

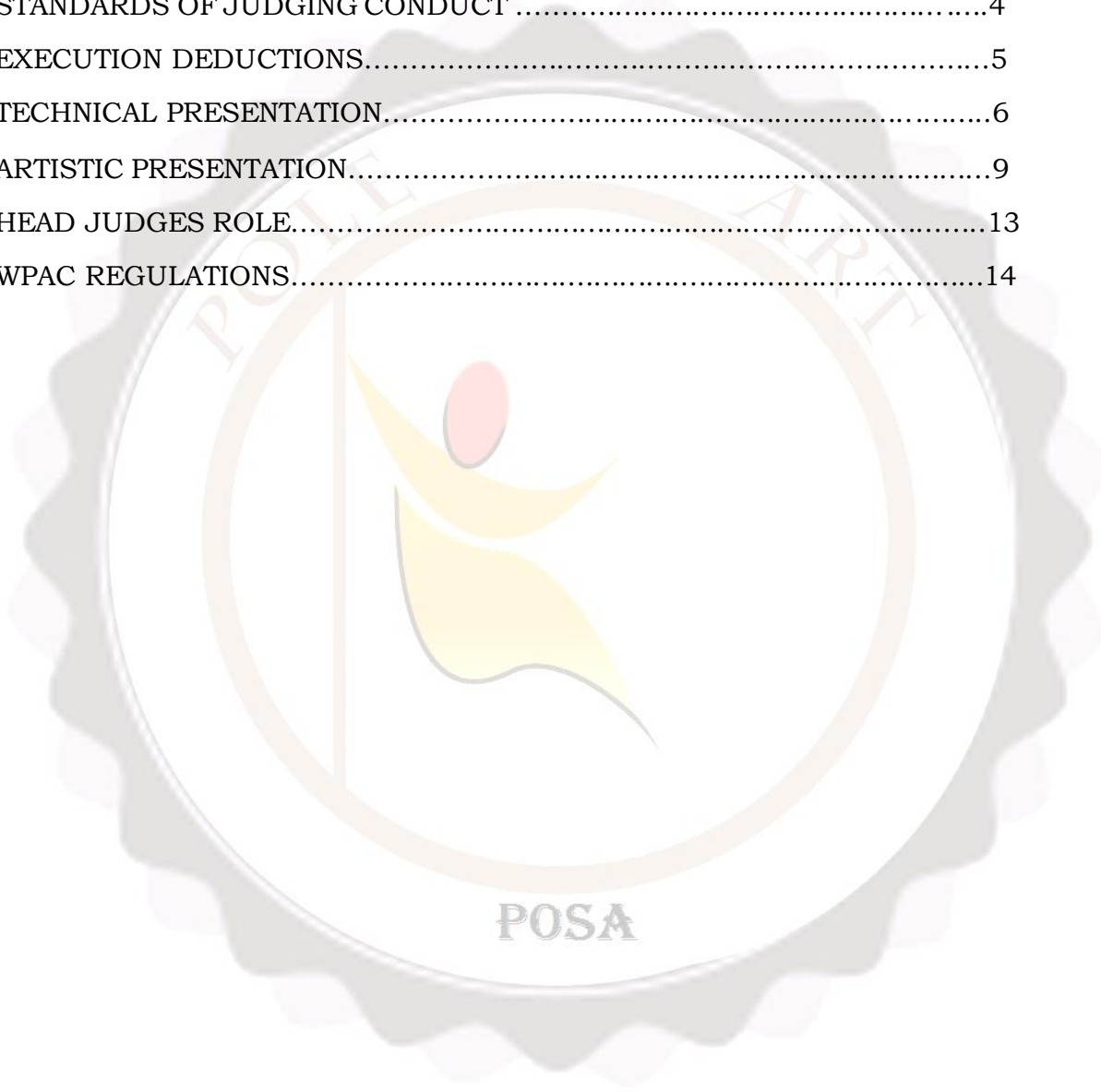


# **POSA-POLE ART RULES & REGULATIONS**

**Pole Sport & Arts World Federation**

## Table of Contents

1. INTRODUCTION TO JUDGING .....	3
2. ETHICAL CONSIDERATIONS FOR JUDGES .....	3
3. STANDARDS OF JUDGING CONDUCT .....	4
4. EXECUTION DEDUCTIONS.....	5
5. TECHNICAL PRESENTATION.....	6
6. ARTISTIC PRESENTATION.....	9
7. HEAD JUDGES ROLE.....	13
8. WPAC REGULATIONS.....	14



## 1. Introduction to POSA Judging

The POSA believes the duty of Judges is to act impartially in Pole Art competitions. We believe this duty carries with it an obligation to perform with accuracy, fairness, and objectivity through an overriding sense of integrity.

It is vital every official approach each assignment in a professional manner. Because of their authority and autonomy, officials must have a high degree of commitment and expertise.

Judges who are "professionals" voluntarily observe a high level of conduct, not because of fear of penalty, but rather out of personal character. They accept responsibility for their actions. This conduct has as its foundation a deep sense of moral values and use of reason which substantiates the belief a given conduct is proper, simply because it is.

## 2. Ethical Considerations for Judges

Judges must be free of obligation to any interest other than the impartial and fair judging of Pole Arts competitions. Any decisions, which are slanted by personal bias, are dishonest and unacceptable.

Anything, which may lead to a conflict of interest, either real or apparent, must be avoided. Gifts, favors, special treatment, privileges, employment, or a personal relationship with a team, school or individual, which can compromise the perceived impartiality of officiating, must be avoided.

Judges have a responsibility to continuously seek self-improvement through study of the sport, rules, mechanics, and the techniques of pole fitness management. They have a responsibility to accurately represent their qualifications and abilities when requesting or accepting officiating assignments. Judges have an obligation to treat other officials with professional dignity and courtesy and recognize that it is inappropriate to criticize other officials publicly. Whilst officiating, judges should protect the public (fans, administrators, coaches, players, et al.) from inappropriate conduct and shall attempt to eliminate from the officiating avocation/profession, all practices which bring discredit to it.

### 3. Standards of Judging Conduct

To apply honestly, impartially, and objectively all of the rules governing competitions. To safeguard the interests of all competitors on equal terms.

To cooperate in providing the best possible conditions for the benefit of the competitors, other officials, and administrators.

To respect the feelings and competitive drive of the Pole Sports athletes, and to make reasonable allowances for their heightened emotions in the heat of competition.

To follow the Constitution and Bylaws, Rules and Regulations, and Ethical Code of Conduct and the requirements of an effective administration and to cooperate willingly and promptly with the officially elected or appointed administrators and other officials in the carrying out of their duties and responsibilities.

To cooperate with the organizers of the competitions by rendering decisions clearly and promptly, and in accordance with the requirements of the competition or judging procedures.

To refrain from attempting to influence the decisions of other judges or officials, and to respect their individual opinions and decisions.

To refrain from discussing any part of the judging process from training to selection of athlete with any one not part of the judging panel.

To refrain from giving any feedback personal or publicly to an athlete or replying to questions or statements that have been made regarding judging.

To honor the special trust conferred upon them in their selection as judges and to adhere to the standards of personal conduct expected of a sports official.

To cooperate with the Pole (Arts) athletes, other officials, and administrators in the development of high standards, both moral and physical, for the sport of Pole and in the progressive furtherance of the objects of the POSA.

POSA

#### 4. Execution Deductions

A maximum of 75 points are awarded (by deduction) in the Execution section. This section is to the execution and the transitions in and out of the pole tricks, the floor work, etc. This section is broken down into the following areas:

<b>Judging Criteria</b>	<b>Maximum Score</b>	<b>Score</b>	<b>Comments</b>
<b>Singular deductions</b>	<b>Per time</b>		
Poor execution and Incorrect lines	- 0.5		
Poor transitions (floor & pole)	- 1		
Lack of synchronicity (Doubles Only)	- 1		
Bad angle of the move	- 1		
A slip or loss of balance	- 2		
Drying hands on costume, body, pole or floor and or fidgeting with hair or costume	- 2		
A Fall	-5		
<b>One-time deductions</b>	<b>One time</b>		
Not using both poles equally	- 3		
Using less than 70% of the pole	- 3		
Lack of synchronicity (Doubles only)	- 5		
<b>TOTAL</b>	<b>75-</b>		<b>Final Total=</b>

## 5. Technical Presentation

A maximum of 65 points are awarded in the Technical section. This section is to judge pole tricks, the combination of pole tricks and level of difficulty, the execution and the transitions in and out of the pole tricks. The judges will look for tricks performed with ease and grace. This section is broken down into the following areas:

### **Originality**

Originality refers to the originality of the overall performance of the transitions, entrances, and exits out of tricks and combinations, original movement on and off the pole and the originality of choreography, and the overall performance. To achieve the highest point allocation, the athlete should create original combinations of tricks, create new transitions in and out of tricks, and create new themes and choreography. Higher points should not be awarded for just one or two unique tricks; the judges are looking for overall originality in all components of the routine.

### **Tricks Execution**

Execution of pole tricks must have the following:

**Clean lines** – The legs and arms should be in correct positions, toes should be pointed and fingers should not show tension by performing moves with clenched fist flexed feet.

**Extension** – Legs, arms, and torso should be fully lengthened. The shoulders and/or back should not be rounded and the head should be high showing no strain.

**Posture** – correct body alignment should be used on and off the pole

**Body placement (Posture)** – The body should be in the correct position for the trick and in relation to the pole.

### **Transitions**

Transitions refers to the transitions in and out of moves, from the floor to the pole and from the pole to the floor. To display the highest level of difficulty the athlete must display flowing movement and good body placement. The athlete must perform transitions with precision and ease.

### **Maximum Level of Execution**

Maximum Level of execution and difficulty is referring to the tricks and combinations of tricks. This level can be broken down into flexibility, strength, and dynamic movement.

### **Flexibility**

Flexibility refers to the flexibility of the legs, back, and shoulders. In order to display the highest LOE (level of execution) to the judges, the athlete should perform tricks, combinations, and transitions with full extension and mobility, which are flowing and balanced within the routine.

## **Strength**

Strength refers to strength of the arms, core, and legs. To display the highest LOE to the judges, the athlete should perform both upper body and core strength tricks and combinations.

Holding and controlling a strength trick such as a Flag for two (2) seconds or more will display a higher LOE.

## **Dynamic Movements**

Dynamic movement refers to the body in motion or the powerful control of momentum. To display the highest LOE to the judges, the athlete must demonstrate powerful momentum that allows the body to leave the pole. E.g. dynamic movement can be drops, catches, leg switches (higher points would be given to a combination of leg and body switches), controlling force, e.g. jade drop. The highest LOE of dynamic movement can be measured in the length of time the body leaves the pole.

## **Originality Bonus Trick (Singles only)**

Originality Bonus Trick refers to originality of the trick: If the athlete (Single only) performs an original trick, never seen, with a great technical performance, he / she will be assessed up to a maximum value of 5.

## **Synchronization of tricks and combinations (Doubles Only)**

Synchronization refers to the performance of a trick or combination simultaneously. This can either be both athletes on one pole or on two separate poles performing a mirror image of the trick or combination. To display the highest LOE to the judges, the athletes must be in unison in timing, execution, and range of movement (Max. 5).

POSA

## Technical Score Sheet

Judges Name:

Score is out of 65 points in total. You may use single points (1) or half points (0.5)

Judging Criteria	Maximum Score	Score	Comments
<b>Originality</b>	<b>10</b>		
<b>Execution of tricks, combinations and movements</b>	<b>10</b>		
<b>Transitions level</b>	<b>10</b>		
<b>Level of difficulty of flexibility movements</b>	<b>10</b>		
<b>Level of execution and difficulty of Strength movements</b>	<b>10</b>		
<b>Level of execution and difficulty of dynamic movements</b>	<b>10</b>		
<b>Originality Bonus Trick (Singles Only)</b>	<b>5</b>		
<b>Synchronization of tricks and combinations (Doubles Only)</b>	<b>5</b>		
	<b>FINAL TOTAL:</b>		



## 6. Artistic Presentation

A maximum of 100 points are awarded in the Artistic section. This section is to judge the athlete's artistic presentation and interpretation. This is the way in which the athlete expresses and presents his or herself to the judges and captivates them in their performance. The judges will assess the athlete's ability to convey emotion and expression through movement. They should be confident, engaging, and entertaining, in each element of their performance. The costume, music, and performance should be reflective of each other. The athlete should create an original performance and display a unique style making sure to use both the spinning and static pole equally. Props are allowed in each POSA Pole Arts and in WPAC as well. The overall performance should flow seamlessly and effortlessly ensuring that highs and lows (shades) are demonstrated. This section is broken down into the following areas:

### **Originality of musical choice**

Originality of musical choice, refers to the athlete's choice of music. If the athlete chooses a completely new music, never heard or never used in the Pole landscape, he / she will be able to earn a very important score. Obviously, this section goes far in symbiosis with the rest of the choreography and other artistic sections.

### **Presentation (Make up & Styling)**

Presentation refers to the athlete's physical presentation. To achieve the highest point allocation, the athlete should have costume and attire reflective of the performance and music.

### **Confidence**

Confidence refers to the athlete's level of confidence in his or her performance. To achieve the highest point allocation, the athlete should not show nerves, carry themselves with confidence, be engaging, command the stage and the audience attention and make their performance look believable.

### **Choreography**

Choreography refers to the athlete's ability to interpret the music, create choreography, and work with the beat of the music. To achieve the highest point allocation, the athlete should create choreography that shows the light, shade, feeling, and emotion of the music and their movements. They should connect with the music and show expression through their costume, body, and facial movements. They need to show they can work their choreography to the beat and phrase of the music and melody.

### **Interpretation**

Interpretation refers to the athlete's ability to develop a stage persona or character. To achieve the highest point allocation, the athlete's attitude, personality, and facial expressions should be reflective of the music and costume. This could be done by using an alter ego or playing a character in the story they are telling with their performance.

## Overall Presentation

This section (part of Artistic) is to judge the athlete's stage performance. This can be defined by all moves performed around the pole, stage area, or stage surface, entire poles length, etc. The judges will assess the athlete's ability to perform dance and gymnastic choreography that is performed with imagination, flow, and flair.

This section is broken down into the following areas:

### **Acrobatics Moves & Dance Performance**

Movement and dance performance refers to the lines, postures, and shapes created by the athlete. This can include dance choreography and sequences, gymnastics and acrobatics, all performed on the surface of the stage but not on the floor. To achieve the highest point allocation, the athlete should create movements that work with the beat and phrase of the music, are reflective of the music, use flexibility and strength, and are engaging and entertaining. They should be creative and flowing when moving from pole to pole.

### **Use of Stage (Space)**

Use of stage refers to the athlete's use of all the stage when performing on the pole and on the floor. To achieve the highest point allocation, the athlete should use the whole stage, back, front, and center and the entire height of both poles. There should be a balanced use of upright and floor movements.

### **Flow**

Flow refers to the athlete's ability to create a seamless and effortless performance. To achieve the highest point allocation, the athlete should flow off the pole, between poles, from floor to pole, and from floor to standing or from standing to floor. The sequences, tricks, transitions, choreography and/or gymnastics and acrobatic movements should flow seamless, smooth, natural, flawless, and in a graceful way. Movement in and out of tricks should continue to the next move faultlessly.

The routine should not look disjointed in any way. An athlete should be marked down if they perform tricks and wait for applause.

### **Floor Work**

Floor work refers to the combinations of movements created on the surface of the stage. To achieve the highest point allocation, the athlete should create movements that work with the beat and phrase of the music, are reflective of the music, use flexibility and strength and are engaging and entertaining. They should be creative and flowing when moving around the stage.

### **Balance routine**

Balance routine refers to the athlete's ability to create a performance that has equal elements. To achieve the highest LOE, the athlete(s) should create a balanced routine of tricks, transitions, choreography stage performance, artistic content, and the use of both spinning and static poles equally.

## Artistic Presentation Score Sheet

Judges Name:

Score is out of 100 points in total. You may use single points (1) or half points (0.5)

Judging Criteria	Maximum Score	Score	Comments
<b>Originality of musical choice</b>	10		
<b>Presentation (make up &amp; Styling)</b>	10		
<b>Confidence</b>	10		
<b>Choreography</b>	10		
<b>Interpretation</b>	10		
<b>Acrobatic Moves &amp; Dance Performance</b>	10		
<b>Floor Work</b>	10		
<b>Use of Stage (Space)</b>	10		
<b>Balanced Routine</b>	10		
<b>Flow</b>	10		
	<b>FINAL TOTAL:</b>		

## 7. Head Judge's Role

The role of the Head Judge, is very important, not just because he / she must check the work of the jury, but also because the Head Judge, must give some specific penalties to the athletes.

List of Head Judge penalties:

### **Costume malfunction** – 10 Point Maximum Deduction

The definition of a costume malfunction is when a part of the costume accidentally falls, falls off, unravels, or is distracting to the athlete's performance. This should not be confused with the willful removal of clothing (revealing breast or genitals), which is a direct violation of the POSA rule of non-removal of underwear clothing during a Pole Art Competition, and which can result in instant **disqualification** from the competition.

### **Explicit Sexual Contents** – 5 points maximum deduction

A definition of explicit sexual contents occurs when the athlete within the routine executes clear gestures of a sexual nature, for example: touching the genitals, twerk, etc. Obviously, in a competition of Pole Art, in which it can wear shoes with heels, the Head Judge must check carefully that the gesture is genuinely erotic and not just part of an Exotic choreography.

### **Failing to appear on the stage within 20 seconds**- 3 points maximum deduction

A definition of failing to appear on the stage within 20 seconds occurs when the athlete, despite having been announced, comes on stage after 20 seconds.

### **Disqualification by Head Judge**

The athlete will be automatically disqualified from the event for the following:

- 1) Intentionally removing intimate clothing.
- 2) For disrespectful behavior towards the judging panel and Head Judge.
- 3) For unacceptable choreographic contents against religion, race, sex, politics, etc.
- 4) Walk over (getting onto the stage after one minute (60 seconds) from announcement of the speaker).

# World Pole Art Championship Regulations

## 1. Definition

- 1.1) "Competition" shall refer to the World Pole Art Championships (WPAC).
- 1.2) "Athlete" shall refer to the person invited or qualified to participate in the competition.
- 1.3) "Document" shall refer to this entire document.

## 2. Venue

- 2.1) The following venues are appropriate for hosting a WPAC competition:
  - Sports Hall - Gymnasium - Dance auditorium - Conference center - Theatre
- 2.2) The venue must hold the appropriate insurances and fire precautions.
- 2.3) The venue should have ample changing and toilet facilities.
- 2.4) Those with disabilities should be provided for.
- 2.5) The venue should be secure always.
- 2.6) The venue should have secure changing facilities for the athletes and these should be restricted to athletes, coaches, and officials only.
- 2.7) The venue should have a fully trained medical team on hand when members of the public and athletes are on site.
- 2.8) The venue must have a warm up room with a minimum of 2 poles.
- 2.9) The venue must not have restriction on age.

## 3. Stage

- 3.1) For international competitions, the stage should have 3 meters clearance in front, to the side and behind each pole. There should be 2,5 meters at minimum and 3 meters maximum between each pole. In national competition, there should be a minimum of 2 meters between and around the poles.
- 3.2) The stage or seating should be elevated so spectators and judges have the best view.
- 3.3) The judges must be seated in the center, in front of the stage with an unobstructed view.
- 3.4) Judges should preferably not be near the audience. At international level the judges must not be near the audience.

#### 4. Poles

- 4.1) All national and international competition must have poles 45mm in diameter.
- 4.2) The pole must be a minimum of 3,50 and 4 meters as maximum.
- 4.3) The pole should be fixed securely.
- 4.5) If there is a rigging or truss system to secure the poles, this should not be used as part of the performance equipment and should be erected by qualified persons.
- 4.6) Single and Doubles category in Pole Art competition require one (1) spinning pole and one (1) static pole.
- 4.7) The spinning pole should be placed on the right-hand-side of the audience view.
- 4.8) The poles can be stainless steel, chrome, brass, or titanium and professional grade; poles must be nickel free. **No other materials are allowed.**
- 4.9) Stage poles or pole with only one fixed point are **not** allowed in any POSA Pole Art competition.
- 4.10) All poles must be cleaned by a minimum of two people per pole who are competent at climbing. They should take turns in cleaning the top of the pole. Poles should be cleaned in their entirety with a grease remover and any spillages of product must be subsequently cleared from the competition area.

#### 5. Selection Process

- 5.1) Top 3 in each Elite category qualified in one of the Official recognized POSA Pole Art around the World.
- 5.2) Athletes participation in the WPAC is via invitation from the POSA only (with a special "Wild Card").
- 5.3) All eligible athletes must compete in the qualifiers to win a place in the final (If there is a semifinal competition, otherwise they will compete directly in finals).
- 5.4) The title of Senior male, female and doubles and Junior, World Pole Art Champion, will be a lifetime title.

## **6. Application Process**

Failure to comply with the following may result in disqualification from the competition:

- 6.1) All invited athletes must complete and sign the POSA application form.
- 6.2) All athletes must produce a copy of their passport with their application form.
- 6.3) All athletes must represent the country that issued their residency. Proof of residency of said country must show a minimum of ninety (90) days prior to the commencement of the competition.
- 6.4) All athletes must read the rules and regulations and sign a copy for confirmation.
- 6.5) All athletes must disclose medical information which will be held confidentially.
- 6.6) All athletes must disclose if they have been previously disqualified from any competition.
- 6.7) All athletes must represent their legal gender. A copy of the birth certificate must be submitted upon request.
- 6.8) Each athlete must perform with the same gender except in the case of doubles.
- 6.9) All athletes must conduct themselves in accordance with the POSA - Pole Art Rules and Regulations.
- 6.10) All athletes must arrive and register at the time designated by the POSA.
- 6.11) All athletes confirm by taking part in the POSA WPAC that they waive all image rights and will not receive any compensation for photos and videos taken during the event. They agree that the images can be used for commercial use.
- 6.12) All athletes agree to be interviewed, filmed and or photographed by the media.
- 6.13) All athletes must be present at the medal ceremony unless a medical emergency has occurred.
- 6.14) All applications should be completed in English.
- 6.15) All athletes must have personal insurance that covers them for the duration of the competition. This should start one day prior to the competition to two days after the competition has completed.
- 6.16) All athletes must produce documentation from a doctor as conformation of good health to compete.
- 6.17) All athletes must sign POSA/WHEA Antidoping program, athlete must sign the agreement with a three-month deadline before WPAC, if the athlete has not signed the agreement, she / he cannot take part in the competition.

## **7. Filming**

7.1) The athlete agrees to filming/photography at any event in which they appear before, during or after the competition which is related to the competition – i.e.: workshops, interviews, performances, etc.

7.2) The athlete waives all rights of filming and photography

7.3) All filming, and photography is not permitted in the changing areas unless with express permission of the International Federation and/or the organization.

7.4) All photography and footage remain the property of the POSA.

7.5) All athletes agree that photos and footage can be used by the POSA for advertising, promotional and commercial purposes.

## **8. Categories**

The following categories will be included in the WPAC:

- A- Senior Individuals Elite (18-49 age)
- B- Masters +40 (40-49 age)
- C- Masters +50 (+50 age)
- D- Doubles Senior mixed (all mixed are allowed) (18-49 age)
- E- Junior Varsity (6-9)
- F- Junior A (10-14)
- G- Junior B (15-17)
- H- Doubles Junior A (10-14)
- I- Doubles Junior B (15-17)
- J- Juniors Mix (10-17) \*

\*In this category, the partners must necessarily be mixed: one must be Junior A (10-14) and the other Junior B (15-17). The same age range of both partners is not allowed (10-14 or 15-17) they must be mixed.

## **9. Qualifiers and Finals**

Usually, WPAC is a direct competition without a semifinal, but in case the International Federation decides to also arrange a semifinal, here's how it would be regulated:

9.1) The qualifiers must be on a different day to the finals.

9.2) The top ten (10) competitors with the highest point score in each category will go through to the final.



## **10. Disqualification by Head Judge/Organization**

The athlete will be automatically disqualified from the event (by the organization also) for the following:

10.1) Intentionally removing undergarments (underwear and/or bra).

10.2) For directly contacting the judging panel to discuss the competition or to directly or indirectly influence the judging decision prior to or after the competition.

10.3) For providing false or inaccurate information on the application form.

## **11. Performance Time**

11.1) The performance must be between 3.30 and 4 minutes long.

## **12. Music Choice**

12.1) Any kind of music can be used by the athletes.

12.2) Music with lyrics is allowed.

12.3) Music must be submitted twenty (20) days prior to the competition or entry is revoked.

12.4) Music must be submitted in MP3 format only.

12.5) Music with offensive content is forbidden.

## **13. Costume & Make Up**

13.1) Costumes should not be intentionally removed, must fit correctly, and not be used in an erotic manner.

13.2) Female costumes can't include: thong, pasties, garter belts, guepiere, nylon stockings, underwear, swimwear or bikinis, transparent clothing that does not cover the breast or the pelvic area - PVC or rubber, oil or water.

13.3) The costume must cover the entire pelvic area and at least 3/4 of the buttocks.

13.4) It is expressly forbidden to perform seminude, improperly dressed or in an overtly erotic manner (i.e.: Stroking the body suggestively, fondling the breast, chest and groin area, performing a gluteal dance and shaking the chest or gluteus in a suggestive manner. Please be advised body rolls are not included in the above).

13.5) The International Federation and the organizers reserve the right to disqualify an athlete for improper dress, removing costume, intentional costume failure or use of oil and fire on the stage.

13.6) POSA-approved grip aids can be used and will be supplied by the federation. Those found to be using non-approved grip aids may be disqualified.

13.7) It is forbidden to apply any grip aid to the pole. Grip aids may only be applied to the athlete's body.

13.8) Props are allowed.

13.9) In order to avoid unpleasant cultural situations and unpleasant misunderstandings, the face cannot be completely made up of any color, 3/4 of the face must be visible and not covered by makeup.

#### **14. Judges Criteria**

14.1) All POSA- Pole Art judges are required to complete the judge's pre-competition training course.

14.2) Judges must declare any personal or business relationship with any athletes.

14.3) Judges must be over the age of 18.

14.4) Judges must represent the country of their passport.

14.5) Judges must speak, read, and write English.

14.6) Judges must be competent at using computers and the Internet.

14.7) Judges must not consume alcohol on the day of judging.

14.8) Judges must not comment publicly about their decision.

14.9) Judges must not discuss judging or results with athlete.

The complete judging panel in POSA-Pole Art Competition is with 6 judges and 1 Head Judge.

The six (6) judges will be as follows: two judges judging all technical, two judges judging artistic, two judges judging execution.

Head Judge will give the "Head Judge Penalties".

#### **15. Judges**

15.1) The judge's decision is final.

15.2) All judging is completed via computer.

15.3) Judges may not return to previous performances to update their scoring system.

15.4) Judges must not talk to each other or confer during the performances. The judges may converse when the performance is over but not about judging.

15.5) Judges must always be separated from the athletes and spectators .

15.6) Judges and performers will be disqualified if they confer at any time during the competition.

15.7) Judges must not leave their seat at any time unless with the permission of the Head Judge

15.8) Judges must be seated in a position with the best viewpoint away from the audience.

## **16. Scoring System**

### 16.1) Allocation of Scores:

The Athlete(s) with the score closest to the highest possible score is the winner. Single points and half points can be given.

- Technical – Maximum of 55 Points
- Artistic presentation – Maximum of 100 Points
- Execution Deduction- Maximum of 75 Points

The Technical score, Artistic, and Execution will be added together to get the total score. From the total score, the deduction of the Head Judge will be deducted (if any), to get the **final score**.

16.2) All scores will be collated via computer.

16.3) Once judging has finished, no scores or discussions can be made to alter the results.

## **17. Disqualification by Organizers and/or POSA official members**

Reason for Disqualification: An athlete can be disqualified during or after the competition if a breach of the rules has occurred. The International Federation reserves the right to remove the title of an athlete for the following infringements:

17.1) Breach of the POSA Code of Ethics.

17.2) Falsifying information on the POSA application.

17.3) Unsporting behavior.

17.4) Removal of underwear clothing. \*

17.5) Erotic/ sexy style choreography (i.e.: Stroking the body suggestively, fondling the breast, chest and groin area, performing a gluteal dance and shaking the chest or gluteus in a suggestive manner. Please be advised body rolls are not included in the above). \*

17.6) Publicly speaking negatively about the judging, judges, athletes, results, or the POSA.

17.7) Breaking the POSA- Pole Art Rules and Regulations.

\* Disqualification by Head Judge also.

## **18. Results**

Allocation of Results:

18.1) All results will be generated by computer.

18.2) Results will be collated and given after the last athlete has competed at the end of the heats, semis and finals.

18.3) All results will be available on the internet immediately after the competition (Federal web site, official Facebook page in social media, etc.).

18.4) The athlete may require the organization to view his/her own Judges Sheets, and speak with the Head Judge about his/her own routine.

## **19. Prize**

Allocation of Prizes:

19.1) The athlete(s) compete for the title of World Pole Arts Champion.

19.2) The winner from each category will receive a gold medal.

19.3) The first and second place athlete will receive a silver and bronze medal respectively.

19.4) All other athletes will receive a certificate of participation.

19.5) If the organization has a chance to deliver cash prizes, the athlete will receive them.

19.6) Any other special prize (including cash) delivered by sponsors, Judges, audience etc. is allowed

## **20. Terms and Conditions**

The International Federation reserve the right to the following:

20.1) Alter the POSA- Pole Art Rules and Regulations at any time.

20.2) Disqualify any athlete in breach of the rules, terms, or code of ethics.

20.3) Disqualify any judge in breach of the rules, terms, or code of ethics.

20.4) To decide on any decisions not already addressed in the rules and regulation and code of ethics prior to or during the POSA WPAC.

20.5) All athletes enter the POSA competition at their own risk and understand that any injuries or accident that may occur are the responsibility of the athlete.

20.6) The POSA provides medical assistance in the event of an injury. The medical representative has the final decision on whether the athlete's injury should prevent them from entering or continuing the competition.

20.7) POSA cannot be held responsible for loss or damage to athletes or official items