

EUROPEAN CHEER UNION

**EUROPEAN CHEERLEADING
CHAMPIONSHIPS 2024**

**COMPREHENSIVE
COMPETITION RULEBOOK**

ENBART POM
Redigerat av CheerXplosion



www.europeancheerunion.com

5. PERFORMANCE CHEER DIVISIONS

5.1. Glossary of Terms – Performance Cheer

- 1. Aerial Cartwheel:** An airborne tumbling skill which emulates a cartwheel, performed without placing hands on the ground.
- 2. Airborne (performed by Individuals, Groups or Pairs):** A state or skill in which the athlete is free of contact from another athlete and the performance surface.
- 3. Airborne Hip Over Head Rotation (performed by Individuals):** An action in which the hips continuously rotate over the head and there is a moment of no contact with the performance surface (*Example: Round off or a Back Handspring*).
- 4. Atlanto-Axial Instability (AAI):** A potential condition for an athlete with an intellectual disability or neurological symptom that is characterized by excessive movement at the junction between the atlas (C1) and axis (C2) cervical vertebra of the spine as a result of either a bony or ligamentous abnormality. *Note: AAI is referenced herein as a precaution for Special Olympic, Special Abilities and/or Adaptive Abilities Teams or any athlete that may potentially have AAI or any physical condition associated with spinal cord compression. Any skills that may pose a danger to an athlete with AAI or any physical condition associated with spinal cord compression (including but not limited to forward rolls, backward rolls and any skill that may put an athlete with AAI or any spinal cord compression condition at risk, etc.) are prohibited without the written approval/clearance by a medical professional and proof of all waivers and documentation, prior to any physical activity, is the direct responsibility of the Team Director and Coach.*
- 5. Axis Rotation:** An action in which an athlete rotates around her/his vertical or horizontal center.
- 6. Category:** Denoting the style of the routine (*Example: Pom, Hip Hop, Jazz, High Kick*).
- 7. Connected/Consecutive Skills:** An action in which the athlete performs skills continuously, without a step, pause or break in between (*Example: Double Pirouette or Double Toe Touch*).
- 8. Contact (performed by Groups or Pairs):** The state or condition of physical touching. Touching of the hair or clothing is not considered contact.
- 9. Division:** Denoting the composition of a competing group of individuals (*Example: Senior, Junior*).
- 10. Drop (performed by Individuals):** An action in which the airborne athlete lands on a body part other than his/her hand(s) or feet.
- 11. Elevated:** An action in which an athlete is moved to a higher position from a lower position in relation to the performance surface.
- 12. Head Level:** A designated and averaged height; the crown of the head of a standing individual while standing upright with straight legs. (*Clarification: this is an approximate height to measure space, and is not changed by bending, inverting etc.*)
- 13. Height of the Skill:** Where the action is taking place.
- 14. Hip Level:** A designated and averaged height; the height of a standing individual's hips while standing upright with straight legs. (*Clarification: this is an approximate height to measure space, and is not changed by bending, inverting etc.*)
- 15. Hip Over Head Rotation (performed by Individuals):** An action characterized by continuous movement where an athlete's hips rotate over his/her own head in a skill (*Example: Back Walkover or Cartwheel*).
- 16. Hip Over Head Rotation (performed by Groups or Pairs):** An action characterized by continuous movement where the Performing Athlete's hips rotate over his/her own head in a lift or partnering skill.

17. **Inversion/Inverted:** A position in which the athlete's waist and hips and feet are higher than his/her head and shoulders.
18. **Inverted Skills (performed by Individuals):** A skill in which the individual's waist and hips and feet are higher than his/her head and shoulders and there is a stop, stall, or change in momentum.
19. **Lift (performed by Groups or Pairs):** A skill in which an athlete(s) is elevated from the performance surface by one or more athletes and placed back onto the performance surface. A Lift is comprised of a Performing Athlete(s) and a Supporting Athlete(s).
20. **Partnering (performed by Pairs):** A skill in which two athletes use support from one another. Partnering can involve both Supporting and Performing Athlete skills.
21. **Performing Athlete:** An athlete who performs a skill as a part of "Groups or Pairs" who use(s) support from or maintains contact with another athlete(s).
22. **Perpendicular Inversion (performed by Individuals):** An inverted position in which the individual's head, neck and shoulders are directly aligned with the performance surface at a 90-degree angle.
23. **Prone:** A position in which the front of the athlete's body is facing the ground, and the back of the athlete's body is facing up.
24. **Prop:** Anything that is used in the routine choreography that is no/was not originally part of the costume.
Clarification 1: For Pom Categories, Poms are considered part of the uniform.
Clarification 2: For Adaptive Abilities Divisions, Special Abilities & All Divisions as applicable, all mobility equipment, prosthesis, and braces are considered part of the athlete unless they are removed, in which case they are considered legal props, until replaced or returned to the athlete.
25. **Shoulder Inversion (performed by Individuals):** A position in which the individual's shoulders / upper back area are in contact with the performance surface and the individual's waist and hips and feet are higher than his/her head and shoulders.
26. **Shoulder Level:** A designated and averaged height; the height of a standing athlete's shoulders while standing upright with straight legs. (*Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.*).
27. **Supine:** A position in which the back of the athlete's body is facing the ground, and the front of the athlete's body is facing up.
28. **Supporting Athlete:** An athlete who performs a skill as part of "Groups or Pairs" who supports or maintains contact with a Performing Athlete.
29. **Toss:** A skill where the Supporting Athlete(s) releases the Performing Athlete. The Performing Athlete's feet are free from the performance surface when the toss is initiated.
30. **Unified Partner:** An Athlete without an intellectual disability competing on a Special Abilities Unified Team.
31. **Vertical Inversion (performed by Groups or Pairs):** A skill in which the Performing Athlete's waist and hips and feet are higher than his/her own head and shoulders and bears direct weight on the Supporting Athlete(s) by a stop, stall or change in momentum.

5.2. General Rules

1. All teams must be supervised during all official functions by a qualified director/advisor/coach.
2. Coaches must require proficiency before skill progression. Coaches must consider the athlete, group and team skill levels with regard to proper performance level placement.
3. All directors, advisors and coaches should have an emergency response plan in the event of an injury.

5.3. Choreography and Costuming

1. Suggestive, offensive, or vulgar choreography, costuming, makeup and/or music are inappropriate for family audiences and therefore lack audience appeal.
2. Routine choreography should be appropriate and entertaining for all audience members. Vulgar or suggestive material is defined as any movement or choreography implying something improper or indecent, appearing offensive or sexual in content, and/or relaying lewd or profane gestures or implications.
3. Teams may not compromise the integrity of the performance surface (*Examples: residue from sprays, powders, oils, etc.*).
4. Use of fire, noxious gases, live animals and other potentially hazardous elements are strictly prohibited.
5. Inappropriate choreography, costuming and/or music may also affect the judges' overall impression and/or score of the routine.
6. All costuming, makeup and choreography should be age appropriate and acceptable for family audiences.
7. All costuming should be secure and offer full coverage of body parts. Costume malfunctions resulting in team members being exposed may be grounds for disqualification.
8. Tights should be worn under briefs, hot pants or excessively short shorts.
9. Footwear is required. Partial sole shoes are acceptable. Performing barefoot, in socks and/or footed tights, high heels, roller skates, roller blades or any other footwear that is inappropriate for the sport is prohibited. If in doubt please, consult the ECU Competition Rules Committee for approval.
10. Jewelry as a part of the costume is allowed.
11. All male performers' costumes must include a shirt that is fastened; however, it can be sleeveless.
12. No cheers or chants are allowed.
13. The competitors who begin a routine must remain the same throughout the course of a routine. A performer is not permitted to be "replaced" by another performer during a routine.
14. An athlete must not have gum, candy, cough drops or other such edible items or non-edible items, which may cause choking, in her/his mouth during practice and/or performance.

5.4. Props

1. A prop is defined as anything that is used in the routine choreography that is / was not originally part of the costume.

Clarification 1: For Pom Categories, poms are considered part of the uniform.

Clarification 2: For Adaptive Abilities & Special Abilities divisions, all mobility equipment, prosthesis, and braces are considered part of the athlete unless they are removed, in which case they are considered legal props, until replaced or returned to the athlete.

2. Handheld props and free "standing props" in all categories are not allowed. Use of parts of a costume (e.g. costume elements such as a necklace, jacket, hat, etc.) are allowed and may be used and discarded (Please see #1 for further clarification).
3. Within the Pom Category it is compulsory to use poms throughout the entire routine. If there are male performers in this category they are not required to use poms.
4. No large free "standing props" will be allowed in any category, such as chairs, stools, benches, boxes, stairs, steps, ladders, bars, sheets etc. Any item that bears the weight of the participant is considered a "standing prop".

5.5. Mobility & Support Device Rules

Note: The use of the term “wheelchair” below also applies to the use of scooters and similar mobility devices as is applicable.

FOR ALL DIVISIONS

1. All mobility equipment, prosthesis, and braces are considered part of the athlete unless they are removed and used to enhance the visual aspect of the performance, in which case they are considered props – and this is not allowed. However, if any device is removed based on the need for an athlete to perform a skill and the device itself is not used as a prop for the purpose to enhance the visual aspect of the performance, then the device is not considered a prop and is allowed.
2. Mobility devices (i.e. wheelchairs, crutches, etc.) are allowed within the rules of the division and may be used to support the athlete during the execution of skills.
3. It is the responsibility of the Coach to assure that there are no rocks or other sharp objects lodged in the wheels of the mobility device that could damage the performance surface - prior to the performance.

5.7. Genre / Category Definitions

Pom

Incorporates the use of proper Pom motion technique that is sharp, clean, and precise while allowing for the use of concepts from Jazz, Hip Hop and High Kick. An emphasis is placed on group execution including synchronization, uniformity and spacing. The choreography of a dynamic and effective routine focuses on musicality, staging of visual effects through fluid and creative transitions, levels, and groups, along with complexity of movement and skills. Poms are required to be used throughout the routine. The uniform/costuming should reflect the category style. See Score Sheet for more information.

Hip Hop

Incorporates authentic street style influenced movements with groove and style. An emphasis is on placed on group execution, including synchronization, uniformity and spacing. The choreography of a dynamic and effective routine utilizes musicality, staging, complexity of movement and athleticism. Distinctive clothing and accessories reflecting the Hip Hop Culture must be worn. See Score Sheet for more information.

Jazz

Incorporates traditional and stylized dynamic movements with strength, continuity, presence, and proper technical execution. An emphasis is placed on group execution including synchronization, uniformity, and spacing. The choreography of a dynamic and effective routine utilizes musicality, staging, complexity of movement and skills. The overall impression of the routine should be lively, energetic, and motivating, with the understanding that the dynamics of movement may change to utilize musicality. The uniform/costuming should reflect the category style. See Score Sheet for more information.

5.9. Specific Rules – Pom for Youth, Junior, Senior and Adaptive Abilities Divisions

Note: The Adaptive Abilities Unified Pom Division must follow the enclosed Pom Divisions rules as well as the “Adaptive Abilities Unified Performance Cheer Divisions Specific Rules/Criteria”.

A. Performed by Individuals:

1. Inverted Skills:
 - a. Non-airborne inverted skills are allowed. (Example: Headstand).
 - b. Airborne inverted skills with hand support are not allowed while holding poms and / or articles of clothing (e.g. used for choreography purposes).
 - c. Airborne inverted skills with hand support that land in a perpendicular inversion or shoulder inversion are allowed as long as the athlete is not holding poms and/or an article(s) of clothing. (e.g., used for choreography purposes).
2. Skills with hip over-head rotation:
 - a. That include hand support must use hand(s) free of any materials in supporting hand(s) for the skill. (Exception: forward rolls and backward rolls are allowed.)
 - b. Non-airborne skills are allowed.
 - c. Airborne skills with hand support are allowed provided they are limited to 2 consecutive hip over-head rotation skills.
 - d. Airborne skills without hand support are allowed provided the following:
 - i. Involves no more than 1 twisting transition.
 - ii. Does not connect to another skill that is airborne with hip-over-head rotation without hand support.
 - iii. Are / is limited to 2 consecutive hip over-head rotation skill(s).
3. Simultaneous hip-over-head rotation over or under another athlete is not allowed.
4. A drop to any body part other than the hand(s) or foot/feet is not allowed.
Exception: Only drops to the shoulder, back or seat are permitted provided that the height of the airborne skill does not exceed hip level.
5. Landing in a push-up position is not allowed from any airborne skill in which the legs start in front of the body and swing behind the body while holding poms and / or articles of clothing in supporting hand(s).

B. Performed by Groups and Pairs:

Lifts and Partnering are allowed, but not required with the following limitations:

1. At least one Supporting Athlete must maintain direct contact with the performance surface when the height of the skill of the Performing Athlete exceeds shoulder level.
2. At least one Supporting Athlete must maintain contact with the Performing Athlete(s) throughout the entire skill above shoulder-level. Exception: When a Performing Athlete is supported by 1 Supporting Athlete, the Performing Athlete may be released at any level provided:
 - a. The Performing Athlete does not pass through an inverted position after the release.
 - b. The Performing Athlete is either caught by or supported to the performance surface by one or more Supporting Athletes.
 - c. The Performing Athlete is not caught in a prone position.
 - d. Any Supporting Athlete must have hands free for the duration of the skill to aid in the support / catch / release as needed.
3. Hip over-head rotation of the Performing Athlete(s) is allowed provided that contact between the Performing Athlete and at least 1 Supporting Athlete(s) is maintained until the Performing Athlete returns to the performance surface or is returning to the upright position.
4. A Vertical Inversion is allowed provided:
 - c. Contact between the Performing Athlete and at least 1 Supporting Athlete is maintained until the Performing Athlete returns to the performance surface or returns to the upright position.
 - d. At the point when the height of the Performing Athlete’s shoulders exceeds shoulder level there is at least one additional athlete to spot who does not concurrently bearing the weight of the Performing Athlete. (*Clarification: When there are 3 Supporting Athletes an additional spot is not required.*)

C. Performed by Groups & Pairs: Dismounts to the Performance Surface

Clarification: May be assisted but not required.

1. A Performing Athlete may jump, leap, step or push off a Supporting Athlete(s) provided:
 - a. The highest point of the released skill does not elevate the Performing Athlete’s hips above head level.
 - b. The Performing Athlete does not pass through the Prone or Inverted position after the release.
2. A Supporting Athlete(s) may toss a Performing Athlete provided:
 - a. The highest point of the toss does not elevate the Performing Athlete’s hips above head level.
 - b. The Performing Athlete is not supine or inverted when released.
 - c. The Performing Athlete does not pass through a prone or inverted position after release.

5.15. Score Sheets - Performance Cheer

Distribution of points in Pom divisions:

Judging Criteria		Description	Points
TECHNICAL EXECUTION	Category Style Execution	Quality of Pom Technique: placement, control, precise and strong completion of movement	10
	Movement Technique Execution	Movement that has strength, intensity, placement, control, presence and commitment	10
	Skill Technical Execution	Ability to demonstrate appropriate level skills with correct placement, body alignment, control, extension, balance, strength and completion of movement	10
GROUP EXECUTION	Synchronization / Timing with Music	Correct timing with team members and the music	10
	Uniformity of Movement	Movements are the same on each person: clear, clean and precise	10
	Spacing	Correct positioning/distance between individuals on the performance surface during the routine and transitions	10
CHOREOGRAPHY	Musicality	Movement that complements the music accents, rhythm, tempo, phrasing, lyrics, style, etc. in a creative, unique and original manner	10
	Routine Staging / Visual Effects	Utilization of varied formations and seamless transitions. Visual impact of staging through group work, partner work, floor work, lifts, levels, opposition, etc.	10
	Complexity of Movement	Level of difficulty of movement such as tempo, weight changes, directional changes, connectivity, continuity, intricacy of movement, etc. Difficulty of skills being credited in relation to correct technical execution.	10
OVERALL EFFECT	Communication / Projection / Audience Appeal & Appropriateness	Ability to exhibit a dynamic routine with genuine showmanship and audience appeal The performance fulfills the category description and has age appropriate music, costume and choreography that enhances the performance	10
TOTAL			100

Distribution of points in Doubles divisions:

Judging Criteria		Description	Points
TECHNICAL EXECUTION	Execution of Category Specific Style	Pom – Pom motion technique; control, levels, placement, complete, precise and strong Hip Hop – Groove and quality of authentic hip hop/street style Jazz - Continuity of movement and quality of style, extension and presence/carriage	10
	Execution of Overall Movement	Body alignment, placement, balance, control, completion of movement, extension and flexibility	10
	Execution of Technical Skills & Movement used within Category	Kicks, leaps, jumps, turns, floor work, freezes, partner work, lifts, etc.	10
	Execution of Quality of Movement	Strength, intensity, presence and commitment to the movement	10
EXECUTION AS A PAIR	Synchronization	Timing of movement with the music Synchronization and uniformity of the athletes	10
CHOREOGRAPHY	Musicality	Movement that complements the music accents, rhythm, tempo, phrasing, lyrics, style, etc. in a creative and original manner	10
	Routine Staging	Utilization of floor space, transitions, partner work / group work, levels, opposition etc. Interaction of the pair while allowing for a seamless flow of the routine	10
	Complexity of Movement	Level of difficulty of movement such as tempo, weight changes, directional changes, connectivity, continuity, intricacy of movement, etc.	10
	Difficulty of Skills	Level of difficulty of technical skills, partner work, lifts etc.	10
OVERALL EFFECT	Communication / Projection / Audience Appeal & Appropriateness	Ability to exhibit a dynamic routine with genuine showmanship and audience appeal The performance fulfills the category description and has age appropriate music, costume and choreography that enhances the performance	10
TOTAL			100