.3 The routine attire will be inspected during the Official Athlete Registration and backstage before the competitor is allowed onstage. If the routine attire does not meet IFBB standards, the competitor will be given five (5) minutes to comply, failing which the competitor will be disqualified.

6.4 National Federations and head delegates are responsible for making sure that their fitness athletes are fully aware of the IFBB Rules as detailed in this Section.

6.5 Any questions concerning posing attire must be brought to the attention of the IFBB Chief Official or IFBB Chief Judge during the Official Athlete Registration.

Article 7 – Prejudging: Presentation of Round 1 (Fitness Routines)

Round 1 may not be held if there are 7 or less competitors in a category. Decision will be made by the Chief Judge and will be announced after the Official Athlete Registration and will be included in the Running Order.

7.1 Round 1 procedure:

Round 1 will proceed as follows:

1. Each competitor will be called onstage in numerical order to perform an artistic fitness routine to music of her own choice, the length of which will be 90 seconds +/-5 sec.
2. Each competitor will be introduced by number, name and country.
3. For safety reasons, the use of body oil in the routine round is strictly prohibited.
4. Only small props are allowed during the fitness routine, as long as they are part of the outfit and their use must not require a delay in the progress of the competition (e.g., scarf, cap, hat...). Props such as chairs, bars, handstands, weapons, umbrellas, sticks, etc. are prohibited.
5. No competitor will use any device that would leave material on the stage platform that would 1) presented a safety hazard to other competitors, and/or 2) require that the stage platform be cleaned or repaired before further use.
6. A competitor must enter and exit the stage to perform the routine without the assistance of any other person or persons e.g. cannot be carried onstage.

Article 8 - Prejudging: Scoring of Round 1

8.1 Scoring of Round 1:

The scoring for Round 1 will proceed as follows:

1. Using Form 3, entitled "Judge's Individual Placings (Prejudging)", each judge will place the athletes from 1st to the last, ensuring that no two or more competitors receive the same placing. The judges may use Form 4, entitled "Judge's Personal Notes" to record their assessment about each competitor and to write notes about the athletes.
2. The statisticians will collect Form 3 from the judges and will then transcribe the judge's placings onto Form 5, entitled "Score Sheet (Statisticians)", under Round 1. They will then discard two highest and two lowest scores (if nine judges) or one highest and one lowest (if less than nine judges) for each competitor and will add up the remaining five scores to produce a "Round 1 Subscore."
3. Should a tie occur in the "Round 1 Subscore", the tie need not be immediately broken since the "Round 1 Subscore" must be added to the "Round 2 Subscore" to produce a

“PREJUDGING SCORE”.

Article 9 – Prejudging: Assessing of Round 1

9.1 Assessing of Round 1:

Round 1 will be assessed using the following criteria:

Each judge will assess the routine focusing on artistic expression in dance-like choreography with diversified tempo, some strength and flexibility elements, personality, athletic coordination and overall performance. The routine may include aerobics, dance, gymnastics or other demonstrations of athletic talent with harmonized costume, music and choreography.

The judges are reminded that, during this round, they are judging ONLY the artistic fitness routine and NOT the physique. More details in **Appendix 4** to this Section.

Article 10 – Prejudging: Attire for Round 2 and Round 4 (Quarter Turns)

10.1 Attire for Round 2 and Round 4:

The attire for Round 2 and Round 4 (Two-Piece Bikini) will conform to the following criteria:

1. The bikini will be opaque, two-piece in style.
2. The colour, fabric, texture, ornamentation and style of the bikini as well as the colour and style of the high-heels will be left to the competitor’s discretion, except as indicated in the below.
3. Platform shoes are no longer allowed. Sole thickness of the high-heels may have maximum of 1 cm and stiletto height may have maximum of 12 cm.
4. The bikini bottom will cover a minimum of 1/3 of the gluteus maximus and all of the frontal area. The bikini must be in good taste. Strings are strictly prohibited. Bikini bottom connectors at both sides must be made of the same material as the other parts of the costume
5. The attire will be inspected during the Official Athlete Registration.

10.2 The hair may be styled.

10.3 Except for a wedding ring, bracelets and earrings, jewellery will not be worn. Competitors will not wear glasses, watches, pendants, necklaces, wigs or artificial aids to the figure, except breast implants. Implants or fluid injections causing the change of the natural shape of any other parts or muscles of the body are strictly prohibited and may result in disqualification of the competitor.

10.4 The use of tans and bronzers that can be wiped off is not allowed. If the tan comes off by simply wiping, the athlete will not be allowed to enter the stage. Artificial body colouring and self-tanning products may be used. Professional competition tanning methods (airbrush tanning, cabin spray tanning) may be used if applied by the professional companies and qualified personnel. Sparkles, glitter, shiny metallic pearls or gold coloring are prohibited whether applied as part of a tanning lotion and/or cream or applied separately, regardless of who applied them on the competitor’s body.

10.5 The IFBB Chief Judge, or a delegated by him official, will have the right to make decision if a competitor’s attire meets the criteria established in the Rules and an acceptable standards of aesthetics. The athlete may be disqualified if the attire doesn’t meet them.

Article 11 – Prejudging: Presentation of Round 2 (Quarter Turns)

Round 2 may not be held if there are 7 or less competitors in a category. Decision will be made by the Chief Judge and will be announced after the Official Athlete Registration and will be included in the Running Order.

11.1 Presentation of Round 2:

The procedures for Round 2 will be as follows:

1. The entire line-up is brought onstage, in numerical order and in a single line. Each

semifinalist will be introduced by number, name, and country. Decision will be made by the Chief Judge, who will inform the Master of Ceremony or the Announcer.

2. The line-up will be divided into two equal-size groups and will be positioned onstage so that one group is to the left of the stage; the other group is to the right of the stage. The center portion of the stage will be left open for comparison purposes.

3. In numerical order, and in groups of no more than ten competitors at a time, each group will be directed to center-stage area to perform the bikini-style four quarter turns.

4. The IFBB Chief Judge will direct the competitors through the four position connected with quarter turns, which are:

- a. Front Position
- b. Quarter Turn Right- Left Side Position - Left side to the judges
- c. Quarter Turn Back- Rear Position-Back to the judges
- d. Quarter Turn Right- Right Side Position – Right side to the judges
- e. Quarter Turn Front- Front Position

Note 1: Detailed description of the Women's Artistic Fitness quarter turns provided in **Appendix 1** to this Section.

Note 2: Competitors will not chew gum or any other products while onstage.

Note 3: Competitors will not drink any liquids while onstage.

5. This initial grouping of competitors and performance of the quarter turns is intended to assist the judges in determining which competitors will take part in the comparisons that follow.

6. All judges submit their individual propositions for the first comparison of the top five athletes to the IFBB Chief Judge. Based on them, the Chief Judge will form the first comparison. The number of athletes to be compared will be determined by the Chief Judge but no less than three and no more than ten competitors will be compared at any one time.

Then the judges may be asked to submit individual propositions for the second comparison of the next five athletes, included competitors placing in the middle of the group. The IFBB Chief Judge will form the second and the next comparisons till all competitors will be compared at least once. The total number of comparisons will be decided by the IFBB Chief Judge.

7. All individual comparisons will be carried out center-stage.

8. Upon completion of the last comparison, all competitors will return to a single lineup, in numerical order, before exiting the stage.

Article 12 – Prejudging: Scoring of Round 2

12.1 Scoring of Round 2:

The scoring for Round 2 will proceed as follows:

1. Using Form 3, entitled “Judge’s Individual Placings (Prejudging)”, each judge will award each competitor an individual placing from 1st to the last, ensuring that no two or more competitors receive the same placing. The judges may use Form 4, entitled “Judge’s Personal Notes” to record their assessment about each competitor.

2. The statisticians will collect Form 3 from the judges and will then transcribe the judge’s placings onto Form 5, entitled “Score Sheet (Statisticians)”. They will then discard two highest and two lowest scores (if nine judges) or one highest and one lowest (if less than nine judges) for each competitor, will add up the remaining five scores to produce a “Round 2 Subscore” and a “Round 2 Place”. The competitor with the lowest subscore is awarded 1st place while the competitor with the highest subscore is awarded the last place.

3. Ties in the “Round 2 Subscore” need not be immediately broken as the “Round 2 Subscore” will be added to the “Round 1 Subscore” to produce a “PREJUDGING SCORE” and “PREJUDGING PLACE”.
4. Should a tie occur in the “PREJUDGING SCORE”, the tie will be broken using the “Round 2 Subscore” first. If a tie still exists, it will be broken using the “Relative Placement Method” and the athlete’s Round 2 Subscores.

Note 1: The Relative Placement Method procedure:

Each individual judge’s scores for the tied athletes will be compared on a column-by column basis with a dot being placed on top of the number for the athlete with better placing. All nine regular panel judge’s scores (except alternative judges) will be included in the tie breaking calculations. The number of dots will be tallied for each of the tied athletes. The athlete with the greater number of dots will be declared the winner of the tie and will then receive the better placing.

5. The scores for the Prejudging will be used to place the top 15 competitors from 1st place to the last place. The top 6 competitors from the Prejudging will advance to the Finals and will start the Finals with zero points.
6. The top 6 finalists will be announced just after the Prejudging.

Article 13 – Prejudging: Assessing of Round 2

13.1 Assessment of Round 2:

In general, the assessment of women’s physique in Women’s Artistic Fitness are based on the same criteria like in Women’s Bikini:

1. The assessment should take the whole physique into account. The assessment, beginning with a general impression of the physique, should take into consideration the hair; the overall body development and shape; the presentation of a balanced, proportionally and symmetrically developed, complete physique; the condition of the skin and the skin tone; and the athlete’s ability to present herself with confidence, poise and grace.
2. The physique should be assessed as to its level of overall body tone, achieved through athletic endeavors and diet. The body parts should have a nice and firm appearance with a decreased amount of body fat but may have a “softer” and “smoother” look than in bodyfitness. The physique should neither be excessively muscular nor excessively lean and should be free from muscle separation and/or striations. Physiques that are considered too muscular, too hard or too lean must be marked down.
3. The assessment should also take into consideration the tightness and tone of the skin. The skin tone should be smooth and healthy in appearance, and without cellulite. The hair and makeup should complement the “Total Package” presented by the athlete.
4. The judge’s assessment of the athlete’s physique should include the athlete’s entire presentation, from the moment she walks onstage until the moment she walks offstage. At all times, the Artistic Fitness competitor must be viewed with the emphasis on a “healthy and fit” physique, in an attractively presented “Total Package”.
5. Judges are reminded that this is not a bodyfitness contest. The competitors should have shape to their muscle but not the separation, definition, very low bodyfat level, dryness or density that are seen at bodyfitness competitions. Any competitor who exhibits these features is to be marked down.

More details in **Appendix 1** to this Section.

Article 14 – Finals

14.1 Procedures:

The top six athletes from the Prejudging advance to the Finals, which consists of two rounds as follows:

1. Round 3: Artistic Fitness Routine.
2. Round 4: Quarter Turns.

Article 15 - Finals: Attire for Round 3 (Fitness Routine)

15.1 The attire for Round 3 must conform to the same criteria as described in Article 6.

Note: *Competitors may use a different costume that in Round 1; however, it must still conform to the standards of taste and decency as described in Article 6.*

Article 16 - Finals: Presentation of Round 3

16.1 The procedures for conducting Round 3 are as follows:

1. The top 6 finalists, wearing their artistic fitness routine attire, will be called onstage, individually and in numerical order, to perform their individual fitness routines to their own choice of music, the length of which shall be 90 +/-5 seconds.
2. Each competitor is to be introduced by number, name and country.
3. Only small props are allowed during the fitness routine, as long as they are part of the outfit and their use must not require a delay in the progress of the competition (e.g., scarf, cap, hat...). Props such as chairs, bars, handstands, weapons, umbrellas, sticks, etc. are prohibited.

Article 17 - Finals: Scoring of Round 3

17.1 The scoring of Round 3 is carried out as follows:

1. The judges, using Form 6, entitled "Judge's Individual Placings (Finals)", and using the same criteria for judging as used during the Prejudging Round 1, will place the competitors from 1st to 6th, giving no two athletes the same placing.
2. The statisticians will collect Form 6 from the judges and will then transcribe the judge's placings onto Form 5, entitled "Score Sheet (Statisticians)". They will then discard two highest and two lowest scores (if nine judges) or one highest and one lowest (if less than nine judges) for each competitor, and will add up the remaining five scores and will write the total under the column marked "Round 3 Subscore". Points from the Prejudging (Round 1 and Round 2) are not taken into consideration in the Finals. Each competitor begins the Finals with "zero points".
3. Should a tie occur in the "Round 3 Subscore", the tie need not be immediately broken as the "Round 3 Subscore" must be added to the "Round 4 Subscore" to produce a "FINAL SCORE".

Article 18 - Finals: Assessing of Round 3

18.1 Assessing of Round 3 (Fitness Routines) according to Article 9; however, the judges must be mindful of the fact that a competitor may present a different condition in the finals compared to the Prejudging. Therefore, judges must ensure that this round is judged from a "fresh" perspective, ensuring that all competitors receive fair assessment based upon their presentation in this round.

More details in **Appendix 2** to this Section.

Article 19 - Finals: Attire for Round 4 (I-walking + Quarter Turns)

19.1 The attire for Round 4 must conform to the same criteria as described in Article 10.

Note: *Competitors may use a different costume that in Round 2; however, it must still conform to the standards of taste and decency as described in Article 10.*

Article 20 - Finals: Presentation of Round 4

20.1 The procedure for conducting Round 4 is as follows:

1. The top 6 finalists will be called on stage, one by one, in numerical order and will perform the I-walking:

- The competitor will walk to the center of the stage, will stop and perform four different positions of her choice.
- The competitor will then walk to the line-up in the rear part of the stage.

2. The top 6 finalists will be directed to the center of the stage, in a single line and in numerical order.

3. The IFBB Chief Judge will direct the competitors, as a group, through the four quarter turns in numerical order and then in the reverse order. Performing each turn, competitors will stand motionless.

4. These quarter turns will be done in the following way:

- Front stance: competitors will stand with one hand resting on the hip and one leg slightly moved to the side. Standing in a symmetrical straddle position is incorrect. Competitor standing in such position may be placed down by the judges or even expelled from the stage.
- 5. Quarter turn right: competitors will perform the first quarter turn to the right. They will stand left side to the judges, with upper body slightly turned toward the judges and face looking at the judges. Right hand resting on the right hip, left arm hold down and slightly back from the centerline of the body, left hip slightly raised, left leg (nearest the judges) slightly bent in the knee, left foot resting on the toes near to the centerline of the body, right leg straight.
- Quarter turn back: competitors will perform the next quarter turn to the right and will stand back to the judges. They will stand straight, not leaning the upper body forward. with one hand resting on the hip and one leg slightly moved to the side. Second hand hanging down along the body, slightly out of to the side, with open palm and straight, aesthetically configured fingers. Competitors are not allowed to turn their upper body towards the judges and should face the back of the stage at all time during the comparison. Standing in a symmetrical straddle position is incorrect. Competitor standing in such position may be placed down by the judges or even expelled from the stage.
- Three steps forward: following a command given by the Chief Judge or Stage Director, competitors will walk 3 steps forward, toward the back of the stage and then they will stop and perform the back stance.
- Quarter turn right: competitors will do the next quarter turn to the right and will stand their right side to the judges, with upper body slightly turned toward the judges and face looking at the judges. Left hand resting on the left hip, right arm hold down and slightly back from the centerline of the body, right hip slightly raised, right leg (nearest the judges) slightly bent in the knee, right foot resting on the toes near to the centerline of the body, left leg straight.
- Quarter turn front: competitors will do the last quarter turn to the right and will perform front stance.
- Three steps forward: following a command given by the Chief Judge or Stage Director, competitors will walk 3 steps forward, toward the front of the stage and then they will stop and perform the front stance.

5. Detailed description of quarter turns is provided in **Appendix 1** to this Section.

6. The Stage Director will change the order of the competitors in the line-up and the Chief Judge will direct the competitors through the four quarter turns once again.

7. On completion of the quarter turns, the competitors exit the stage.

Article 21 - Finals: Scoring of Round 4

21.1 The scoring of Round 4 is carried out as follows:

1. The judges, using Form 6, entitled "Judge's Individual Placings (Finals)", and using the same criteria for judging as used during the Prejudging, will place the competitors from 1st to 6th, giving no two athletes the same placing.
2. The statisticians will collect Form 6 from the judges and will then transcribe the judge's placings onto Form 5, entitled "Score Sheet (Statisticians)". They will then discard two highest and two lowest scores (if nine judges) or one highest and one lowest (if less than nine judges) for each competitor, and will add up the remaining five scores and will write the total under the column marked "Round 4 Subscore". Points from the Prejudging (Round 1 and Round 2) are not taken into consideration in the Finals. Each competitor begins the Finals with "zero points".
3. The statisticians will then add the "Round 3 Subscore" to "Round 4 Subscore" to produce a "FINAL SCORE" and "FINAL PLACE". Points from the Prejudging (Round 1 and Round 2) are not taken into consideration in the Finals. Each competitor begins the Finals with "zero points". The competitor with the lowest "FINAL SCORE" is awarded 1st place while the competitor with the highest "FINAL SCORE" is awarded 6th place.
4. Should a tie occur in the "Round 4 Subscore", the tie need not be immediately broken as the "Round 4 Subscore" must be added to the "Round 3 Subscore" to produce a "FINAL SCORE".
5. Should a tie occur in the "FINAL SCORE", the tie will be broken using the "Round 4 Subscore" first. If a tie still exists, the "Relative Placement" method and the athlete's "Round 4 Subscore" will be used (see Article 12, point 4).

Article 22 – Finals: Assessing of Round 4

22.1 Round 4 is assessed using the same criteria as detailed in Article 13 (Quarter Turns). More details in **Appendix 1**.

The judges must ensure that this round is judged from a "fresh" perspective, ensuring that all competitors receive fair assessment based upon their body condition in this round.

Article 23 – Finals: The Awarding Ceremony

23.1 Awarding Ceremony:

The top 6 finalists will be called onstage to take part in the award ceremony. The Master of Ceremonies will announce the number, name and country of the competitor in 6th place and will continue to the competitor in the 1st place.

The President of the IFBB, or the top IFBB official at the contests, accompanied by the other official(s) invited by him to take part in this Ceremony, will present the IFBB Medals and/or trophies to the winners.

The national anthem (short version) of the country of the 1st place winner will be played immediately following his receipt of the 1st place award(s).

After the national anthem, the finalists are obliged to remain onstage for a brief period of time for photographic purposes, and to follow the IFBB Chief Judge or Stage Director commands. During the Awarding Ceremony, competitors are not allowed to display their country's flag. Competitors are expected to accept their places, medals and/or awards and to take part in the Awarding Ceremony to its end (photo session). Competitor, who ostentatiously manifests her disapproval and/or leave the stage prior to the end of the Awarding Ceremony, may be disqualified.

Detailed description of the Awarding Ceremony is available in Section 1: **General Rules, Article 16**.

Article 24 – Overall Category and Award

24.1 In Women's Artistic Fitness the Overall Category is conducted in:

- a. Senior Women's Artistic Fitness (for a maximum of three champions)
- b. Junior Women's Artistic Fitness (for a maximum of two champions)

24.2 The Overall Category will proceed as follows:

1. Immediately following the Awarding Ceremony for the last artistic fitness category, the category winners will be brought onstage in numerical order and in a single line, wearing their attire for the physique assessment round (Quarter Turns).
2. The IFBB Chief Judge will direct the competitors through the quarter turns performed at the center of the stage, in numerical order and then in the reverse order.
3. On completion of the quarter turns, the competitors exit the stage.
4. The judges will use Form 6, entitled "Judge's Individual Placings (Finals)", to place athletes from 1st to the last.
5. The statisticians, using Form 5, entitled "Score Sheet (Statisticians)", will tally the scores to produce an "Overall Category Part 1 Score".
6. Should a tie occur in the "Overall Category Part 1 Score", the tie need not be immediately broken since the "Overall Category Part 1 Score" must be added to the "Overall Category Part 2 Score" to produce the "OVERALL CATEGORY FINAL SCORE" and the "OVERALL CATEGORY FINAL PLACE".
7. Then, after a couple of next categories performing on the stage, the fitness categories winners, wearing their fitness routine attire, will be called onstage, individually and in numerical order, to perform their individual fitness routines to their own choice of music, the length of which shall be 90 +/-5 seconds
8. The judges will use Form 6, entitled "Judge's Individual Placings (Finals)", to place athletes from 1st to the last.
9. The statisticians will collect Form 6 from the judges and will then transcribe the judge's placings onto Form 5, entitled "Score Sheet (Statisticians)", will tally the scores to produce an "Overall Category Part 2 Score". Then they will add up the "Overall Category Part 1 Score" to the "Overall Category Part 2 Score" to produce the "OVERALL CATEGORY FINAL SCORE" and the "OVERALL CATEGORY FINAL PLACE".
10. Should a tie occur in the "OVERALL CATEGORY FINAL SCORE", the tie will be broken using the "Overall Category Part 1 Score" first. If a tie still exists, the "Relative Placement" method and the athlete's "Overall Category Part 1 Score" will be used (see Article 13, point 4).
11. The "Overall Champion" will be announced and the IFBB Overall Trophy will be presented to her by the IFBB President or top IFBB official at the contest. The trophy will be supplied by the organizing National Federation..

Article 25 – Teams Classification Results and Award

25.1 Best National Teams:

The Best National Teams scoring includes:

- Top 2 Women's Artistic Fitness athletes at the World Fitness Championships*
- World Junior Championships:*
- Top 1 from the Junior Women's Artistic Fitness 16-20 years category
- Top 1 from the Junior Women's Artistic Fitness 21-23 years category

**- If categories are combined, the best teams scoring includes as many top competitors as the number of categories.*

Detailed procedure of the Teams Classification calculations is available in Section 1: **General Rules, Article 18.**

The chief delegates or team managers of the top 3 countries will accept the awards on behalf of their countries.

Publication of the Final Results – according to Section 1: **General Rules, Article 19.**

APPENDIX 1

HOW TO ASSESS A WOMEN'S ARTISTIC FITNESS COMPETITION

INTRODUCTION:

Judges are strongly reminded that they are judging a WOMEN'S ARTISTIC FITNESS competition. The extreme muscularity, vascularity, muscular definition, and/or dieted leanness will not be considered acceptable if displayed by a fitness competitor and therefore, must be marked down.

GENERAL PRESENTATION:

Judges are reminded that the competitor's posture and bearing, at all times while onstage, is to be considered. The overall image displayed should demonstrate poise, femininity and self-confidence. This is especially true at all times when the competitor is performing I-walking in the finals, standing in the line-up and during the comparisons of the quarter turns. When standing in the line-up, the competitors shall be warned against adopting a tense pose, displaying the muscularity.

A relaxed stance in the line-up means that the competitor will stand erect, front to the judges, with one hand resting on the hip and one leg slightly moved to the side. Second arm hanging at the side.

Head and eyes towards the front, shoulders back, chest out, stomach in.

On the IFBB Chief Judge command, competitors standing in the line-up should perform the Front Position.

QUARTER TURNS

An athlete, who despite being pre-warned by the IFBB Chief Judge, performs quarter turns or stands in the line-up incorrectly, will be given a Yellow Card. If continues to do so, she will be moved one place down in the results of that round.

Performing each quarter turn, competitors will stand motionless. Latissimus dorsi muscles should be exposed in a natural way, without maximum contraction presented by bodybuilders.

Performing each quarter turn, competitors will stand motionless.

Front Position: (face to the judges):

Competitors will stand erect, head and eyes facing the same direction as the body, with one hand resting on the hip and one leg slightly moved to the side. Second hand hanging down along the body, slightly out of to the side, with open palm and straight, aesthetically configured fingers. Knees unbent, stomach in, chest out, shoulders back. Standing in a symmetrical straddle position is incorrect. Competitor standing in such position may be placed down by the judges or even expelled from the stage.

Quarter turn right Left Side Position (left side to the judges):

Competitors will perform the first quarter turn to the right. They will stand left side to the judges, with upper body slightly turned toward the judges and face looking at the judges. Right hand resting on the right hip, left arm hold down and slightly back from the centerline of the body, with open palm and straight, aesthetically configured fingers. Left hip slightly raised, left leg (nearest the judges) slightly bent in the knee, left foot resting on the toes near to the centerline of the body, right leg straight.

Quarter turn back: Rear Position (back to the judges):

Competitors will perform the next quarter turn to the right and will stand back to the judges. They will stand straight, not leaning the upper body forward. with one hand resting on the hip

and one leg slightly moved to the side. Second hand hanging down along the body, slightly out of to the side, with open palm and straight, aesthetically configured fingers. Knees unbent, stomach in, chest out, shoulders back. Lower back curvature natural or with slight lordosis, upper back straight, head up. Competitors are not allowed to turn their upper body towards the judges and should face the back of the stage at all time during the comparison. Standing in a symmetrical straddle position is incorrect. Competitor standing in such position may be placed down by the judges or even expelled from the stage.

Quarter turn right -Right Side Position (right side to the judges):

Competitors will do the next quarter turn to the right and will stand their right side to the judges, with upper body slightly turned toward the judges and face looking at the judges. Left hand resting on the left hip, right arm hold down and slightly back from the centerline of the body, with open palm and straight, aesthetically configured fingers. Right hip slightly raised, right leg (nearest the judges) slightly bent in the knee, right foot resting on the toes near to the centerline of the body, left leg straight.

APPENDIX 2:

HOW TO ASSESS A WOMEN'S ARTISTIC FITNESS QUARTER TURNS

The assessment should take the whole physique into account. The assessment, beginning with a general impression of the physique, should take into consideration the hair, make-up and face, the overall body development and shape; the presentation of a balanced, proportionally and symmetrically developed, complete physique; the condition of the skin and the skin tone; and the athlete's ability to present herself with confidence, poise and grace. Since muscularity development and muscle quality is not assessed, the judges should favour competitors with a harmonious, proportional, classic female physique, good posture, correct anatomical structure (including body framework, correct spinal curves, limbs and trunk in good proportion, straight legs, not bandy or knock-kneed). Vertical proportions (legs to upper body length) and horizontal proportions (hips and waist to shoulder width) are ones of the key factors.

The physique should be assessed as to its level of overall body tone, achieved through athletic endeavors and diet. The body parts should have a nice and firm appearance with a decreased amount of body fat but may have a "softer" and "smoother" look than in bodyfitness. The physique should neither be excessively muscular nor excessively lean and should be free from muscle separation and/or striations. Physiques that are considered too muscular, too hard, too dry or too lean must be marked down.

The assessment should also take into consideration the tightness and tone of the skin. The skin tone should be smooth and healthy in appearance, and without cellulite. The hair and makeup should complement the "Total Package" presented by the athlete.

The judge's assessment of the athlete's physique should include the athlete's entire presentation, from the moment she walks onstage until the moment she walks offstage. At all times, the Bikini Fitness competitor must be viewed with the emphasis on a "healthy and fit" physique, in an attractively presented, impressive "Total Package".

Judges are reminded that this is not a bodyfitness contest. The competitors should have shape to their muscle but not the separation, definition, very low bodyfat level, dryness or hardness that are seen at bodyfitness competitions. Any competitor who exhibits these features is to be marked down.

APPENDIX 3:

HOW TO PERFORM AND ASSESS I- WALKING

I-walking is performed in the following manner:

- The competitor will walk to the center of the stage, will stop and perform four different

positions of her choice.

- The competitor will then walk to the line-up in the rear part of the stage.

The judges will be assessing each competitor on how well they display their physique in move. Competitors shall be assessed on whether or not they carry themselves in a graceful manner while walking to and along the stage. The pace, the elegance of moves, gestures, “showmanship”, personality, charisma, stage presence and charm, as well as a natural rhythm should play a part in the final placing of each competitor.

APPENDIX 4

ASSESSMENT OF THE ARTISTIC FITNESS ROUTINES

In this rounds, athletes perform a fitness routine to music selected by the competitor, the length of which shall be 90 +/-5 seconds.

The judge should consider the OVERALL IMPRESSION, that is, the entire routine from the moment the athlete presents herself onstage until the moment the athlete walks offstage. The judges are reminded that, during these Rounds, they are judging ONLY the fitness routine and NOT the physique. The judge should look for a well-choreographed and creative routine performed at a different tempo/speed. Although compulsory movements are not a requirement, the routine should include:

1. STRENGTH ELEMENTS

Artistic fitness routine must contain at least 1 strength element **always contact with both hands with the floor** (for example hold in L-sit, hold in straddle L-sit, hold in different positions, L-position swiss press to handstand...).

- Strength elements on 1 hand are prohibited, strength holds on 1 upper limb are prohibited.

The number of strengths moves, their degree of difficulty, and the overall creativity of the moves should be considered in the judging of the routine.

2. FLEXIBILITY ELEMENTS –

Artistic fitness routine must include **at least 1 element of flexibility** (for example side split, straight split, front needle, split jump, kicks and swings in various positions, standing scale, back scale, needle stand...).

The number of flexibility moves, their degree of difficulty, and the overall creativity of the moves should be considered in the judging of the routine.

3. ACROBATIC ELEMENTS

Artistic fitness routine must contain at least 1 acrobatic element without flight (always in contact with the floor., for example: forward or backward roll., walkover forward , walkover backward, mill wheel, handstand, backward roll into a handstand, backward lunge,...).

Routines based contain more acrobatic elements should be marked down.

Flight acrobatic elements are prohibited

- Artistic fitness routine must contain at least 1 acrobatic element without flight (always in contact with the floor).
- Flight Acrobatic elements are prohibited (elements without contact with floor., for example: any type of salto, handsprings, free aerial cartwheel, round off, flic-flac, , free aerial walkover forward, any combinations of the above mentioned elements)
- In the handstand, spins, turnovers and walking are prohibited (Always both hands in contact with the mat).

4. DANCE ELEMENTS

Artistic fitness routine must contain **at least 1 dance element** (for example variations of dance steps, split jump, switch split, dance jumps, dance steps and movements...)

II. ARTISTIC REQUIREMENTS

- story, motive and theme expressed by dance means harmonizes with the individual and spatial choreography of the performance
- music, dance, choreography, aligned with costume
- showmanship (contact with audience, competitor's ability to present fitness assembly attractive and entertaining for the audience);
- originality and individual choreography;
- a unique and distinctive way of interpretation;
- rhythm (harmony of exercise and music);
- pace of music;
- harmonized costume, music, dance, choreography
- cleanliness, demonstration technique;
- general impression.

Routines based on the gymnastics moves only should be marked down.

The judge must always consider the "Total Package" and not just the sum of the individual movements. There is a component - an element of "showmanship", which competitors bring to a fitness routine that is unique to them and creates the overall impression. This is their personality, charisma, stage presence and charm, as well as a natural rhythm that should play a part in the final placing of each competitor.

Scoring judges with excessive, missing, or uneven scores representation of various exercises from the category of difficulty (strength exercises, acrobatic exercises, dance and flexibility elements) and lack of artistic requirement, or in case of mismatch requirements (e.g., missing theme, showmanship, out of rhythm exercise), higher number of gymnastic elements typical for sports gymnastics ...) will assign the fitness set below location

APPENDIX 5 PHOTOGRAPHS