



Aerialympics Competitor Packet

Version 11.3

Revision History

Date	Revision Description	Version
September 2021	Started tracking revisions.	8.5
October 2021	Re-added “No standing in hammock” to Novice Hammock rules, added exceptions to rule about moving up in level, clarification of what a drop is, strengthened language about shipping medals to international competitors, updated In the Wild performer guidance, eliminated moving levels, added deductions/disqualification for being in the wrong level, and eliminated livestream.	8.6
November 2021	Added Masters division (40+), added sample scoresheets to each apparatus category, added Pole Risqué category, modified Pole Art and Pole Fit scoring to emphasize the intent of each division.	8.7
March 2022	Reorganized sections; added mission and values; clarified and strengthened all rules; updated schedule information; added privacy policy, refund policy, and information about waivers; updated pricing; added information about judging and feedback forms; modified ticketing; upgraded the crash mat requirement.	9.0
June 2022	Modified Duets rule to eliminate age as a criteria and account for mixed-ability performances; added neck hangs as restricted moves, only permitted in All Star divisions; modified lyra beginner rules to allow inverts; updated rules regarding moving up a division.	9.1
November 2022	Clarified language around existing rules; strengthened “family friendly” and “age appropriate” guidance; removed pole categories (we are developing a standalone pole competition to better support the different needs of this special category of apparatus).	9.2
February 2023	Split Intermediate level apparatus categories. Adjusted requirements to reflect more granular levels. Clarified language throughout. Removed redundant sample scoring sheets. Removed all pole categories. Clarified age requirements.	10.0
July 2023	Added information about fees and a modified change process that enforces fees; added information about Nationals qualification; added information about awards; added information about the team program; further divided adult divisions; added requirement to start and end on the ground; strengthened language around crash mats; added change deadlines; added clarification about apparatus standards; added clarification about deductions judges may apply to music; clarified competitor age, including opting into other divisions; added language about spotting performers and assisting with stage testing; clarified the definition of duet performance.	11.0
July 2023	Corrected typo on age divisions.	11.1
July 2023	Corrected various typos including correcting the random copy/paste that made open wrap drops illegal in All Star. They are allowed. Updated comment about allowed lyra sizes; clarified lyra requirements.	11.2
August 2023	Added parallel category. Clarified additional requirements. Re-ordered topics to allow for a more logical flow.	11.3

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Welcome

We look forward to having you be part of our event!

This packet contains a detailed summary of the information you will need to prepare for this competition. After reading the packet in its entirety, should you have any remaining questions, please direct them to info@aerialympics.com. Questions will not be accepted through any social media platforms or by phone.

Mission

We bring the aerial community together.

Values

- Provide constructive, meaningful feedback that allows performers to grow and improve.
- Appreciate historical traditions in the aerial arts that set the foundation for future creativity.
- Foster positive relationships that support and strengthen coaches, performers, and other members of the aerial community.

Rules and Guidelines

General

We reserve the right to update this packet without prior notice. If you notice errors or need clarification, please contact us at info@aerialympics.com so we can improve this packet.

Code of Conduct

1. Bullying, harassment, and other threatening behavior will not be tolerated. This includes but is not limited to in-person and online behavior towards competitors, judges, coaches, production staff, and any others related to this event. This includes “smack talk” and other types of verbal intimidation.
2. Language and comportment must be family-friendly and positively represent our values. This includes music, costuming, props, clothing, and conversations held in public areas.
3. Public intoxication is not acceptable, and you will not be allowed to compete if you display indications of alcohol consumption or drug use. This includes prescription medication that may make it unsafe for you to compete.
4. Competitors who violate the Code of Conduct can incur deductions, be disqualified, or be invited not to participate in future Aerialympics events.

Privacy Policy

We may post and share any information gathered during our events, including but not limited to photos, videos, names, studios, and placings. Should you desire increased privacy for yourself or your minor child we encourage you to consider using a stage name. If provided a stage name, we will default to using only the stage name in posting or sharing in public spaces. You may request additional privacy via special request to info@aerialympics.com. Keep in mind that participation in a competition requires others to view and judge your performance, so certain sharing activities are required and it is ultimately the performer’s responsibility to manage privacy.

Comp Prep Help

If you have questions about what your competition level is, whether a move is acceptable, or any other comp-related query, we have help available for you! Go to <https://www.cloudnineaerialarts.com/competitionprep> and sign up. Calls are held regularly and allow time for Q&A.

Rule Modification

Rules are modified and clarified based on questions and suggestions from coaches, judges, and performers. Rule modification requests are generally taken in the following ways:

1. Attending Comp Prep calls with Sara. Sign up here: <https://www.cloudnineaerialarts.com/competitionprep>
2. Submitting a suggestion during our Request for Information period (posted on Instagram near the beginning of the calendar year)
3. Being invited to attend a competition development meeting. These are held in person during Nationals LIVE and will be moderated by Sara.

Event Basics

LIVE vs In the Wild

Competitors can compete LIVE or In the Wild. Look for “LIVE” and “In the Wild” labels throughout this packet to understand the differences between the two.

- LIVE: In person.
- In the Wild: Remotely/virtually via adjudicated recording from anywhere you wish to record.

LIVE and In the Wild divisions will be judged and placed separately for each individual event, including Nationals. However, year-end awards take into account LIVE and In the Wild scores.

Regionals vs Nationals

Each season includes regional events and ends with Nationals.

Regionals

LIVE

- LIVE regionals take place in various locations throughout the United States. Season 11 locations include (see website for details):
 - Eugene, Oregon
 - Sheboygan, Wisconsin
 - Melbourne, Florida
 - San Antonio, Texas
- You do not need to be from the USA to participate LIVE in a regional event.
- LIVE regionals will be recorded “as is” and LIVE videos will be available for purchase.
- Professional photography is not available at regional events.
- LIVE registrations will be accepted at any regional event for any performer until we reach capacity until the registration deadline for that event.

In the Wild

- In the Wild registrations will be accepted at any regional event for any performer until the registration deadline for that event.
- You do not need to be from the USA to participate in a regional event In the Wild.

Nationals

LIVE

- Season 11 Nationals takes place at the Liberty Performing Arts Theater in Kansas City, Missouri (see website for details).
- You do not need to be from the USA to participate in Nationals LIVE.
- Professional photography is available at Nationals.
- Nationals LIVE will be recorded using special lighting and background/drape and LIVE videos will be available for purchase.
- Because of the overwhelming number of people who want to compete LIVE at Nationals, registration for the in-person Nationals event is by invitation only.
 - Winning a regional qualifier does not guarantee an invitation to Nationals.
 - It can contribute to the likelihood you will be invited because it increases your total points.
 - Invitations are largely (but not solely) based on points earned throughout the season.
 - Partially at the discretion of Aerialympics staff, based on Team Program participation, sportsmanship, and other factors.
 - Invitations will be sent out on a rolling basis with a limited enrollment period.
 - If you don't choose to register for Nationals LIVE within the allowed time frame after being invited, your invitation will be revoked and the next person on the list will be invited.
 - Invitations will be sent out until LIVE registration reaches capacity.

In the Wild

- Anyone may compete In the Wild for Nationals.
- In the Wild registrations will be accepted for Nationals for any performer until the registration deadline.
- You do not have to participate in any regional event to enter Nationals In the Wild.
- You do not need to be from the USA to participate in Nationals In the Wild.

Awards

- Medals are given to the first, second, and third place winners of each division.
- Separate medals are given to each person in winning duet or parallel performances.
- We do not issue certificates of participation.

Season High Point Awards

- Team high point and individual high point awards will be given out at Nationals.
 - Individual High Point Silks
 - Individual High Point Lyra
 - Individual High Point Hammock
 - Individual High Point Specialty

- Individual High Point Overall
- Team High Point Overall
- Scored using a raw total of all points earned.

Powerhouse Awards

- Team powerhouse and individual powerhouse awards will be given out at Nationals.
 - Individual Powerhouse Silks
 - Individual Powerhouse Lyra
 - Individual Powerhouse Hammock
 - Individual Powerhouse Specialty
 - Individual Powerhouse Overall
 - Team Powerhouse Overall (team and individual)
- Powerhouse awards are a two-step process (buckle up for some math)
 - You must be in the top 20% of season point earners to be eligible.
 - This helps us reserve awards for people who participate in more than one event.
 - As a guide — about 10 schools and 100 performers were in the top 20% of season high point earners last season.
 - Scored as an average of the percentage of points earned vs available for all registrations in the season. In other words, the better you do against others at your level, the higher your chances of winning a Powerhouse award.
- A few more details:
 - Points are included from all events, Live and In the Wild, throughout the season, including Nationals.
 - Performers competing as a duet or parallel will receive 100% of the points from the duet score towards their individual high point score.
 - Teams with duet entries will receive the duet and parallel scores one time (not per person in the duet or parallel performance) towards their team high point score.

Special Awards

May or may not be given out at a regional qualifier or Nationals or both. These awards are all about special moments that catch the eye of the judges, staff, or host studios. May or may not be restricted to a single performance. Can be expanded at any time. Subject to change without notice.

- Cirque du Aerialympics: Bring that old-school circus vibe to your performance!
- Best Aesthetic: Costume! Makeup! Props! Give us the old visual flash-and-dash, and you could be rewarded.
- Make it Theater: Does your character knock our socks off? Did you tell us a great story? That's what this award is all about.
- Wild Heart: Recognizes people who make a difference in the aerial community. Requires a nomination because I don't know everything about everyone.
- Studio Awards: Some of our host studios may opt to add awards that are special to them, such as the very meaningful "Missing You" award given out by the Warped Studio team in Season 10.

Viewing Performances

All performances are recorded, whether LIVE or In the Wild, to be uploaded to the judging platform. All competitors will receive a link to view all available performances on the date listed on the correlating event page. Viewing links will be shared with all email addresses submitted during registration. Coaches are permitted to share viewing links with anyone related to their teams. Non-competitors may purchase viewing access per instructions listed on the website. Performances will be available to view for approximately 6 weeks after the event, after which videos will be archived.

Some videos may not be available for viewing, at the discretion of Aerialympics staff.

Schedule

While we do everything in our power to meet expectations, this is a live event produced manually by a small group of real people. All dates and times are subject to change without notice.

Dates and times for each season will be listed on the Events page of our website at www.aerialympics.com. We supplement the webpage with announcements through Instagram @aerialympics. HOWEVER, IG posts should be considered helpful, not canon. Where information differs between the website and Instagram, the website should be considered accurate.

General Timeline

Each event follows the same general timeline. This timeline may vary per event, so please see the webpage of the event you want to enter for exact dates.

General Timeline							
	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Week 1					Registration Opens		
Week 2							
Week 3							
Week 4							
Week 5							
Week 6							
Week 7							
Week 8							
Week 9							
Week 10					Registration Closes		
Week 11					Music, Prop, and Waiver Deadline	Deadline to Schedule Adjudicated Performance	
Week 12		Deadline to Record Performance In the Wild					
Week 13						In the Wild Awards Ceremony and Results Posted Online	LIVE Day 1 - Silks -
Week 14	LIVE Day 2 - Lyra - - Hammock - - Specialty -					LIVE Results Posted Online	
Week 15		Video Online Viewing Links Emailed	Video Download Links Emailed	Awards Mailed	Awards Mailed	Awards Mailed	
Week 16		Judge Feedback Emailed - In the Wild -	Judge Feedback Emailed - LIVE -				

In the Wild

- Adjudicated recordings start any time after registration opens (about 3 months before LIVE event).
- Adjudicated recordings end about 2 weeks before the LIVE event weekend.
- Judging takes place during the week before the LIVE event weekend.
- Awards ceremony on Instagram on Friday night as part of the LIVE event weekend.

LIVE

- This table shows a standard two-day event.
- Events with lower LIVE registrations may have fewer sections per day.

LIVE Performance Weekend			
Saturday		Sunday	
Section 1: Silks	Check In	Section 5: Lyra	Check In
	Stage Testing		Stage Testing
	Performance		Performance
<i>Break</i>		<i>Break</i>	
Section 2: Silks	Check In	Section 6: Lyra	Check In
	Stage Testing		Stage Testing
	Performance		Performance
<i>Break</i>		<i>Break</i>	
Section 3: Silks	Check In	Section 7: Hammock	Check In
	Stage Testing		Stage Testing
	Performance		Performance
<i>Break</i>		<i>Break</i>	
Section 4: Silks	Check In	Section 8: Specialty	Check In
	Stage Testing		Stage Testing
	Performance		Performance
<i>Break</i>		<i>Break</i>	
Workshops Awards		Workshops Awards	

Pricing and Fees

Pricing Changes: Registration fees will not change for Season 11, but the following are discontinued:

- Early Bird registration periods.
- All discounts.
- All free All Star winner entries.

New Fees: Changes made after registration closes will require a fee that will increase the closer the request is made to the competition date. These include but are not limited to:

- Music changes.
- Division changes.
- Name changes.
- Any other changes that require time and effort or need to be double checked to reduce the possibility of error.

Modified Team Program: “May” include a discount on approval if the following criteria are met. If you are an interested coach, please email info@aerialympics.com.

- All registration is done by the coach, using only the coach’s email address.
- All communication with the team is only carried out between Aerialympics staff and the coach.
- All feedback is sent only to the coach who can share it with the team/parents/guardians/spouses/etc. at their discretion.
- All medals are sent directly to the coach to share with the team.
- All other activities are conducted between Aerialympics and the coach.
- Only teams enrolled using the Team Program are eligible for year-end team awards.

Additional Pricing

- See the Pricing page on our website here: <https://www.aerialympics.com/pricing>
- Plan for additional potential and optional costs:
 - Workshops (offered at all events at various price points)

Registration Fees			
	Solo	Duet	Parallel
Regionals	185	240	240
Nationals	225	295	295
<i>Each performance requires its own registration. Duet and Parallel fees are applicable to a single performance that includes both performers.</i>			
Additional Fees			
Late Registration Fee	55	Late registrations must be requested. If accepted, you will be sent a link to pay the registration fee plus the late fee.	
Early Change Fee	25	Changes made after you register, up until one month before the weekend of the event, will incur an early change fee.	
Standard Change Fee	50	Changes made after you register, up until one week before the weekend of the event, will incur a standard change fee.	
Late Change Fee	75	Changes made within one week of the weekend of the event will incur a standard change fee.	

- Tickets (details per event posted on the website)
- Photo/video costs
- Change fees
- Merchandise
- Travel
- Additional related costs

Refund Policy

If you need to drop from the competition for any reason, you will receive a refund based on timing, regardless of why the drop is made. The amounts kept by Aerialympics reflect what we believe to be the fair costs we incur while moving you through the event registration and scheduling processes. (Everything we do takes someone's time, and we need to pay them fairly for the time they dedicate to you.)

This refund schedule applies to all individual performers at all levels in all age groups, including showcase performers.

- If you drop before registration closes, you will be refunded your registration payment minus 20%, which Aerialympics will keep.
- If you drop within the week after registration closes, you will be refunded your registration payment minus 30%, which Aerialympics will keep.
- If you drop more than a week after registration closes and more than a week before the first day of the competition, you will be refunded your registration payment minus 50%, which Aerialympics will keep.
- If you drop within a week of the first day of the competition, you will be refunded your registration payment minus 70%, which Aerialympics will keep. This includes competition-day drops.

If you purchase photo/video packages, workshops, or any other non-registration goods or services, you will be refunded the full amount minus 20%, which Aerialympics will keep.

No refunds may be made after you perform either in person or as an adjudicated recording. If the event is cancelled by Aerialympics for any reason, we will issue full refunds for registrations, photos, and videos for that event. We are not responsible for travel costs, training costs, costumes, tickets, or any other costs you may incur in order to prepare for or attend the event.

All refunds must be requested in writing. All refunds are made to the credit card used to make the original payment. Only payments made directly to Aerialympics are eligible for refunds. Only the person who made the original payment may request a refund. Dropping from the event will not automatically trigger the refund process.

Refunds will not be given for drops resulting from violations of the Code of Conduct.

Music

Length

You are not required to use the full time allotted.

Your entire act must fit within your time allotted. This includes any performance before and after your music plays. This includes the entire length of your video submission, although you will be allowed a reasonable amount of time to take your position before the music starts and bow after it ends. Deductions will be applied for extended performances beyond the allotted time. All performances must start and end on the ground.

If your final edit exceeds the maximum length allowed for your division your music will not be accepted and your chosen song will not be reserved, because it will be assumed that your performance length will exceed the maximum allowed time.

Performance Length Maximum Allowance:

- Novice – 3:00
- Intermediate 1 – 3:30
- Intermediate 2 – 3:30
- Advanced – 4:00
- All Star – 4:30

How to Reserve Your Music

Your song is only considered reserved once we add it to the Entry Summary spreadsheet. Songs will be considered in the order in which they are received, so don't delay in sending in your song choice. You will receive a link to the Entry Summary soon after you register. Please check the list prior to submitting your song so you don't request a reserved song.

LIVE

If you will be competing LIVE, send music to info@aerialympics.com as an email file attachment or other downloadable file transfer (Dropbox, WeTransfer, etc.) in MP3 or M4A format only. No other file types will be accepted (i.e., NO YouTube links, Soundcloud links, etc.). Clearly identify your name/stage name and division when you send in your music. We need an actual music file to load into the tech crew's audio app.

In the Wild

You may reserve your music by emailing a link to info@aerialympics.com. We do not need a file from you unless you plan to use an edit that isn't available online. If the song you link to exceeds the time allotted for your level, please include the method you will be using to shorten it (edit music, fade live, etc.).

You will receive an email verification when your music is accepted. If you don't get a confirmation email within 72 hours of submitting it, you should assume we have not received your music and resend it.

Music received up to 7 days late will be given a 1-point deduction from your final score for each day it is late. Music 8-10 days late will be charged a \$45 late fee and an additional 3 points will be deducted from your final score on top of the first 7. Late fees must be paid before taking the stage. If music is 10 days late we will assume you are not performing. You will be dropped from the event and will not receive a refund.

NO duplicate songs will be allowed! We may accept remixes, covers, and alternate versions, at management discretion.

Lyrics

ALL music must be a clean/radio edit version. We are committed to presenting a family-friendly show and appreciate the support of our Aerialympics family to respect that choice. No profanity, derogatory language, explicit or suggestive content will be accepted. While we do our best to respect the creative choices of each performer, even radio edits may be rejected at the discretion of the Aerialympics team. Note that on rare occasions words such as "hell" and "God" are used in lyrics in non-profane ways and will be considered for acceptance.

Under 18

Music for performances by minor children must be age appropriate. This includes any performer under the age of 18, regardless of level, and regardless of coach or parental permission. Songs for under 18 performers may be rejected if they include sexual themes, sexual innuendo, drug use, alcohol, cigarette use, etc. **EVEN IF your music is initially approved, judges are permitted to apply deductions if they feel junior music is inappropriate for the child's age. Carefully consider the music you are choosing for your minor child before submitting it.**

In every event, we see judges apply deductions for music that is not age appropriate. We have strengthened language in the Judge Manual for Season 11 to empower and encourage judges to assess deductions for non-age-appropriate music.

Costume

You are responsible for testing your costume prior to performing to make sure it meets requirements.

Costumes must be family friendly. Be aware that children are in the audience and please support our efforts to make everyone feel comfortable being part of the Aerialympics. **Costumes for junior performances must be age appropriate.** Keep in mind that our judges come from all over the world, so their view of "family friendly" and "age appropriate" may be stricter than you are used to, and plan accordingly.

No stripping is permitted in any division. Stripping is defined as removal of clothing with sexually implied intent, so removal of clothing may be permitted when supportive of your character/story and performed in a family-friendly way (e.g., tossing away a jacket). If you remove clothing, remaining clothing must meet minimum wardrobe requirements listed below and clothing removed must be approved as a prop. This approval step allows us to have a conversation with performers to reinforce the family-friendly nature of this event.

Bottoms must cover the minimum a typical swimsuit bottom would cover and not be lower than the pelvic bones at beginning of routine. Tops must cover at least as much as a standard sports bra. Additional coverage is expected for performers under the age of 18.

Normal riding up of clothing is understood; however, this movement is at the judges' discretion and may result in deductions or disqualification if the judges feel you could have made a better effort to meet coverage standards.

"Wardrobe malfunctions" will not be tolerated. Should any private body parts be revealed while performers are on stage (whether intentionally or unintentionally) you will receive deductions or disqualification. Should the exposure be severe enough, your music may be stopped, and you will be asked to leave the stage. In the Wild performances with wardrobe malfunctions may be disqualified and not shared with the judges for feedback.

Heels are not permitted in any category.

LIVE

If you plan to use fabrics supplied by the host studio or event staff, you must test your costume on your own fabrics to make sure it doesn't include anything rough or jagged that may snag or tear the fabrics. If you damage fabrics, you may be charged for their replacement.

In the Wild

All costume rules must be followed as listed.

Props and Grip Aids

Props

Props are considered anything that is not a permanent part of the competitor's costume. This does not include knee pads and shoes.

Human props (people who perform in some way without being part of a Duet or Parallel act) are not permitted. Coaches may be permitted onstage for spotting at the discretion of event organizers and must be approved via email prior to the event. In the specialty category, coaches or other helpers may be permitted onstage to help the performer with activities such as Spanish web. If your act requires another person's help in a way that doesn't fit the Duet category, please email info@aerialympics.com to request their presence as part of your act. Helpers that are not entered as a Duet or Parallel act are not automatically granted access to the event without a ticket.

LIVE

We ask you to submit props for approval because we don't allow props that could cause a safety issue, are difficult to clean up, or could damage apparatus. Send prop descriptions and photo with your name, category, and level in the subject line of the email to info@aerialympics.com. Any unapproved prop may result in disqualification.

Props that are messy or hard to clean up, such as glitter, feathers, confetti, shredded paper, or liquid of any kind will not be approved. Fire will not be approved. Competitors who compete LIVE must take all props on and off stage in one trip without assistance.

In the Wild

If you're performing In the Wild, you do not have to submit props, but you take responsibility for any potential damage or safety issues. , except for fire. Fire is still prohibited.

Grip Aids

LIVE

Only approved grip aids may be used so we can make sure they won't damage the apparatus. If your grip aid damages apparatus, you will be asked to pay for damages. If you use a grip aid that is not listed here, email us at info@aerialympics.com to see if it's cleared. Popular approved grip aids:

- Dew Point
- Dry Hands
- ITAC
- Girly Grip
- Prince Grip
- Mighty Grip
- Spray rosins

In the Wild

Remote performers may use any grip aids that are permitted where they perform.

Floorwork

- Floorwork is considered any time spent on the ground while **not in contact** with the apparatus.
- **Floorwork is not required BUT all performances must start and end on the ground.**
- Floorwork is not to exceed 15% of the performance for any division.

Health and Safety

Crash Mat

The use of a crash mat is mandatory for all performers, all ages, all levels, no exceptions.

LIVE

Crash mat specifications are included on the event web page and will meet a minimum of 4' X 4' and 8" deep with a component of high-density foam, but they may exceed those specifications at certain venues.

You are required to use the crash mat supplied or bring an equivalent or better mat for your own use, so please take this into account when choreographing your piece. This includes practicing with a crash mat, so you don't roll an ankle if you get to the event having not taken that difference into account.

In the Wild

In the Wild performers are expected to use a crash mat. The adjudicator will ask you to demonstrate the dimensions of your crash mat BEFORE RECORDING BEGINS and will not proceed with the session if your crash mat does not meet minimum specifications of 4' X 4' and 8" deep with a component of high-density foam. **Panel mats and tumble tracks do not fit this description** even if folded up, but they may be used in addition to the crash mat.

Where possible, we strongly encourage the use of crash mats with greater dimensions than the minimum described here.

Unsafe and Restricted Moves

Performing moves outside of your category can result in disqualification and/or stopping your music. Performing moves that the judges consider unsafe or that the judges believe were performed in an unsafe manner will result in deductions or disqualifications. Be aware that judges are instructed to put more emphasis on clean technique and good musicality than on flashy moves.

Restricted moves in aerial apparatus include:

- Any drops at the Novice level.
- The kamikaze drop at any level. Performing the kamikaze drop at Aerialympics will result in disqualification and could result in being asked not to participate in any future Aerialympics event.
- Deadman drop/fish flop/ankle drop in Intermediate levels.
- Open wrap drops in Intermediate levels. Open wrap drops are those that rely on hand-eye coordination for your catch such that the drop is unprotected and would not be stopped by anything but the mat if not properly executed.

- Single point neck hangs at any level except 18+ performers in All Star divisions. “Single point” means all or almost all of the performer’s weight is supported by the neck.
- Any other moves restricted under the Divisions section.

Should you misjudge your height during stage testing such that our riggers consider a move will bring you dangerously close to the ground, we may adjust your height mid-drop. TAKE TIME TO GET YOUR HEIGHT CORRECT DURING STAGE TESTING. If you have not set height outside of your training studio, please inform the head rigger so he can guide you through the process in more detail.

Coaches are encouraged to be actively involved in the process to set heights.

Rigging Safety

All performers are expected to follow instructions given by the head rigger with regards to rigging safety. Failure to respond to instructions from the head rigger can result in disqualification.

You are welcome and encouraged to bring your own apparatus to meet any specific needs you might have. All apparatus will undergo an assessment by our head rigger prior to being used in the event. Note that if the equipment is deemed unsafe when inspected onsite, we have the right to refuse to rig it. In no case will the event organizers or host studio be liable for issues you encounter when using your own apparatus, even after a passing inspection.

No touching rigging! Performers may be disqualified, and music stopped if touch is determined to result in an unsafe situation for performer, staff, or guest.

Lyra and related specialty steels competitors may use the spansets for choreography. No choreography above the spansets is permitted.

Falls

Should you fall: Do not move! Even if you think you are ok to do so, please remain still and where you are until a member of the event staff comes to you and gives you further instructions. Your music will be stopped, and you will not be judged.

Emergency Services

After extensive conversation with studio owners and performers we are taking the common-sense approach of knowing when to call the professionals, rather than having a dedicated medical individual on staff. Much like when you attend your regular classes or engage in performance opportunities, we will rely on the excellent emergency response of local health care providers. If you are uncomfortable with this decision, please use the In the Wild performance option, where you can arrange to have your own medical professionals to be available to you, should you wish.

Covid, etc.

A concern for many competitors has been how to navigate the ever-changing Covid landscape (or other communicable diseases). Unless required by law, we will not enforce vaccine requirements, masking requirements, or social distancing requirements. We will support the personal decisions of each performer who

attends, to the degree that it does not adversely affect how we run the event or others attending. We encourage anyone who feels uncomfortable with this approach to perform In the Wild, which allows everyone to have more control over their environment.

Registration

How to Register

1. Read this entire competitor packet.
2. Read all event details for your specific event on our website.
3. Check with your coach to find out if you are part of the Team Program, in which case all your registration activities will take place between you and your coach. If you are a coach, email info@aerialympics.com to discuss enrolling in the Team Program.
4. Each event page will have a registration button available if registration is open. Event pages are updated shortly before registration opens for that event each year.

Where to Compete

- Every event has LIVE and In the Wild options.
- LIVE registration slots are limited and may be restricted at the discretion of the event organizers.
- Individual performers or schools may be requested to compete In the Wild only, at the discretion of the event organizers.
- Registration for Nationals LIVE is by invitation only.
- Anyone can register to compete at Nationals In the Wild, even if you didn't participate in any regional event.

Navigating the Registration Form

The registration form includes the following fields:

Name

This is the performer's first and last name. We use this to match the performers to their waivers. This name will be listed in public places, such as the results announcement and your name slide, unless you give us a stage name. If this is a duet or parallel entry, list both performers' names, separated by a comma. If you give us a Stage Name, this Name will only be used internally.

Stage Name

Stage names can be used to increase performer privacy, promote the stage name used by the performer when seeking gigs, or add fun to the performance. If you give us a stage name, it will be listed instead of your name in public places. If this is a duet or parallel entry, list the group's name or both performers' stage names, separated by a comma. Stage names are not required. If a stage name is not given, we will use the "Name" field value as your stage name.

Instagram

Instagram is the only social media we use. We love tagging performers in IG! Please share your @ if you would like to be tagged.

Level

Please indicate your level on the apparatus you're registering to compete on. You do not need to perform at the same level for different apparatus. We offer 5 levels:

- Novice
- Intermediate 1
- Intermediate 2
- Advanced
- All Star

See the "Divisions" section of this packet for guidance on choosing your level. If you compete in a level that is lower than your apparent ability or the skills you display, judges may choose to assess deductions or recommend disqualification.

Additional rules and guidelines for choosing your level:

- If you place first in any division, you may stay in that division for the current season only. You must level up in future seasons in that division if you place first in any Regional or National event.
- EXCEPTIONS:
 - If you are moving up to a new age division at the same time, you may stay at the same level, if appropriate. For example, if you take first in Intermediate Silks 8-10 one year, and then move up to the 11-13 division the next year, you may stay in the Intermediate level. Keep in mind that if your skill set supports it, you should move to a higher level along with the increased age. Judges continue to have discretion regarding your true level and may assess deductions if you choose to compete at a level that is clearly lower than your ability.
 - If you place first in a division with fewer than 3 performers including yourself, you do not need to move up to a new division. Performers, in this case, may refer to 3 Solo participants or 3 teams (Duets or Parallels).
 - If you place first in an All Star division, you may continue to compete in that division.

- If you are impacted by injuries, illness, pregnancy, or other life events that reduce your skill level, you may be granted entry in a less advanced division. This request should be made in writing via email to info@aerialympics.com and will be reviewed by members of the judge oversight committee.

Apparatus

We offer 4 apparatus choices.

- Silks
- Lyra
- Hammock
- Specialty

If your apparatus is rigged in a non-standard way, you must enter the Specialty category. For example, if you have a hand loop on your lyra, that is non-standard and must be judged as a Specialty apparatus. Of course, there are minor differences between all apparatus and rigging situations. If you are not sure which apparatus to choose, please note that information under “Additional Details” or send us an email.

Age

Your age for the competition season is the age you are on the day registration opens for the first event of the season. For Season 11, your age for all events during competition season, including Nationals, is your age on July 13, 2023.

We have expanded the age category to welcome in more people of all ages.

Email

Use an email address you regularly check! Competition details will be sent here. You are responsible for ensuring you are receiving information from us. Primary email for performers who are not part of the Team Program. Leave this field blank if performer is registered part of a Team Program.

Secondary Email

If you want a parent, partner, etc. kept in the loop, list their email address here.

Coach’s Email

If your coach will be helping you with this event and wants to be kept in the loop with communication, please enter their email address here. If this entry is made as part of the Team Program, this should be the only email address listed.

Studio Affiliations

Please tell us where you train so we can avoid potential conflicts with judging. Your studio will also earn points towards year-end awards so make sure you're using the preferred name of your studio.

Additional Details

If you are performing in the Specialty division, please tell us what your apparatus is, and if it requires any special rigging.

Mailing Address

This is only required if you need to be sent your pin and medal (if you place). If you will be attending the awards ceremony, you are not required to share your mailing address.

Welcome Email

Within a few days of registering, you will receive a welcome email with important information so make sure you register using an email address you check regularly. The email is created by real people using manual processes. While we make every effort to send your welcome email quickly, it could take up to 3 days for you to receive it. The email includes:

- Link to review your entry summary. The summary will be in a spreadsheet that shows the following information. **You are responsible for making sure we have recorded the correct information.**
 - Name and division
 - Reserved music
 - Recording status (if performing In the Wild)
 - Waiver status
- Link to sign the waiver and release
- Link to the competitor packet
- Instructions for submitting your music
- Instructions for recording your adjudicated performance (if performing In the Wild)

Waivers

You will be required to read and sign a participation waiver, release of liability, and media release. Waiver links are available on event pages and shared in welcome emails. Waivers for junior performers must be signed by a parent/guardian who has the legal right to sign for the minor child. Participants are responsible for ensuring that waivers have been signed by the right person. You will not be judged without signing a waiver.

Studios hosting competitions will require a second signed waiver. Instructions for where to find the studio waiver will be posted on the web page of the event you wish to enter. Each studio handles waivers slightly differently than the Aerialympics and slightly differently from each other, so you must read the details on the event page.

Changes

Changes made after registration closes require a fee that will increase the closer the request is made to the competition date. These include but are not limited to:

- Music changes.
- Division changes.
- Name changes.
- Any other changes that require time and effort or need to be double checked to reduce the possibility of error.

To request a change, send an email to info@aerialympics.com. If the change is granted, you will be sent a link to pay the change fee before the change is made. Change fees can be reviewed at <https://www.aerialympics.com/pricing>.

Performance

Performing In the Wild

General

The rules in this packet should be followed unless a variation is stated in this section, specific to In the Wild performances. If you have any questions, please email us at info@aerialympics.com.

Crash Mat

An important rule that does not change is that **the use of a crash mat is mandatory for everyone, all levels, no exceptions, even In the Wild.**

Photography/Videography

Photography and videography are permitted In the Wild at the discretion of the venue hosting the performance.

Do not post videos of your performance until after the results have been announced, except for short “hype” clips. Failure to follow this rule may result in disqualification.

Apparatus

We recognize that everyone will not have the apparatus height, sizes, colors, etc. as specified in this packet. We have asked the judges not to apply deductions in these cases. However, if you are not able to perform some requirements because of your apparatus limitations, your technical score might suffer.

Adjudicated Recordings

All entries recorded In the Wild are adjudicated.

Scheduling Adjudication

- Please use the Calendly link in your Welcome Email to schedule your performance.
- These recordings will occur by appointment only, within a designated time frame prior to the event. This time frame will be posted on the website. Carefully review times available to you and recognize that the **recording days closest to the event fill up quickly.**

- Performers overseas can choose a reasonable time to perform, rather than having to deal with 4AM performance times. If Calendly doesn't offer reasonable times, please email info@aerialympics.com to make special arrangements. Jen has been known to stay up until after midnight to adjudicate performances.

Recording

Remote performers are responsible for recording the audio and video of their performances.

1. To keep it fair (one shot, no second tries), you will make the recording of the performance while an adjudicator watches the performance live using a conference call (Google Meet), and the adjudicator will record the call.
2. The recording made by the adjudicator will not be submitted for judging, even if your recording fails, so we recommend having at least one backup device recording the performance at the same time.
3. Judges must be able to see the full performance from when you take your starting position until after you bow.
4. Video may not be edited except for overlaying/improving audio and trimming non-performance activities at beginning and end.

Tips

- Record a practice session. Review the recording as if you were a judge. If the recording quality is poor, adjust how you make the recording and do another test recording, so you are ready on adjudication day.
- Make sure there are no people or other obstructions in the area between the performer and the recording device (e.g., iPhone, tablet, video camera, etc.).
- Judges will want to see facial expressions, controlled feet, and other details that will be difficult to judge if your camera is too far away or if your background is chaotic or patterned.
- Consider adding lights or hanging a neutral-colored drape to help the judges see everything clearly.
- Hold cameras still or use a tripod. We will allow some motion as required to keep the full performance within frame, but that motion should be minimal. Do not change perspective by walking around or changing distance from the performer.
- Practice sending the file to someone else to make sure you know how to send a large file without compressing it.

Audience

- You may have an audience when you record in the wild!
- Your recording does not need to be quiet. We encourage you to gather families and friends, and all record with a full audience cheering you on.

Submission

- You will submit the video to Aerialympics using email, WeTransfer, Google Drive, Dropbox, etc., at your preference.
- Aerialympics staff will review your recording against the adjudicator's recorded conference call to make sure it is the exact same performance adjudicated.

- We must receive the recording within 24 hours of recording, or you may be dropped from the event. No refunds will be given in this case.
- Once verified, the adjudicator will send your recording to the platform that will be used by the judges.
- All recordings will be kept confidential until placings are announced.

Performing LIVE

Photography/Videography

Only the official photo and video cameras are permitted. Audience members may take pictures and video using phones only. If you purchase a video, you will receive your video within a week or so after the event ends. If you purchase photos, you will receive a photo package as described on the event page. Photos may not be available for purchase at regional events.

Please do not block the professional photographer or videographer. Do not enter or leave the audience area during a performance because this is disrespectful to the performer and could impact their photos and video. There is ample time between performances and divisions to change position as needed.

Awards

If you place and cannot stay for the awards ceremony, you must arrange for someone who is staying to pick up your awards for you or request that the Aerialympics staff mail them to you. You must email us after the event to make that request.

Awards will be mailed to remote performers within the time frame listed on our website. If you supply an incorrect mailing address, and we need to resend them, we may ask you to pay an additional fee.

Backstage

Competitors may be accompanied by ONE non-performer onstage during stage testing or backstage to prep. Additional members of the competitor's circle should keep to audience areas. Junior competitors are encouraged to be accompanied by one adult (parent, coach, etc.) at all times, including backstage. The removal of clothing must take place only in bathrooms or designated changing areas regardless of age or gender.

Tickets

In-person ticketing for regionals is at the discretion of the hosting studio. We will post ticket details and other host-specific information on our website under the event page. Please read carefully because it will change slightly from studio to studio. Funds from tickets go to the host studio to offset costs associated with hosting the event, so please don't ask Aerialympics for discounts.

For Nationals, each performer will receive a free ticket for the day they are performing. If you wish to attend additional days, you will need to purchase a ticket. All support persons (coaches, family members, etc.) will require a ticket. Children and babies will be ticketed at full price. We encourage you to invite friends

and family to see you compete, but we will not be advertising attendance to the public so the maximum number of seats can be reserved for performers and their people.

Check In

Expect to check in at 2 different tables:

- Table one (Host Studio Table) is at the door and is where the host studio handles details such as ticket sales and studio waivers. You can check in at table one whenever you arrive at the venue.
- Table two (Competition Table) is at the front of house (where cameras are) and is where we check your music, give you your pin, and handle other competition-related details. You can check in at the Competition Table at the time designated in the detailed schedule that will be shared with you after registration is completed.

Remember to allow sufficient time to warm up. If you miss your stage testing time because of late arrival, additional time WILL NOT BE POSSIBLE.

- Sign all waivers online. This should be done before arriving at the venue and must be done BEFORE you proceed to stage testing.
- If you are the guardian of a minor, you are responsible to check them in and sign all their waivers.
- If you are under 18, you must have a legally responsible adult sign all waivers.
- Warm up and listen for your name to be called. When you hear your name and “Standby” you should proceed to the standby area and wait to be called onstage for stage testing followed by performance.

Stage Testing

- Stage testing is required for every performer in every division, because it is as much for our technical crew as it is for you. If you do not attend stage testing, you may be dropped from the event without a refund.
- Coaches or a designated responsible adult are required to attend stage testing with any performer under the age of 14. Coaches are encouraged to attend stage testing with all of their performers.
- Stage testing is a critical moment for verifying your music, setting height on your apparatus (if needed), and communicating other last-minute details of the event to you.
- When you are invited to take the stage for stage testing, you will be given a very limited time for stage testing. Please plan out your stage test and do not take advantage of the stage manager by requiring them to ask you to leave the stage.
- If your apparatus requires additional time for the riggers to adjust, that time will not necessarily be deducted from your allotted stage testing time, at the judgment of the head rigger.
- Your stage testing should include setting your height (if applicable) and familiarizing yourself with the feel of the apparatus and stage. **You will not have enough time to go through your entire routine.**

Setting Height

If you have never set height outside of your studio before, please inform the head rigger so their team can guide you through stage testing in more detail. It is worth memorizing where your apparatus height is against your body in practice at your home studio to make it easier to find in a new space.

Setting height is a safety issue and needs to be taken seriously. Coaches are strongly encouraged to be part of the entire stage testing process, particularly setting height.

- Indicate where you think the apparatus should be for your performance.
- When told to do so by the rigger, pull down **firmly** a few times without mounting to settle the apparatus.
- Ask for an adjustment to height, if needed.
- After being given permission by the rigger, mount the apparatus. Run through segments that allow you to get a feel for the apparatus.
- Ask for another height adjustment, if needed.
- Ask permission to re-mount the apparatus, if you got out for a height adjustment.
- **FINALLY, AND MOST IMPORTANTLY: You will tell the rigger that you are going to perform the hang/drop/move that brings your head closest to the ground. This is the final chance for getting your height right.** If the rigger feels the distances are not within an appropriate safety margin, you risk your rigging being pulled up mid-drop. This can be very disconcerting for aerialists who have not experienced that type of movement before, and it is disconcerting for the riggers who have to make that judgement call. **DO NOT SKIP THIS STEP.**
- Note: Because rigging settles, you will be permitted to re-check your apparatus height immediately before taking your position for your performance.

Performance

- When your performance time nears, listen for your name, just as you did for stage testing. When you hear your name and “Standby” you should proceed to the standby area and wait to be called onstage.
- When your name is announced for your performance, take all props to the stage (if any), set them where they belong, check your height (if applicable), and assume your beginning pose. Music will begin as soon as you hold your pose without fidgeting, so please practice holding still.
- **All performances must begin and end on the ground** at the request of judges, who have asked for a more consistent way to evaluate how performers mount and dismount the apparatus.

As with all live events, unexpected things happen. Please be patient with each step of the process and understand that we do our best to give you a great competition experience!

Divisions

Divisions are created by combining the following elements:

Type	Apparatus	Level	Age
Solo	Silks	Novice	7 and under
Duet	Hammock	Intermediate 1	8-10
Parallel	Lyra	Intermediate 2	11-13
	Specialty	Advanced	14-17
		All Star	18-23
			24-29
			30-39
			40-49
			50-59
			60-69
			70+
			N/A (All Duets)

Divisions will be split if they contain more than 6 performers.

Divisions will not be combined, even if they contain only one competitor. However, if you are the only performer in your division, you may request to move to a higher age group (if you are under 18) or move from a higher to lower age group (if you are over 24). Performers in the 18-24 age group may not move up or down in age. Changes require a fee as outlined here: <https://www.aerialympics.com/pricing>.

Solo

- **Solos are performances by one performer on one apparatus.**
- Solos are evaluated against criteria described in the tables below for each apparatus.

Duet

- **Duets are performances by two performers at the same time on the same apparatus.**
- Duets are evaluated against criteria described in the tables below for each apparatus.
- Duets are expected to demonstrate:
 - Both synchronized movement and movement that is together but not synchronized.
 - Unique and smooth transitions appropriate for level.
 - A mix of strength and flexibility moves.
- Duets must include base and flyer skills that require performers to interact with each other in an acro-type fashion for a minimum of 30% of the act.
- Duets may have one performer that is primarily base and another that is primarily flier, if desired.
- Duets of different skill levels may compete in a division that reflects their combined ability but should be no lower than one level below the more competent performer's solo level in that apparatus. For example, if one performer is an All Star and the other is Intermediate, the Duets team must compete in either the Advanced or All Star division.
- Duet divisions will no longer be divided by age for the purposes of judging and placings. This means that junior team, adult teams, and mixed teams will be competing against each other solely based on level and apparatus, not age.

Parallel

- **Parallels are performances of 2 performers at the same time on 2 apparatus of the same kind.**
- Parallels are evaluated against criteria described in the tables below for each apparatus.
- Performers may swap apparatus during the performance, but they may not share a single apparatus for more than 10% of the piece.
- Parallels are expected to demonstrate:
 - Both synchronized movement and movement that is complementary or coordinated but not synchronized.
 - Unique and smooth transitions appropriate for level.
 - A mix of strength and flexibility moves.
- Parallels of different skill levels may compete in a division that reflects their combined ability but should be no lower than one level below the more competent performer's solo level in that apparatus. For example, if one performer is an All Star and the other is Intermediate, the Duets team must compete in either the Advanced or All Star division.
- Parallels divisions will not be divided by age for the purposes of judging and placings. This means that junior team, adult teams, and mixed teams will be competing against each other solely based on level and apparatus, not age.

- NOTE: Not all Regional LIVE venues offer Parallel divisions due to rigging constraints. Where Parallels are offered, we cannot guarantee consistent distance between apparatus. Rigging points will be based on our ability to safely load points and provide adequate distance between performers and any other obstructions. Please check the event page to find out if Parallels are offered for a specific event.

Silks

	Novice	Intermediate 1	Intermediate 2	Advanced	All Star
Description of Performer	<p>A Novice Silks performer is at a beginner level of skill in both the apparatus and in general performance.</p> <p>The actual length of time a person has been studying silks is not important.</p> <p>Novice performers are likely to have minimal strength, flexibility, dynamic movement, and flow.</p> <p>Novice performers are expected to at least have the strength to safely execute their routine.</p>	<p>An Intermediate 1 Silks performer is one who is comfortable with a basic level of inverted moves. They typically have limited experience as a performer.</p> <p>An Intermediate 1 performer is expected to show the beginnings of strength, flexibility, and dynamic movement and flow.</p>	<p>An Intermediate Silks 2 performer is one who is comfortable with a basic level of inversions and inverted moves.</p> <p>They do not necessarily need to show that they have any experience as a performer.</p> <p>Intermediate 2 performers are expected to show some strength, flexibility, dynamic movement, and flow.</p>	<p>An Advanced Silks performer is someone who has a firm grasp on a large piece of the aerial silks skill vocabulary.</p> <p>Advanced performers are expected to demonstrate a solid balance of dynamic movement, flow, strength, and flexibility.</p>	<p>An All Star Silks performer is someone who has a firm grasp on the breadth of the aerial silks skill vocabulary.</p> <p>These performers have experience with performance and exhibit a professional level of showmanship.</p> <p>All Star performers are expected to demonstrate a solid balance of dynamic movement, flow, strength, and flexibility combined with showmanship that makes their performance draw in the audience.</p>

<p>Eligibility Restrictions</p> <p><i>See additional level eligibility restrictions under “Registration/How to Register/Level” in this document.</i></p>	<p>Aerial instructors may not perform at the novice level, even if instruction was on a different apparatus.</p> <p>Competitors who have performed at the Advanced or All Star level on any other apparatus are not permitted to perform at the novice level, even if the silks are new to them as an apparatus.</p>	<p>Aerial instructors may not perform at the Intermediate 1 level, even if previous instruction was on a different apparatus.</p> <p>Competitors who have performed at the Advanced or All Star level on any other apparatus are not permitted to perform at the Intermediate 1 level, even if the silks are new to them as an apparatus.</p>	<p>Aerial instructors may not perform at the Intermediate 2 level unless they have not taught lessons on the apparatus they wish to perform on for this competition. (For example, if you teach lyra but just started silks, you may compete at this level.)</p> <p>Competitors who have performed at the All Star level on any other apparatus are not permitted to perform at the Intermediate 2 level.</p>	<p>No restrictions.</p>	<p>No restrictions.</p>
<p>Performance Aspects</p>	<ul style="list-style-type: none"> Novice performers are encouraged to simply move without the expectation of a coherent storyline or performance arc. 	<ul style="list-style-type: none"> An Intermediate 1 performer is expected to put some thought towards a character or storyline, although clear execution is not expected to be apparent throughout the performance. 	<ul style="list-style-type: none"> Intermediate 2 performers are expected to establish a clear character or storyline that goes beyond the expression of a single emotion. 	<ul style="list-style-type: none"> Advanced performers are expected to present a well-developed, clear character or storyline with an arc that moves well beyond the expression of a single emotion or character aspect. 	<ul style="list-style-type: none"> All Star performers are expected to present a well-developed, clear character or storyline that the audience and judges may identify easily. All Star performers are expected to select music that

				<ul style="list-style-type: none"> Advanced performers are expected to select music that clearly helps define the character or storyline and could not be easily replaced by another piece of music (i.e., “ambience” performances). 	<p>clearly helps define the character or storyline and could not be easily replaced by another piece of music (i.e., “ambience” performances).</p> <ul style="list-style-type: none"> Choreography should clearly hit moments in the music.
<p>Drops and Dives</p> <p><i>NOTE: For the purposes of this competition, we are using the following definitions:</i></p> <p>Dives rotate around a wrap without significantly changing levels.</p> <p>A single dive is one rotation without descent.</p> <p>Drops change level from higher to lower with at least a degree of momentum.</p>	<p>Requirements</p> <ul style="list-style-type: none"> No drops or dives are required (not permitted) in Novice. <p>Restrictions</p> <ul style="list-style-type: none"> No drops of any kind. No dives of any kind. 	<p>Requirements</p> <ul style="list-style-type: none"> Drops and dives are not required in Intermediate 1. <p>Restrictions</p> <ul style="list-style-type: none"> If any drops or dives are performed, it must be evident to the judges that they were chosen and choreographed with the performer’s safety and confidence in mind. Dives are only permitted if performed with safety wraps. Only very basic drops are permitted 	<p>Requirements</p> <ul style="list-style-type: none"> Drops and dives are not required in Intermediate 2. <p>Restrictions</p> <ul style="list-style-type: none"> If any drops or dives are performed, it must be evident to the judges that they were chosen and choreographed with the performer’s safety and confidence in mind. Only single slack drops, single drops, and single dives are permitted. <ul style="list-style-type: none"> Drops set up as multiple drop 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate a minimum of one drop in Advanced. <p>Restrictions</p> <ul style="list-style-type: none"> No kamikaze drops. No open wrap drops (drops that rely on hand-eye coordination for your catch such that the drop is unprotected and would not be stopped by anything but the mat if not properly executed). 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate a minimum of 2 different drops (variations or drops with completely different setups) in All Star. You are required to demonstrate a multiple drop sequence (e.g., double drops or stacked drops). <p>Restrictions</p> <ul style="list-style-type: none"> No kamikaze drops.

<p>A single drop is a descent with one rotation or quick descent without rotation that takes the performer from a higher level to a lower level with momentum.</p> <p>Slow, controlled rotations from a higher to lower level are considered drops for the purpose of this requirement.</p>		<p>(for example, 360 drop with leg wrap/fallen angel/no-handed 360).</p> <ul style="list-style-type: none"> • No inverted slack drops. • Only single slack drops (not inverted), single drops, and single dives are permitted. <ul style="list-style-type: none"> ○ Drops set up as multiple drop sequences (stacked drops) that merely hold a long pause between drops will be counted as double drops, not two separate single drops, regardless of the length of the pause. Drops may not be stacked in sequence. • No kamikaze drops. • No deadman drops (AKA fish drop, fish 	<p>sequences (stacked drops) that merely hold a long pause between drops will be counted as double drops, not two separate single drops, regardless of the length of the pause. Drops may not be stacked in sequence.</p> <ul style="list-style-type: none"> • No kamikaze drops. • No deadman drops (AKA fish drop, fish flop, ankle hang drop). • No open wrap drops (drops that rely on hand-eye coordination for your catch such that the drop is unprotected and would not be stopped by anything but the mat if not properly executed). • The vertical length of the drop may not 		
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		<p>flop, ankle hang drop).</p> <ul style="list-style-type: none"> • No open wrap drops (drops that rely on hand-eye coordination for your catch such that the drop is unprotected and would not be stopped by anything but the mat if not properly executed). • The vertical length of the drop may not exceed 1.5 body lengths of the competitor. 	<p>exceed 1.5 body lengths of the competitor.</p>		
Inverts	<p>Requirements</p> <ul style="list-style-type: none"> • Not required to perform an invert in Novice. <p>Restrictions</p> <ul style="list-style-type: none"> • At no time should the feet be above the hips unless you start and end the move with your feet on the floor and one hand on each fabric. 	<p>Requirements</p> <ul style="list-style-type: none"> • Not required to perform an invert in Intermediate 1. <p>Restrictions</p> <ul style="list-style-type: none"> • At no time should the feet be above the hips unless you start and end the move with your feet on the floor and one hand on each fabric. <ul style="list-style-type: none"> ○ Exception 1: You may perform 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate a minimum of one aerial invert in Intermediate 2. <p>Restrictions</p> <ul style="list-style-type: none"> • You may not perform an aerial invert that causes you to exceed the maximum use of height for this division. 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate a minimum of one straight leg aerial invert in Advanced. <p>Restrictions</p> <ul style="list-style-type: none"> • You may not perform an aerial invert that causes you to exceed the maximum use of height for this division. 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate a minimum of one straight arm, straight leg invert in All Star. <p>Restrictions</p> <ul style="list-style-type: none"> • No invert restrictions for this division.

		<p>supported inversions (e.g., crossback straddle) that do not start and end on the ground.</p> <ul style="list-style-type: none"> ○ Exception 2: As part of an accepted drop/dive for this division. 			
Climbs	<p>Requirements</p> <ul style="list-style-type: none"> • No specific climbs are required in Novice. <p>Restrictions</p> <ul style="list-style-type: none"> • No inverted climbs. 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate at least one vertical climb technique. <p>Restrictions</p> <ul style="list-style-type: none"> • No inverted climbs. 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate more than one type of climb from different climb families (e.g., aerial climb, inside leg climb, etc.). <p>Restrictions</p> <ul style="list-style-type: none"> • You may not perform a climb that causes you to exceed the maximum use of height for this division. 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate more than one type of climb from different climb families (e.g., aerial climb, inside leg climb, etc.). • Demonstrate at least one non-basic climb (e.g., inverted climb). <p>Restrictions</p> <ul style="list-style-type: none"> • You may not perform an aerial invert that causes you to exceed the maximum use of height for this division. 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate more than one type of climb from different climb families (e.g., aerial climb, inside leg climb, etc.). • Demonstrate at least one inverted climb. • Demonstrate at least one additional non-basic climb (e.g., castle climb). Additional climb may also be inverted. • Climbs must be clearly part of the choreography

					<p>rather than a break in the storyline.</p> <p>Restrictions</p> <ul style="list-style-type: none"> • No climb restrictions for this division.
Use of Apparatus	<p>Requirements</p> <ul style="list-style-type: none"> • Required to demonstrate familiarity with only a limited lower portion of the silks. <p>Restrictions</p> <ul style="list-style-type: none"> • Limit the use of the silks, so that the lowest part of the body is no higher than 5 feet above the mat at any time. 	<p>Requirements</p> <ul style="list-style-type: none"> • Required to demonstrate proficiency in only a limited lower portion of the silks. <p>Restrictions</p> <ul style="list-style-type: none"> • Limit the use of the silks, so that the lowest part of the body is no higher than 7 feet above the mat at any time. 	<p>Requirements</p> <ul style="list-style-type: none"> • Required to demonstrate proficiency in only a limited lower portion of the silks. <p>Restrictions</p> <ul style="list-style-type: none"> • Limit the use of the silks, so that the lowest part of the body is no higher than 10 feet above the mat at any time. 	<p>Requirements</p> <ul style="list-style-type: none"> • Required to demonstrate proficiency in the majority of the silks. <p>Restrictions</p> <ul style="list-style-type: none"> • Limit the use of the silks, so that the lowest part of the body is no higher than 15 feet above the mat at any time. 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate proficiency in the full length of silks. <p>Restrictions</p> <ul style="list-style-type: none"> • No height restrictions for this division.
Other Skills and Specifications	<p>Requirements</p> <ul style="list-style-type: none"> • You must perform at least a portion of the routine with divided silks. If performing the entire routine with silks tied together, you are required to enter as a 	<p>Requirements</p> <ul style="list-style-type: none"> • You must perform at least a portion of the routine with divided silks. If performing the entire routine with silks tied together, you are required to enter as a Hammock performer. 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate at least one non-footlock skill (e.g., hipkey, flag, catchers, etc.). • Demonstrate a single or double footlock in the air/from a climb (footlocks may not 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate at least one non-footlock skill (e.g., hipkey, flag, catchers, etc.). • Demonstrate a balance skill. • Demonstrate a strength move. 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate at least one non-footlock skill (e.g., hipkey, flag, catchers, etc.). • Demonstrate a balance skill. • Demonstrate a strength move.

	<p>Hammock performer.</p> <ul style="list-style-type: none"> • Demonstrate a single footlock from the floor or from a climb. <p>Restrictions</p> <ul style="list-style-type: none"> • No neck hangs of any kind, even if supported. • No belays. • No beats. 	<ul style="list-style-type: none"> • Demonstrate a single or double footlock in the air/from a climb (footlocks may not be initiated on the ground). <p>Restrictions</p> <ul style="list-style-type: none"> • No neck hangs of any kind, even if supported. • No belays. • No beats. 	<p>be initiated on the ground).</p> <p>Restrictions</p> <ul style="list-style-type: none"> • No neck hangs of any kind, even if supported. • No belays. • No beats. 	<ul style="list-style-type: none"> • Demonstrate flexibility. <p>Restrictions</p> <ul style="list-style-type: none"> • No single point neck hangs. Neck hangs, if performed, must be fully supported throughout their execution by at least one hand AND at least one other body part. 	<ul style="list-style-type: none"> • Demonstrate flexibility. • Demonstrate a professional level of showmanship. <p>Restrictions</p> <ul style="list-style-type: none"> • No single point neck hangs unless it is apparent to the judges that you are physically developed enough to perform them, your entry into and exit from the neck hang are performed in a safe and proficient manner. AND you are over 18.
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Silks Apparatus Specifications

LIVE

- Silks may be provided by competition production management or the host studio. Silks provided for each event will be described on the event page(s) on our website.
- Rig point height will be described on the event page(s) on our website. We do not alter the rig point height during performances and do not permit the use of motors.
- You are permitted and encouraged to use your own silks after approval by our head rigger or the rigger at the host studio.
- In no case will the event organizers or host studio be liable for issues you encounter when using your own apparatus, even after a passing inspection.

In the Wild

- Our silks standard is as follows and should be adhered to as closely as possible by remote performers to allow a consistent judging experience:
 - Medium stretch Nylon Tricot fabric, 108 inches wide
 - Silks are tied to a stainless-steel rescue 8 and hung from a single swivel, attached to a single rig point approximately 23' above the stage, depending on available rig points in the venue.
- Use of motors and/or pulleys is not permitted. Use of pulleys to modify rig point height during performance is not permitted.
- If your apparatus varies widely from this standard, it may be reflected in your score if it affects your ability to demonstrate required or expected elements.

Hammock

	Novice	Intermediate 1	Intermediate 2	Advanced	All Star
Description of Performer	<p>A Novice Hammock performer is at a beginner level of skill in both the apparatus and in general performance.</p> <p>The actual length of time a person has been studying silks is not important.</p> <p>Novice performers are likely to have minimal strength, flexibility, dynamic movement, and flow.</p> <p>Novice performers are expected to at least have the strength to safely execute their routine.</p>	<p>An Intermediate 1 Hammock performer is one who is comfortable with a basic level of moves. They typically have limited experience as a performer.</p> <p>An Intermediate 1 performer is expected to show the beginnings of strength, flexibility, and dynamic movement and flow.</p>	<p>An Intermediate 2 Hammock performer is one who is comfortable with a basic level of inversions and inverted moves.</p> <p>They do not necessarily need to show that they have any experience as a performer.</p> <p>Intermediate 2 performers are expected to show some strength, flexibility, dynamic movement, and flow.</p>	<p>An Advanced Hammock performer is someone who has a firm grasp on a large piece of the aerial hammock skill vocabulary.</p> <p>Advanced performers are expected to demonstrate a solid balance of dynamic movement, flow, strength, and flexibility.</p>	<p>An All Star Hammock performer is someone who has a firm grasp on the breadth of the aerial hammock skill vocabulary.</p> <p>These performers typically have experience with performance and exhibit a professional level of showmanship.</p> <p>All Star performers are expected to demonstrate a solid balance of dynamic movement, flow, strength, and flexibility combined with showmanship that makes their performance draw in the audience.</p>
Eligibility Restrictions	Aerial instructors may not perform at the novice level, even if	Aerial instructors may not perform at the Intermediate 1 level, even if previous	Aerial instructors may not perform at the Intermediate 2 level unless they have not	No restrictions.	No restrictions.

<p><i>See additional level eligibility restrictions under "Registration/How to Register/Level" in this document.</i></p>	<p>instruction was on a different apparatus.</p> <p>Competitors who have performed at the Advanced or All Star level on any other apparatus are not permitted to perform at the novice level, even if the hammock is new to them as an apparatus.</p>	<p>instruction was on a different apparatus.</p> <p>Competitors who have performed at the Advanced or All Star level on any other apparatus are not permitted to perform at the Intermediate 1 level, even if the hammock is new to them as an apparatus.</p>	<p>taught lessons on the apparatus they wish to perform on for this competition. (For example, if you teach lyra but just started hammock, you may compete at this level.)</p> <p>Competitors who have performed at the All Star level on any other apparatus are not permitted to perform at the Intermediate 2 level.</p>		
<p>Performance Aspects</p>	<ul style="list-style-type: none"> • Novice performers are encouraged to simply move without the expectation of a coherent storyline or performance arc. 	<ul style="list-style-type: none"> • An Intermediate 1 performer is expected to put some thought towards a character or storyline, although clear execution is not expected to be apparent throughout the performance. 	<ul style="list-style-type: none"> • Intermediate 2 performers are expected to establish a clear character or storyline that goes beyond the expression of a single emotion. 	<ul style="list-style-type: none"> • Advanced performers are expected to present a well-developed, clear character or storyline with an arc that moves well beyond the expression of a single emotion or character aspect. • Advanced performers are expected to select music that clearly helps define the character or storyline and could 	<ul style="list-style-type: none"> • All Star performers are expected to present a well-developed, clear character or storyline that the audience and judges may identify easily. • All Star performers are expected to select music that clearly helps define the character or storyline and could not be easily replaced by another piece of

				not be easily replaced by another piece of music (i.e., “ambience” performances).	music (i.e., “ambience” performances). • Choreography should clearly hit moments in the music.
<p>Drops and Dives</p> <p><i>NOTE: For the purposes of this competition, we are using the following definitions:</i></p> <p>Dives rotate around a wrap without significantly changing levels.</p> <p>A single dive is one rotation without descent.</p> <p>Drops change level from higher to lower with at least a degree of momentum.</p> <p>A single drop is a descent with one rotation or quick descent without rotation that takes the performer from a higher level to a lower</p>	<p>Requirements</p> <ul style="list-style-type: none"> No drops or dives are required (not permitted) in Novice. <p>Restrictions</p> <ul style="list-style-type: none"> No drops of any kind. No dives of any kind. 	<p>Requirements</p> <ul style="list-style-type: none"> Drops and dives are not required in Intermediate 1. <p>Restrictions</p> <ul style="list-style-type: none"> If any drops or dives are performed, it must be evident to the judges that they were chosen and choreographed with the performer’s safety and confidence in mind. Dives are only permitted if performed with safety wraps. Only very basic drops are permitted. No inverted slack drops. Only single slack drops (not 	<p>Requirements</p> <ul style="list-style-type: none"> Drops and dives are not required in Intermediate 2. <p>Restrictions</p> <ul style="list-style-type: none"> If any drops or dives are performed, it must be evident to the judges that they were chosen and choreographed with the performer’s safety and confidence in mind. Only single slack drops, single drops, and single dives are permitted. <ul style="list-style-type: none"> Drops set up as multiple drop sequences (stacked drops) that merely hold a long pause between drops will be counted as double drops, not two separate single drops, regardless of 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate a minimum of one drop. <p>Restrictions</p> <ul style="list-style-type: none"> No open wrap drops (drops that rely on hand-eye coordination for your catch such that the drop is unprotected and would not be stopped by anything but the mat if not properly executed). Drops performed while wrapped in a hammock are not considered open wrap drops. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate drops from a minimum of 2 different drop families (drops with completely different setups). Demonstrate a multiple drop sequence (e.g., double drops or stacked drops). <p>Restrictions</p> <ul style="list-style-type: none"> No open wrap drops (drops that rely on hand-eye coordination for your catch such that the drop is unprotected and would not be stopped by anything but the mat if not properly executed). Drops performed while wrapped in a

<p>level with momentum.</p> <p>Slow, controlled rotations from a higher to lower level are considered drops for the purpose of this requirement.</p> <p><i>NOTE: Any restricted moves described in the Silks divisions that could be performed in the Hammock divisions are also restricted for Hammock but will not necessarily be repeated here.</i></p>		<p>inverted), single drops, and single dives are permitted.</p> <ul style="list-style-type: none"> ○ Drops set up as multiple drop sequences (stacked drops) that merely hold a long pause between drops will be counted as double drops, not two separate single drops, regardless of the length of the pause. Drops may not be stacked in sequence. 	<p>the length of the pause. Drops may not be stacked in sequence.</p> <ul style="list-style-type: none"> ● Bomb/star/similarly complex drops and dives are permitted if performed using seatbelt/corset/tummy safety wraps or an additional wrap that provides a similar level of safety. 		<p>hammock are not considered open wrap drops.</p>
<p>Inverts</p>	<p>Requirements</p> <ul style="list-style-type: none"> ● Not required to perform an invert in Novice. <p>Restrictions</p> <ul style="list-style-type: none"> ● At no time should the hips be above the head unless you start and end the move with your feet on the floor and one hand 	<p>Requirements</p> <ul style="list-style-type: none"> ● Not required to perform an invert in Intermediate 1. <p>Restrictions</p> <ul style="list-style-type: none"> ● At no time should the hips be above the head unless you start and end the move with your feet on the floor and one hand on each fabric. 	<p>Requirements</p> <ul style="list-style-type: none"> ● Demonstrate a minimum of one aerial invert in Intermediate 2. <p>Restrictions</p> <p>You may not perform an aerial invert that causes you to exceed the maximum use of height for this division.</p>	<p>Requirements</p> <ul style="list-style-type: none"> ● Demonstrate a minimum of one straight leg aerial invert in Advanced. <p>Restrictions</p> <ul style="list-style-type: none"> ● You may not perform an aerial invert that causes you to exceed the maximum use of height for this division. 	<p>Requirements</p> <ul style="list-style-type: none"> ● Demonstrate a minimum of one straight arm, straight leg invert in All Star. <p>Restrictions</p> <ul style="list-style-type: none"> ● No invert restrictions for this division.

	on each pole of the fabric.	<ul style="list-style-type: none"> Exception: You may perform supported inversions (e.g., in the bottom loop of the hammock) that do not start and end on the ground. 			
Use of Apparatus	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate familiarity with only a limited lower portion of the hammock. Novice hammock performers are not required but are permitted to use two silks tied together, rather than a traditional hammock, if the knot remains in place throughout the performance. <p>Restrictions</p> <ul style="list-style-type: none"> No standing in hammock. Limit the use of the hammock, so that the lowest part of the body is no higher than 5 feet above the mat at any time. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate proficiency in only a limited lower portion of the hammock. <p>Restrictions</p> <ul style="list-style-type: none"> Limit the use of the hammock, so that the lowest part of the body is no higher than 7 feet above the mat at any time. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate proficiency in only a limited lower portion of the hammock. Demonstrate standing in the hammock. <p>Restrictions</p> <ul style="list-style-type: none"> Limit the use of the hammock, so that the lowest part of the body is no higher than 10 feet above the mat at any time. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate performance in bottom, middle, and upper sections of hammock. Demonstrate standing in the hammock. <p>Restrictions</p> <ul style="list-style-type: none"> Limit the use of the hammock, so that the lowest part of the body is no higher than 15 feet above the mat at any time. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate performance in bottom, middle, and upper sections of hammock. Demonstrate aerial use of single fabric or both fabrics joined as single pole. <p>Restrictions</p> <ul style="list-style-type: none"> No height restrictions for this division.

<p>Other Skills and Specifications</p>	<p>Requirements</p> <ul style="list-style-type: none"> • No additional requirements for Novice. <p>Restrictions</p> <ul style="list-style-type: none"> • No neck hangs of any kind, even if supported. • No belays. • No beats. 	<p>Requirements</p> <ul style="list-style-type: none"> • No additional requirements for Intermediate 1. <p>Restrictions</p> <ul style="list-style-type: none"> • No neck hangs of any kind, even if supported. • No belays. • No beats. 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate at least one non-footlock skill (e.g., hipkey, flag, catchers, etc.). <p>Restrictions</p> <ul style="list-style-type: none"> • No neck hangs of any kind, even if supported. • No belays. • No beats. 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate at least one non-footlock skill (e.g., hipkey, flag, catchers, etc.). • Demonstrate a balance skill. • Demonstrate a strength move. • Demonstrate flexibility. <p>Restrictions</p> <ul style="list-style-type: none"> • No single point neck hangs. Neck hangs, if performed, must be fully supported throughout their execution by at least one hand AND at least one other body part. 	<p>Requirements</p> <ul style="list-style-type: none"> • Demonstrate at least one non-footlock skill (e.g., hipkey, flag, catchers, etc.). • Demonstrate a balance skill. • Demonstrate a strength move. • Demonstrate flexibility. • Demonstrate a professional level of showmanship. <p>Restrictions</p> <ul style="list-style-type: none"> • No single point neck hangs unless it is apparent to the judges that you are physically developed enough to perform them, your entry into and exit from the neck hang are performed in a safe and proficient manner. AND you are over 18.
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Hammock (Sling) Apparatus Specifications

LIVE

- Hammocks may be provided by competition production management or the host studio. Hammocks provided for each event will be described on the event page(s) on our website.
- Rig point height will be described on the event page(s) on our website. We do not alter the rig point height during performances as part of choreography – only for safety reasons.
- You are permitted and encouraged to use your own hammock after approval by our head rigger or the rigger at the host studio.
- In no case will the event organizers or host studio be liable for issues you encounter when using your own apparatus, even after a passing inspection.
- Hammock competitors must work with the rigger to set the height of the hammock during stage testing, which is mandatory. Coaches are encouraged to be an active part of the height-setting process.
- Because rigging settles, we allow performers to double check height before taking their start position for their performance.

In the Wild

- Our hammock standard is as follows and should be adhered to as closely as possible by remote performers to allow a consistent judging experience:
 - Hammock is approximately 8-10 feet (may vary slightly per venue) and hung using two "O" rings and a single swivel.
 - Hammock is 108" wide, nylon tricot low/medium stretch fabric hung from a swivel and a single rigging point approximately 23' above the stage, depending on available rig points in the venue.
- Use of motors and/or pulleys is not permitted. Use of pulleys to modify rig point height during performance is not permitted.
- If your setup varies widely from this standard, it may be reflected in your score if it affects your ability to demonstrate required or expected elements.

Lyra

	Novice	Intermediate 1	Intermediate 2	Advanced	All Star
Description of Performer	<p>A Novice Lyra performer is at a beginner level of skill in both the apparatus and in general performance.</p> <p>The actual length of time a person has been studying silks is not important.</p> <p>Novice performers are likely to have minimal strength, flexibility, dynamic movement, and flow.</p> <p>Novice performers are expected to at least have the strength to safely execute their routine.</p>	<p>An Intermediate 1 Lyra performer is one who is comfortable with a basic level of inverted moves. They typically have limited experience as a performer.</p> <p>An Intermediate 1 performer is expected to show the beginnings of strength, flexibility, and dynamic movement and flow.</p>	<p>An Intermediate 2 Lyra performer is one who is comfortable with a basic level of inversions and inverted moves.</p> <p>They do not necessarily need to show that they have any experience as a performer.</p> <p>Intermediate 2 performers are expected to show some strength, flexibility, dynamic movement, and flow.</p>	<p>An Advanced Lyra performer is someone who has a firm grasp on a large piece of the aerial lyra skill vocabulary.</p> <p>Advanced performers are expected to demonstrate a solid balance of dynamic movement, flow, strength, and flexibility.</p>	<p>An All Star Lyra performer is someone who has a firm grasp on the breadth of the aerial lyra skill vocabulary.</p> <p>These performers typically have experience with performance and exhibit a professional level of showmanship.</p> <p>All Star performers are expected to demonstrate a solid balance of dynamic movement, flow, strength, and flexibility combined with showmanship that makes their performance draw in the audience.</p>
Eligibility Restrictions	Aerial instructors may not perform at the novice level, even if instruction was on a different apparatus.	Aerial instructors may not perform at the Intermediate 1 level, even if previous instruction	Aerial instructors may not perform at the Intermediate 2 level unless they have not taught lessons on the	No restrictions.	No restrictions.

	<p>Competitors who have performed at the Advanced or All Star level on any other apparatus are not permitted to perform at the novice level, even if the lyra is new to them as an apparatus.</p>	<p>was on a different apparatus.</p> <p>Competitors who have performed at the Advanced or All Star level on any other apparatus are not permitted to perform at the Intermediate 1 level, even if the lyra is new to them as an apparatus.</p>	<p>apparatus they wish to perform on for this competition. (For example, if you teach silks but just started lyra, you may compete at this level.)</p> <p>Competitors who have performed at the All Star level on any other apparatus are not permitted to perform at the Intermediate 2 level.</p>		
<p>Performance Aspects</p>	<ul style="list-style-type: none"> • Novice performers are encouraged to simply move without the expectation of a coherent storyline or performance arc. 	<ul style="list-style-type: none"> • An Intermediate 1 performer is expected to put some thought towards a character or storyline, although clear execution is not expected to be apparent throughout the performance. 	<ul style="list-style-type: none"> • Intermediate 2 performers are expected to establish a clear character or storyline that goes beyond the expression of a single emotion. 	<ul style="list-style-type: none"> • Advanced performers are expected to present a well-developed, clear character or storyline with an arc that moves well beyond the expression of a single emotion or character aspect. • Advanced performers are expected to select music that clearly helps define the character or storyline and could not be easily replaced by another piece of music (i.e., 	<ul style="list-style-type: none"> • All Star performers are expected to present a well-developed, clear character or storyline that the audience and judges may identify easily. • All Star performers are expected to select music that clearly helps define the character or storyline and could not be easily replaced by another piece of music (i.e., “ambience” performances).

				"ambience" performances).	<ul style="list-style-type: none"> Choreography should clearly hit moments in the music.
<p>Drops and Dives</p> <p><i>NOTE: For the purposes of this competition, we are using the following definitions:</i></p> <p>Dives rotate around a bar.</p> <p>Drops change level from higher to lower with at least a degree of momentum.</p>	<p>Requirements</p> <ul style="list-style-type: none"> No drops or dives are required (not permitted) in Novice. <p>Restrictions</p> <ul style="list-style-type: none"> No drops of any kind. No dives of any kind. 	<p>Requirements</p> <ul style="list-style-type: none"> Drops and dives are not required in Intermediate 1. <p>Restrictions</p> <ul style="list-style-type: none"> No drops of any kind. If any dives are performed, it must be evident to the judges that they were chosen and choreographed with the performer's safety and confidence in mind. 	<p>Requirements</p> <ul style="list-style-type: none"> Drops and dives are not required in Intermediate 2. <p>Restrictions</p> <ul style="list-style-type: none"> If any drops or dives are performed, it must be evident to the judges that they were chosen and choreographed with the performer's safety and confidence in mind. No full release drops. The momentum of the drop must be controlled. <ul style="list-style-type: none"> Example 1: Slides, where part of the body is in constant contact through the drop. Example 2: Point exchanges, where movement is supported by one part of the body (e.g., hips) and then shifted to another part (e.g., 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate a minimum of one dive in Advanced. <p>Restrictions</p> <ul style="list-style-type: none"> If any drops are performed, it must be evident to the judges that they were chosen and choreographed with the performer's safety and confidence in mind. The performer's body must be clearly strong enough to support it. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate a minimum of one of the following combinations: <ul style="list-style-type: none"> Two different dives, Two different drops, or One dive and one drop. <p>Restrictions</p> <ul style="list-style-type: none"> If any drops are performed, it must be evident to the judges that they were chosen and choreographed with the performer's safety and confidence in mind. The performer's body must be clearly strong enough to support the drop.

			hands) without a full release in between.		
Inverts	<p>Requirements</p> <ul style="list-style-type: none"> Not required to perform an invert in Novice but inverts are acceptable. <p>Restrictions</p> <ul style="list-style-type: none"> Inverts may not take the performer into the upper bar of the lyra. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate a minimum of one invert. <p>Restrictions</p> <ul style="list-style-type: none"> Inverts may not take the performer into the upper bar of the lyra. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate a minimum of one invert into the upper bar of the lyra. <p>Restrictions</p> <ul style="list-style-type: none"> No inverting into the straps above the upper bar of the lyra. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate a minimum of one invert into the upper bar of the lyra. Demonstrate a minimum of 2 different types of inverts. Demonstrate a minimum of one straight leg invert. <p>Restrictions</p> <ul style="list-style-type: none"> No invert restrictions at this level. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate a minimum of one invert into the upper bar of the lyra. Demonstrate a minimum of 2 different types of inverts. Demonstrate a minimum of one straight arm, straight leg invert. <p>Restrictions</p> <ul style="list-style-type: none"> No invert restrictions at this level.
Use of Apparatus	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate familiarity with being in and under lyra. <p>Restrictions</p> <ul style="list-style-type: none"> No performing on the upper bar of the lyra. No performing in the straps. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate familiarity with being in and under lyra. <p>Restrictions</p> <ul style="list-style-type: none"> No performing on the upper bar of the lyra. No performing in the straps. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate familiarity with being in, under, and in the top of the lyra. <p>Restrictions</p> <ul style="list-style-type: none"> No performing in the straps of the lyra. Performer may touch the straps, move between them, around them, etc., but the straps may not be the only point of support or even the major 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate familiarity with being in, under, in the top of the lyra, and in the straps. <p>Restrictions</p> <ul style="list-style-type: none"> Straps work may not exceed 20% of the act. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate familiarity with being in, under, in the top of the lyra, and in the straps. <p>Restrictions</p> <ul style="list-style-type: none"> Straps work may not exceed 50% of the act.

			point of support for any move at this level.		
Other Skills and Specifications	<p>Requirements</p> <ul style="list-style-type: none"> No additional requirements in Novice. <p>Restrictions</p> <ul style="list-style-type: none"> No ankle, toe, or heel hangs. No neck hangs of any kind, even if supported. No beats. 	<p>Requirements</p> <ul style="list-style-type: none"> No additional requirements in Intermediate 1. <p>Restrictions</p> <ul style="list-style-type: none"> No ankle, toe, or heel hangs. No neck hangs of any kind, even if supported. No beats. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate a minimum of one move with only 2 points of contact. <p>Restrictions</p> <ul style="list-style-type: none"> No standing on top bar No ankle, toe, or heel hangs. No cross-knee release on top of the lyra. No neck hangs of any kind, even if supported. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate proficiency using only 2 points of contact. Demonstrate a minimum of one move using only one point of contact. Demonstrate a balance skill. Demonstrate a strength move. Demonstrate flexibility. <p>Restrictions</p> <ul style="list-style-type: none"> No single point neck hangs. Neck hangs, if performed, must be fully supported throughout their execution by at least one other body part. 	<p>Requirements</p> <ul style="list-style-type: none"> Demonstrate a balance skill. Demonstrate a strength move. Demonstrate flexibility. Demonstrate a professional level of showmanship. <p>Restrictions</p> <p>No single point neck hangs unless it is apparent to the judges that you are physically developed enough to perform them, your entry into and exit from the neck hang are performed in a safe and proficient manner AND you are over 18.</p>

Lyra (Hoop) Apparatus Specifications

LIVE

- Lyra may be provided by competition production management or the host studio. Lyra provided by the studio for a studio-hosted event will be described on the event page on our website. Be sure to check the web page for lyra size/tab details.
- Rig point height will be described on the event page(s) on our website. We do not alter the rig point height during performances for choreography – only for safety purposes.
- You are permitted and encouraged to use your own lyra after approval by our head rigger or the rigger at the host studio.

- In no case will the event organizers or host studio be liable for issues you encounter when using your own apparatus, even after a passing inspection.
- You may use the span sets for choreography if you are Lyra level Intermediate 2 or higher. You may not touch the rigging above the span sets.
- Lyra competitors must work with the rigger to set the height of the lyra during stage testing, which is mandatory. Coaches are encouraged to be an active part of the height-setting process.
- Because rigging settles, we allow performers to double check height before taking their start position for their performance.

In the Wild

- Our lyra standard is as follows and should be adhered to as closely as possible by remote performers to allow a consistent judging experience (with allowance for height differences):
 - 36" double or single point tabless lyra (to be specified at competitor registration and at stage testing). The lyra is made of 1" solid steel and will be wrapped but not padded, on 6-foot spansets.
 - Spansets are choked to the lyra. At the far end, the spanset is connected to a single swivel via locking carabiner.
- Use of motors and/or pulleys is not permitted. Use of pulleys to modify rig point height during performance is not permitted.
- If your setup varies widely from this standard, it may be reflected in your score if it affects your ability to demonstrate required or expected elements.
- You are welcome to use a smaller or larger lyra to better match the size of the performer.

Specialty Apparatus

Specialty apparatus includes any apparatus not listed in the above categories or apparatus rigged in ways that don't align with our standard. These divisions will be judged like their most similar looking "traditional" apparatus. **Refer to rules and guidelines in the standard category that you feel is most similar to your apparatus when making decisions on what division you should enter for your apparatus and what requirements and restrictions may apply.** Each of our judges chosen for the specialty apparatus category is required to have experience across a wide range of apparatus including (at a minimum) silks, hammock, lyra, and static trapeze.

- Competitors must bring their own unique apparatuses to the Aerialympics stage or make arrangements to use apparatus supplied by the host studio.
- Each apparatus is subject to safety and integrity testing by the Aerialympics Technical staff.
- If your apparatus or associated rigging is deemed unsafe to rig by our head rigger, we will either replace your rigging with Aerialympics gear or decline to rig it. This testing will happen during stage testing, which is mandatory.
- In no case will the event organizers or host studio be liable for issues you encounter when using your own apparatus, even after a passing inspection.
- No refunds will be given due to faulty or un-riggable apparatuses.
- If a specialty division contains a minimum of 3 performers on the same apparatus (such as trapeze), that apparatus will be listed as its own, separate division.

Judging

Judging is final. No public discussion of judges' decisions will be permitted. This includes online forums and social media. Violation of this rule can result in banning performers from future competitions. Aerialympics leadership and competition staff will not respond to email requests for explanations of judging feedback and scoring.

Requirements

Judges are required to be skilled and experienced in the apparatus they are evaluating. Because specialty apparatus can vary widely, judges in the specialty category are required to have a wide range of performance, coaching, or judging experience in various apparatus. A sampling of our judges can be seen at <https://www.aerialympics.com/judges>.

Approximately 30 judges participate in each event. We make every effort to qualify judges and to audit their feedback after the event ends. We understand that their comments and perspectives of your work might not align with yours or your coach's, but we urge you to accept judge comments as an opportunity to improve.

Process

Judging is performed by a panel of judges – a minimum of 3 judges evaluates every division, with additional judges assigned as backups or for training purposes. Judges evaluate performances remotely to allow judges from all parts of the world to participate, giving our competitors a broad range of feedback from highly competent judges.

Feedback

Feedback consists of points and narrative from 3 judges for each performer. It also includes the names of the first 3 performers to place in the division, the competitor's placing, and total points earned for each performer. While placings are announced during the event, points and additional details are not shared until feedback forms have been audited and sent out. Feedback is emailed as soon as it can be compiled. Historically, this has been 3-6 weeks after the end of the competition because of the manual nature of the effort. All feedback is emailed at the same time, not as it is completed. We are working with a developer to automate this process but cannot guarantee a go-faster date. Send positive vibes to our development team!

Criteria

Judging considers the following criteria:

Difficulty

- Difficulty of Individual Moves
- Difficulty of Combinations
- Difficulty/Uniqueness of Transitions

Technical

- Intentional Lines
- Controlled Toes (Pointed or Flexed)
- Control of Apparatus

Artistry

- Flow—Tricks/Spins/Floor to Apparatus, etc. and Musicality
- Stage Presence Throughout with Character and/or Emotion

Composition

- Balance of Program (Tricks/Spins/Strength/Flexibility)
- Variety of Movements
- Effectiveness of the Interpretation of the Music

Deductions

- Not Meeting the Criteria for Specific Division
- Use of Unsecure/Unsafe Moves
- Other (as specified by judges)

Points

Total Points Possible Per Judge Per Level

All Star

- 135 points/judge
- 405 points total max

Advanced

- 102 points/judge
- 306 points total max

Intermediate 1

- 80 points/judge
- 240 points total max

Intermediate 2

- 80 points/judge
- 240 points total max

Novice

- 58 points/judge
- 174 points total max

Deductions & Disqualification

Depending on severity and entirely at the discretion of judges and Aerialympics senior staff, deductions or disqualification may include (and are not limited to) the following:

Health and Safety

- Falls and slips (event staff may stop performance)
- Performing a restricted move
- Performing without the use of an adequate crash mat as described in this packet (including In the Wild performers)
- Disregarding instructions from the head rigger
- Touching rigging (intentionally or otherwise)
- Improperly executing a move, creating a safety concern (event staff may stop performance)

- Improper technique, creating concerns for the long-term soundness of the performer

Code of Conduct

- Violating the Code of Conduct
- Disregarding instructions from competition staff, including volunteers
- Plagiarism of choreography on your apparatus or on floor work
- Disrespectful language or actions toward or about judges
- Disrespectful language or actions toward or about other competitors, coaches, or schools
- Disrespectful language or actions toward or about staff or volunteers
- Recording and redistributing other competitors' performances without permission
- Costume malfunction (intentionally or otherwise)
- Intentional stripping (immediate disqualification)
- Non-family-friendly routines
- Competing in a division clearly below your actual skill level

Process

- Non-approved props
- Exceeding maximum performance time
- Use of equipment in a In the Wild performance that is markedly different from the standards set out in this packet (e.g., motors, hand-operated pulleys, lyra that are dramatically smaller or larger, use of hand loops in lyra, performing on silks that are tied together throughout performance, etc.)
- Posting videos of your performance before results are announced (short teasers acceptable)

We recognize that many deductions and disqualifications could have a “grey area” that requires judgement. In these cases, we will not grant you a ruling on whether something is inside or outside the bounds of the rules because we rely on our judges to offer their opinions. As a result, you may have one judge that applies a deduction while two others do not. Staying away from grey areas of interpretation will maximize your chances of avoiding deductions.

All deductions undergo an audit to ensure applicability after judging is complete.

Remediation

While we make every effort to bring you accurate results at the time of awards, mistakes may occur. If we discover errors that result in an adjustment to placings after awards have been announced, we will mail medals as necessary and update placings on the website. Previously placed performers will not be asked to return medals. Updated points and placings will be used when calculating year-end awards. No additional compensation will be made.

Sample Scoring Sheets

Novice

Name			Division
DIFFICULTY	Points Awarded	/ Possible	FEEDBACK
Difficulty of Individual Moves		/ 5.00	
Difficulty of Combinations		/ 5.00	
Difficulty/Uniqueness of Transitions		/ 5.00	
TECHNICAL			
Intentional Lines		/ 5.00	
Controlled Toes (Pointed or Flexed)		/ 5.00	
Control of Apparatus		/ 5.00	
ARTISTRY			
Flow—Tricks/Spins/Floor to Apparatus, etc. and Musicality		/ 5.00	
Stage Presence Throughout with Character and/or Emotion		/ 5.00	
COMPOSITION			
Balance of Program (Tricks/Spins/Strength/Flexibility)		/ 6.00	
Variety of Movements		/ 6.00	
Effectiveness of the Interpretation of the Music		/ 6.00	
DEDUCTIONS	Deductions	/ Possible	COMMENTS ARE REQUIRED FOR ALL DEDUCTIONS TAKEN
Not Meeting the Criteria for Specific Division		/ -5.00	
Use of Unsecure/Unsafe Moves		/ -5.00	
Other (Must Specify in Notes)		/ -5.00	
	TOTAL	Total Possible	
	0.00	/ 58.00	

Intermediate (1 and 2)

Name			Division
DIFFICULTY	Points Awarded	/ Possible	FEEDBACK
Difficulty of Individual Moves		/ 7.00	
Difficulty of Combinations		/ 7.00	
Difficulty/Uniqueness of Transitions		/ 7.00	
TECHNICAL			
Intentional Lines		/ 7.00	
Controlled Toes (Pointed or Flexed)		/ 7.00	
Control of Apparatus		/ 7.00	
ARTISTRY			
Flow—Tricks/Spins/Floor to Apparatus, etc. and Musicality		/ 7.00	
Stage Presence Throughout with Character and/or Emotion		/ 7.00	
COMPOSITION			
Balance of Program (Tricks/Spins/Strength/Flexibility)		/ 8.00	
Variety of Movements		/ 8.00	
Effectiveness of the Interpretation of the Music		/ 8.00	
DEDUCTIONS	Deductions	/ Possible	COMMENTS ARE REQUIRED FOR ALL DEDUCTIONS TAKEN
Not Meeting the Criteria for Specific Division		/ -5.00	
Use of Unsecure/Unsafe Moves		/ -5.00	
Other (Must Specify in Notes)		/ -5.00	
	TOTAL	Total Possible	
	0.00	/ 80.00	

Advanced

Name			Division
DIFFICULTY	Points Awarded	/ Possible	FEEDBACK
Difficulty of Individual Moves		/ 9.00	
Difficulty of Combinations		/ 9.00	
Difficulty/Uniqueness of Transitions		/ 9.00	
TECHNICAL			
Intentional Lines		/ 9.00	
Controlled Toes (Pointed or Flexed)		/ 9.00	
Control of Apparatus		/ 9.00	
ARTISTRY			
Flow—Tricks/Spins/Floor to Apparatus, etc. and Musicality		/ 9.00	
Stage Presence Throughout with Character and/or Emotion		/ 9.00	
COMPOSITION			
Balance of Program (Tricks/Spins/Strength/Flexibility)		/ 10.00	
Variety of Movements		/ 10.00	
Effectiveness of the Interpretation of the Music		/ 10.00	
DEDUCTIONS	Deductions	/ Possible	COMMENTS ARE REQUIRED FOR ALL DEDUCTIONS TAKEN
Not Meeting the Criteria for Specific Division		/ -5.00	
Use of Unsecure/Unsafe Moves		/ -5.00	
Other (Must Specify in Notes)		/ -5.00	
	TOTAL	Total Possible	
	0.00	/ 102.00	

All Star

Name			Division
DIFFICULTY	Points Awarded	/ Possible	FEEDBACK
Difficulty of Individual Moves		/ 12.00	
Difficulty of Combinations		/ 12.00	
Difficulty/Uniqueness of Transitions		/ 12.00	
TECHNICAL			
Intentional Lines		/ 12.00	
Controlled Toes (Pointed or Flexed)		/ 12.00	
Control of Apparatus		/ 12.00	
ARTISTRY			
Flow—Tricks/Spins/Floor to Apparatus, etc. and Musicality		/ 12.00	
Stage Presence Throughout with Character and/or Emotion		/ 12.00	
COMPOSITION			
Balance of Program (Tricks/Spins/Strength/Flexibility)		/ 13.00	
Variety of Movements		/ 13.00	
Effectiveness of the Interpretation of the Music		/ 13.00	
DEDUCTIONS	Deductions	/ Possible	COMMENTS ARE REQUIRED FOR ALL DEDUCTIONS TAKEN
Not Meeting the Criteria for Specific Division		/ -5.00	
Use of Unsecure/Unsafe Moves		/ -5.00	
Other (Must Specify in Notes)		/ -5.00	
	TOTAL	Total Possible	
	0.00	/ 135.00	

FAQ

Q: Do I need to stay at the venue all day?

A. No. Just make sure you are there early for check in, stage testing, and performance times. We pride ourselves in adhering very closely to the posted schedule.

Q: Can I bring my own aerial apparatus?

A. Yes! We encourage it.

Q: What about snacks?

A. You are welcome to have water and sealed drinks backstage. Please be respectful of the venue space and clean up anything you bring, and please refrain from bringing entire (or smelly) meals backstage. NO ALCOHOL is permitted at any Aerialympics venue.

Q: Can you tell me if a specific move is acceptable for a specific level? Can I send a video for your opinion?

A. Our comp whisperer can! Go to <https://www.cloudnineaerialarts.com/competitionprep> for details.

Q: Do I need a stage name?

A. Stage names are not mandatory, but they are suggested for anyone interested in maintaining privacy. Names of winners will be posted on the website and social media. Names of competitors will be announced and posted onstage during the competition. Names may be used other places. Stage names are one way to promote your personal brand while protecting your privacy. If you provide a Stage Name, your real name will only be used for internal purposes (e.g., confirming waivers) and the Stage Name will be used for all other purposes.

Q. Can I add a stage name after registering?

A. Yes, but the change is subject to rules around change fees.

Q: Where can I find the most current information?

A. Because we learn and adapt with each competition, information might differ between the competitor packet, website, etc. To receive the most current information, make sure the email address you sign up with is one you check. We will send you several emails throughout the course of any event.

Q: Can I do swinging or circling movements on rigged apparatus (silks, lyra, hammock, etc.)?

A. This will be determined on a per-venue basis and posted on the associated event page. If you plan to do these types of moves, please email info@aerialympics.com to make sure we can accommodate them.

Q: Is a pulley or motor available for use in my act?

A. No. Heights are fixed. Please do not use a pulley or motor for performances In the Wild, as their use may result in you being marked down by the judges.

Q: Is the competition open to competitors outside the US?

A. Yes! Anyone is welcome to sign up. However, you must take care of your own Visa for entry into the US. Aerialympics staff is not currently equipped to help with Visa requests.

Glossary

This glossary is a work in progress. We will be adding definitions as people ask hard questions and we have detailed conversations about how to answer them. More detailed explanations of various definitions and the moves related to them can be received through the Comp Prep program, available at <https://www.cloudnineaerialarts.com/competitionprep>.

Duet: Performance by two performers at the same time on the same apparatus.

Floorwork: Any time spent on the ground while not in contact with the apparatus.

Human props: People who perform in some way without being part of a Duet or Parallel act. Human props are not permitted.

In the Wild: Remote/virtual performance via adjudicated recording from anywhere you wish to record.

Kamikaze Drop: Entirely restricted at all levels and under all circumstances. May result in permanent removal from all future Aerialympics events.

LIVE: In person performance.

Nationals: The final event of the season.

Open wrap drops: Drops that rely on hand-eye coordination for your catch such that the drop is unprotected and would not be stopped by anything but the mat if not properly executed.

Parallel: Performances of 2 performers at the same time on 2 apparatus of the same kind.

Props: Anything that is not a permanent part of the competitor's costume. This does not include knee pads and shoes.

Regional: A competition event that takes place during the event season prior to Nationals.

Single point neck hangs: All or almost all the performer's weight is supported by the neck. Restricted at any level except 18+ performers in All Star divisions.

Solo: Performances by one performer on one apparatus.

Thank you for joining us for another season of the Aerialympics, and we can't wait to see what you create!